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ART

Katherine Bradford, Hulda Guzmán, Rebecca Ness

Through Jan. 26
Free
Kasmin
297 Bowery
212-240-0167
Website

The second show at this new gallery, helmed by a third-generation art dealer, impresses with a trio of exciting painters. Guzmán, who is from the Dominican Republic, paints intricate vistas that nod to Mexican folk art. In "weekender morning," an expanse of tropical foliage conjures a couple detailed scene of tiny figures engaged in quotidian activities (one man, on everyday subjects: fashion-sitting poolside, writes at their laptops) in semi-abstract, funny-sided forms that are wonderfully nuanced. Ness is the progenitor of the group, capturing the spirit of our time as the documents her home studio in still-life. "Frustration" depicts a messy worktable and the artist's hands, studying a paintbrush, below a folded copy of the *Times* with an impeachment headline.

— *Johanna Fateman*

MORE IN ART ›

ART

"Carrie Moyer and Sheila Pepe: Tabernacles for Trying Times"

May 14–Feb. 10
Museum of Arts and Design
2 Columbus Circle
212-299-7777
Website

The Museum of Arts and Design's spirited exhibition "**Carrie Moyer and Sheila Pepe: Tabernacles for Trying Times**," on view through Feb. 11, celebrates the formal virtues and historical politics of two abstract artists who share an interest in glitzy beauty, vibrant color, and craft-store materials—as well as a life. Moyer, a painter, and Pepe, a sculptor, have been a couple for a quarter century. Married since 2013, they met at Newsphoto, an art residency in Maine. (The show originated at the Portland Museum of Art.) Moyer's glitter-and-acrylic canvases—mandala-like translucencies that have earned justifiable comparisons to Frank Stella's shaped canvases—hang in the MAD exhibition space on the eve of a review. You don't look at a Guzmán, some unfolding like works (scenes of bathers in Acrylic settings, still-lifes of fruit and domestic objects) excerpted. You study it, registering how it's done—in the drawings, with tangles of line and, often, patches of meticulous. Crosne does nearly exactly the same, mastering the timeless purpose—and the impossibility—of pictorial art to reduce three dimensions to two.

— *Peter Schjeldahl*

ART

"Cézanne Drawing"

Jan 19–Sept. 30
Museum of Modern Art
11 W. 53rd St.
212-708-9400
Website

This show, at the Museum of Modern Art, of some two hundred and eighty works on paper by the inarguably great artist Paul Cézanne, has a cumulative impact that is practically theological—akin to a station-of-the-cross, or Gnostic, set of revelations. It's a room for MOMA, which initiated its narrative of modern painting in 1929 with an exhibition that included van Gogh, Seurat, Gauguin, and Cézanne, whose broken forms made the others look comparatively conservative as conquests of precision. He stood out then, as he does now, for his perception of reality that is analytical in form and indifferent to style. Cézanne revealed visual structure by using a practice that, for most artists, was merely preparatory: the making of sketches. He was the first to see the art of a review. You don't look at a Cézanne, some unfolding like works (scenes of bathers in Acrylic settings, still-lifes of fruit and domestic objects) excerpted. You study it, registering how it's done—in the drawings, with tangles of line and, often, patches of meticulous. Crosne does nearly exactly the same, mastering the timeless purpose—and the impossibility—of pictorial art to reduce three dimensions to two.

— *Peter Schjeldahl*

ART

"Deana Lawson: Centropy"

Thru. Feb. 11
Guggenheim Museum
1071 5th Ave.
212-423-3500
Website

Lawson's large, dazzling portraits of Black subjects in symbolically dense domestic space—which look documentary but are often staged—first gained critical acclaim when they appeared in the 2012 Whitney Biennial. The American artist then posed the question of how to depict Black life in contemporary America, made the following year. Now she is the first photographer to win the Hugo Boss Prize since its inception, in 1996. This related exhibition, at the Guggenheim, finds Lawson pushing the bounds of her chosen medium with inset holograms and mirrored frames. These devices underscore the interplanar air of her images, which, with their framed family snapshots, vibrant colorful décor, and devotional objects, often gesture to other realms. In "Moonrise Passing," a decorated woman, lying peacefully on a bed of purple flowers, is surrounded by a glowing aura that appears to be the camera's, or maximum flower arrangement and a collection of memories convey the intermingling of the everyday and the afterlife. Lawson's sumptuous interiors are similarly textured and acknowledge present-day politics. In the nude portrait "Dunaan," a radiant woman poses on a staircase below a floral painting that draws the viewer's gaze upward, even as her ankle monitor serves as a reminder of surveillance and incarceration.

— *Johanna Fateman*

ART

Huguette Caland

Jan 9–Sept. 19
The Drawing Center
35 Wooster St.
212-219-2166
Website

At the age of thirty-nine, this Lebanese painter left her husband and teen-age children in Beirut and moved to Paris, where her hemmed work soon attracted attention. The Bronzed, liquid sections of Caland's series "Brûlez de Corps" ("Body Parts"), from 1971, are among the most striking. In one, a pair of bronzed expressions, through the oversized undulations of wet-on-wet ornament. Gorgeous examples of these sized-up hybrid color-field paintings—which feature ambiguous, close-cropped biomorphic forms—are voluptuous foils to the modestly meticulous drawings in "Tête-à-Tête," the Drawing Center's uplifting survey of the artist's five-decade career. (Caland died in 2019, at the age of eighty-eight.) Works on paper, thoughtfully arranged by the curator Chris Gilman in salon-style configurations, showcase Caland's ability to make intimately painful vignettes in fine-liner, recently recollected in unembarrassed, voluptuous, or sensitive-lit patterns inspired by mosaics and textiles. Caland also made collages, displayed on mannequins here, the artist initially designed the garments for herself, but she went on to produce a clothing line for Pierre Cardin in the late seventies. Embroidered with line-drawn versions of the body parts they're meant to conceal (among other mischievous elements), these stunning dresses are emblematic of the artist's earthy, fantastical, and passionate approach to the body.

— *Johanna Fateman*

ART

Julien Nguyen

Jan. 8–Aug. 19
Lehmann Maupin
536 W. 24th St.
212-255-2923
Website

The imagery of this buoyy Los Angeles painter feels informed by the strange, shifting hierarchies of life online, where a Simone Biles floor routine can be followed by a cat video and a political rant. But the impact work is complicated by the fact that Nguyen often paints from life, practicing an observant, detached mien of realism. The dozen or so recent canvases in his solo debut at the Matthew Marks gallery are united by their silvery palette and pared-down style. "Eric" is a naturalistic portrait, in profile, of a gaunt young man posing in a straight-backed chair, his features crowned by a lock of hair; the subject of "Richard" is similarly lithe, but he's also part wooden, with pointed features and black willow eyes. The art historical references here are clerical if unobtrusive. "The Temptation of Christ," in which a Guernica-esque bull's head presides over a scene of domestic violence, is thought of Dalcroze take on the theme, at the Rock. To accompany his captivating show, Nguyen has compiled a soundtrack and digital clips on the gallery's Web site, including a shirtless Tilda Swinton (who might have stepped out of a Nguyen portrait) brushing his teeth and a militant serenading a bulldog whale.

— *Johanna Fateman*

ART

Magdalena A. N. Odundo D.B.E.

May 6–Jul. 3
Lehmann Maupin
201 Chrystie St.
212-255-2923
Website

This British ceramicist, who hasn't exhibited in New York City in thirty years, lives one earthy-yet otherworldly-truth at Salon 94. Odundo, who was born in Nairobi in 1950 and raised in India, makes her supple biomorphic pieces from English clay using a slow and meticulous process that she learned, in the early seventies, from Kenyan potters. Each vessel, which is first constructed from coils, the object is then smoothed and burnished when it's semi-dry giving its surface an uncommon gloss. Odundo achieves her gracefully pear-shaped clay-formations effects, in a palette of oranges or fuscias blacks, through multiple firings. Some of the works have lids (of which are nestled) have wide, trumpet-shaped mouths and tiny handles; most markedly asymmetrical pieces have narrow orifices many of the vessels feature small, expelled protrusions. There is a time-travelling—not to mention globe-trotting—quality to the work. The artist has created an array of ancient techniques and influences; her hypnotic art engulfs 4th and formal vocabulary much her beautiful objects as distinctly contemporary.

— *Johanna Fateman*

ART

Ming Smith

May 10–Jul. 3
Salon 94
3 Bond St.
212-452-2960
Website

A striking installation of vintage, mostly black-and-white photographs by **Ming Smith** inaugurates the Nicola Vassell gallery in Chelsea, extending the artist's seductive ability to incorporate painterly moments of near-abstraction into images as varied as celebrity portraits, street scenes, and landscapes. After studying photography at Wayne State University, Detroit, with the first female member of the Kamoinge Workshop, a New York collective of Black photographers, formed in 1963, that was recently the subject of a revelatory exhibition at the Whitney. Her work, though distinctive, reflects the group's concern with Black representation—of both people and movements—and with formal invention in an era of cultural upheaval. A sublime image of Grace Jones at Studio 54, from the seventies, lunges out on the contrast of light and dark but, rather, on the textural differences between the singer's skin and her sequins. Other compositions use the camera for blurring, glistening, and velvety drapes around it. In the starkly beautiful "Prelude to Middle Passage (Ile de Gorée, Senegal)," from 1972 (seen above), figures in deep shadow frame a bright view of the ocean. "Evidence," as the show is titled, is a very auspicious launch for this new gallery.

— *Johanna Fateman*

ART

Nona Faustine

May 10–Jul. 3
Salon Project Generation
2 Bond St.
212-219-2152
Website

Candid moments mingle with theatrical gestures in "Monochrocks," this Brooklyn photographer's exhibition at Higher Pictures Generation, in Dumbo. The show's title refers to the DNA that traces the maternal line, and Faustine's subjects are her family—three generations of Black women, bonded with each other—seen in their natural forms. The photographs are shot in black and white, and they're printed on rocks found in the American Pictures. Since 2012, down the artist started on a theme, rocks except for an African mask and a pair of white pumps. (The show also features in a subsequent series, in which Faustine pictures herself defiantly haunting sites related to New York's hidden history of slavery.) References to royalty—to status reclaimed—recur in these photographs. In "The Two Queens," from 2013, the photographer's daughter and her mother pose together, resplendent in red silk. "Blue Queen," from 2015, captures Faustine's child reclining on a burgundy sofa in what looks to be a Disney Cinderella dress, an image of the exuberant young.

— *Johanna Fateman*

ART

"Sofa/Heaven: Gay Life in 1950s Cherry Grove"

May 14–Dec. 31
Fire Island National Seashore
120 Laurel Park Dr.
631-281-3200
Website

The nineteen-fifties may have been a buttoned-up era in general, but in the summertime the quiet enclave of Fire Island's Cherry Grove was a liberated zone, with a camp sensibility and a beachy dishabille (no matter if it is today, after a lot more white and a lot more male). In the courtyard of the New York Historical Society, this delightful outdoor exhibition includes some recently rescued from the Cherry Grove Archives Collection, dating as far back as 1969. (Admission to the exhibition is free, but visitors must reserve a timed-entry ticket.) Pictures of people in drag are a highlight, including an image of young men wearing sundresses, a long wig and slippers, and the portrait "Ed Burke in Full Drag," from 1969, in which a man poses in a floral dress and hat. Other impressively contrived subjects I saw lounging in an Adirondack deck chair. A decidedly bohemian destination, Cherry Grove attracted such well-known figures as Truman Capote and Patricia Highsmith, and it is still home to the nation's oldest continually operating L.G.B.T. summer theatre. This transporting show conveys the community's established, sophisticated culture and shares the sunny moments of public affection and social solidarity that Cherry Grove offered same-sex couples—both a forty-ride and a world away from the McCarthyism and homophobia of the city.

— *Johanna Fateman*

ART

"Sapphire Show"

Jan 8–Jul. 31
Gloria Projects
1 Main St.
212-257-0023
Website

On July 4, 1970, an artists stunt history when they organized the first exhibition in Los Angeles (and most likely in the country) devoted solely to Black women's work—their event, "**Sapphire Show**," was held at the Brockman Gallery. The show's name referred to left open was to the pattern Suzanne Jackson, then twenty-one years old. The event's holiday timing was coincidental; the show was conceived as a retort. Jackson and her fellow-participants Gloria Bohanon, Yvonne Cole Mes, Betty Saar, Eileen Nelson (then Eileen Abdelsalaam), and Senga Nengudi (then Senga Mayeni)—were staging a corrective to a corporate-backed show, also in L.A., that overwhelmingly favored the art of Black men, with two token women. The only surviving documentation of "Sapphire Show" is a photograph of the artists standing outside the entrance of the Southwestern. But, in the past decade, its legacy has been gaining momentum. Through July 30, you can see a revelatory, beautifully installed homage to the show at Ortuzar Projects, in Tribeca. The discerning curator Kaz Ritterbush avoids a frozen-in-amber approach by presenting twenty-nine sculptures, photographs, prints, and paintings (including Jackson's 1972 canvas "The American Sampler," above) that span decades of the artists' careers.

— *Andrew K. Scott*

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