

# HYPERALLERGIC



From *Water Memories* at The Metropolitan Museum of Art

Cara Romero (Southwest Chemehuevi), “Water Memory” (2015), pigment print, 55 × 55 inches (© Cara Romero, image courtesy the artist; The Metropolitan Museum of Art, New York, promised gift from a private collection)

**Inside: A month-by-month visual guide to the museum exhibitions and art events you should check out. Plus an overview of the season’s art fairs, including The Armory Show, and tips for wandering about New York City on your own art adventure.**



Letter from the editor:

New York City continues to be a global hub of culture, and nowhere is that energy and vitality as evident as in the city’s vibrant art scene, which includes dozens of museums, hundreds of art galleries, countless nonprofit spaces and temporary venues, and a cornucopia of public art.

Contemporary art is in the DNA of this city, and it is where Pop Art, Minimalism, graffiti, digital art, and so many other influential styles and movements got their start, eventually going on to have a major impact on global culture.

To understand the real beauty of New York, look no further than its inclusiveness. There is something for everyone in this great metropolis. My suggestion is to go out and see it all!

Why not take a stroll in Central Park and check out the beautiful fountains, bridges, and public art projects throughout, or visit the commercial art galleries of Chelsea, Tribeca, or the Lower East Side to see some work by emerging and established artists on display? Or better yet, check out the wealth of museums the city has to offer.

This guide is focused on the art institutions that help make this city great, and it highlights the breadth of venues throughout the boroughs, as well as a few beyond in the Greater New York region for those adventurous enough to go on a day trip. Art in New York is truly unlike anything else in the world.

*Hrag Vartanian*

—Hrag Vartanian  
Editor-in-Chief, Co-founder

- Contributions**  
Hakim Bishara, Cassie Packard, Valentina Di Liscia, Billy Anania, Lakshmi Rivera Amin, Jasmine Liu, Elaine Velie, Hrag Vartanian, Natalie Haddad

**Production**  
Alexandra Bowditch, Shari Flores, Veken Gueyikian

**Design**  
Peter Rentz

**Illustrations**  
Eden Weingart



**Eva Hesse: Expanded Expansion**  
Guggenheim Museum  
Through Oct. 16

1071 Fifth Avenue  
Upper East Side, Manhattan

A new exhibition leans into the sculptor’s flair for the absurd, which she often used to critique traditional formalism. Following extensive restoration, her well-known accordion piece “Expanded Expansion” (1969) will be displayed publicly for the first time in 35 years, presented alongside footage of the artist in her studio by Dorothy Beskind.

Detail from “Eva Hesse in Her Bowery Studio, New York” (c. 1966) (image courtesy SRGF, the Estate of Eva Hesse, and Hauser & Wirth)



**Eros Rising: Visions of the Erotic in Latin American Art**  
Institute for Studies on Latin American Art (ISLAA)  
Through Sept. 30

Cosmic pastels by Argentine conceptualist David Lamelas inspired this exhibition devoted to representations of the erotic by Latin American artists. Feliciano Centurión, Castiel Vitorino Brasileiro, and Wynn timer Mynerva are among the 10 artists included in this intergenerational grouping.

David Lamelas, “At Sunrise” (2015), pastel and pencil on paper, 20 × 14½ inches (© the artist, photo by Arturo Sánchez, courtesy the artist, Sprüth Magers, and Jan Mot)

50 East 78th Street  
Upper East Side, Manhattan



Sourabh Gupta, “Woven” (photo by Liz Ligon, courtesy Brooklyn Botanic Garden)

**For the Birds**  
Brooklyn Botanic Garden  
Through Oct. 23

A meander through the Brooklyn Botanic Garden reveals upwards of 30 artist-made birdhouses, each devoted to a resident avian species. Diverse creations range from Sourabh Gupta’s burlap-and-husk construction for birds living communally to Pat McCarthy’s Lilliputian hotdog cart, fabricated with materials salvaged from his own food kiosk.

990 Washington Avenue  
Prospect Heights, Brooklyn





**Elissa Blount-Moorhead and Bradford Young: Back and Song**  
The Arts Center at Governors Island  
Through Oct. 30

110 Andes Road  
Governors Island, Manhattan

Made in collaboration with archivists, this four-channel video installation brings together heterogeneous footage from the African diaspora to explore the role that Black healers have historically played in Western medical frameworks and investigates the many forms that healing can take.

Elissa Blount and Moorhead Bradford Young, "Back and Song" (photo by Gregory Gentert, courtesy The Arts Center at Governors Island)



**PLEASE SEND TO REAL LIFE: Ray Johnson Photographs**  
The Morgan Library & Museum  
Through Oct. 2

Best known for mail art and multimedia collages, this show focuses on Ray Johnson's previously unseen photography, which he made from January 1992 through December 1994, the month prior to his death. A number of these pictures depict collages that Johnson referred to as "Movie Stars" and hoped to film one day.

225 Madison Avenue  
Murray Hill, Manhattan

Elizabeth Novick, "Ray Johnson and Suzi Gablik" (1955), gelatin silver print (© Ray Johnson / Artists Rights Society (ARS), New York; The Morgan Library & Museum, gift of the Ray Johnson Estate, courtesy Frances Beatty)



**The Stettheimer Dollhouse: Up Close**  
Museum of the City of New York  
Through Oct. 2

From 1916 to 1935, Carrie Stettheimer, the sister of painter Florine Stettheimer, labored on an elaborate two-story dollhouse complete with a diminutive art gallery exhibiting miniature works by leading avant-garde artists, including a three-inch version of "Nude Descending a Staircase" by Marcel Duchamp. This longtime jewel of the Museum of the City of New York's collection is on view alongside contextualizing materials.

1220 Fifth Avenue  
East Harlem, Manhattan

Carrie Stettheimer, "Stettheimer Dollhouse" (photograph copyright the Museum of the City of New York, by Ali Elai of Camerarts, Inc.; Museum of the City of New York, gift of Miss Ettie Stettheimer, 1945, 45.125.1.)



**Dior + Balenciaga: The Kings of Couture and Their Legacies**  
The Museum at FIT  
Through Nov. 6

Dior and Balenciaga might be household names and subjects of pop culture reverie, but this exhibition takes a sharply focused look at the two iconic labels, examining the craftsmanship that made their first mid-century designs exceptional. Some 65 garments drawn from the museum's permanent collection reveal the similarities and differences between Christian Dior's and Cristóbal Balenciaga's creations and their influence on other designers.

227 West 27th Street  
Chelsea, Manhattan

Cristóbal Balenciaga, Red ribbed coat (c. 1958), gift of Mrs. Burton Tremaine; Muslin toile by Ellen Shanley, former MFIT curator; Cristóbal Balenciaga, Purple mohair coat (c. 1960), fabric possibly by Zika Ascher, gift of Doris Duke; Christian Dior, Olive wool boucle coat from Autumn-winter 1952 "Profilée" line (1952), gift of Sally Cary Iselin (image © The Museum at FIT)



**Black Melancholia**  
CCS Bard Galleries  
Through Oct. 16

Featuring media-spanning work from the late 19th century to the present, this 28-artist exhibition at Bard College highlights African diasporic resilience through different expressions of grief, countering the misconception that melancholia is solely reserved for White cis subjects.

33 Garden Road  
Annandale-on-Hudson, New York

Augusta Savage with her sculpture "Realization" in 1938 (collection of The New York Public Library, Schomburg Center)



Standing outside the Brooklyn Museum's Steinberg Family Sculpture Garden is a 30-foot replica of Frédéric Auguste Bartholdi's Statue of Liberty, which joined the museum's permanent collection in 2006. Commissioned around 1900 by the Russian-born auctioneer William H. Flattau to be installed atop his

eight-story Liberty Warehouse at 43 West 64th Street (then one of the highest points on Manhattan's Upper West Side), the sculpture was Flattau's gesture of gratitude to his new country. Though some speculate it was created by the W. H. Mullins firm of Salem, Ohio, the artist remains unknown.





**maud cotter:**  
**a consequence of ~**  
Irish Arts Center  
Through Dec. 4

726 Eleventh Avenue  
Hell's Kitchen, Manhattan

The second exhibition in the Irish Arts Center's new space presents work from 2015 to today by sculptor and landscape artist Maud Cotter. Inspired by Gerard Manley Hopkins's sonnet "Pied Beauty," this body of sculpture evinces a sense of play and open-ended curiosity about nature's material logic.

Installation view of *maud cotter: a consequence of* at Irish Art Center (photo by Adam Reich, courtesy Irish Art Center)



Kiyan Williams, "Ruins of Empire" (2022) (photo by Nicholas Knight, courtesy the artist and Public Art Fund, NY)

**Leilah Babirye, Hugh Hayden, Dozie Kanu, Tau Lewis, and Kiyan Williams: Black Atlantic**  
Brooklyn Bridge Park (Public Art Fund)  
Through Nov. 27

In site-responsive sculptures along the Brooklyn waterfront, five artists explore multivalent visions of Blackness and diasporic identities linked to legacies of the transatlantic slave trade. Sculptor and co-curator Hugh Hayden displays a beached ship evoking a whale carcass, while Kiyan Williams offers a crumbling earthen monument.

Brooklyn Bridge Park,  
Piers 1, 2, and 3  
Brooklyn Heights, Brooklyn



**Wangechi Mutu**  
Storm King Art Center  
Through Nov. 7

The Nairobi-born artist renders otherworldly, hybridized feminine figures to forge new myths and usher in potential alternative futures. Eight large cast bronze sculptures, including a 15-foot-long canoe that functions as a water fountain, dot Storm King's grounds, while an indoor presentation pairs sculpture with film.

1 Museum Road  
New Windsor, New York

Wangechi Mutu, "In Two Canoe" (2022) (photo by David Regen, courtesy the artist and Gladstone Gallery)



**Another Justice: US is Them**  
Parrish Art Museum  
Through Nov. 6

"Remember Me," urges a sweeping neon by Hank Willis Thomas affixed to the Long Island museum's exterior. The exhibition continues inside with work by artists involved with For Freedoms, a nonprofit co-founded by Thomas to foster civic engagement.

279 Montauk Highway  
Water Mill, New York

Hank Willis Thomas, "Remember Me" (2022) in *Another Justice: US is Them* at the Parrish Art Museum, white neon with black painted front, 95 x 624 1/2 inches (© Hank Willis Thomas, photo by Gary Mamay, courtesy the artist and Jack Shainman Gallery, New York)

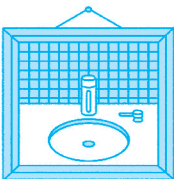


The centerpiece of *Living with The Walking Dead* features nine mannequins costumed as key characters. (Thanassi Karageorgiou/Museum of the Moving Image)

**Living with The Walking Dead**  
Museum of the Moving Image  
Through Jan. 1, 2023

Twelve years after it premiered on Halloween of 2010, post-apocalyptic horror TV series *The Walking Dead* draws to a close this November. Based on a popular graphic novel by Robert Kirkman, it remained cable's top-watched show for many years, pioneering pulpy gore as a distinctive vernacular for television. This exhibition explores the origin, production, and cultural impact of the iconic show, featuring original costumes and props, concept art, storyboards, and, of course, the prosthetic makeup used to transform cast members into spine-chilling zombies.

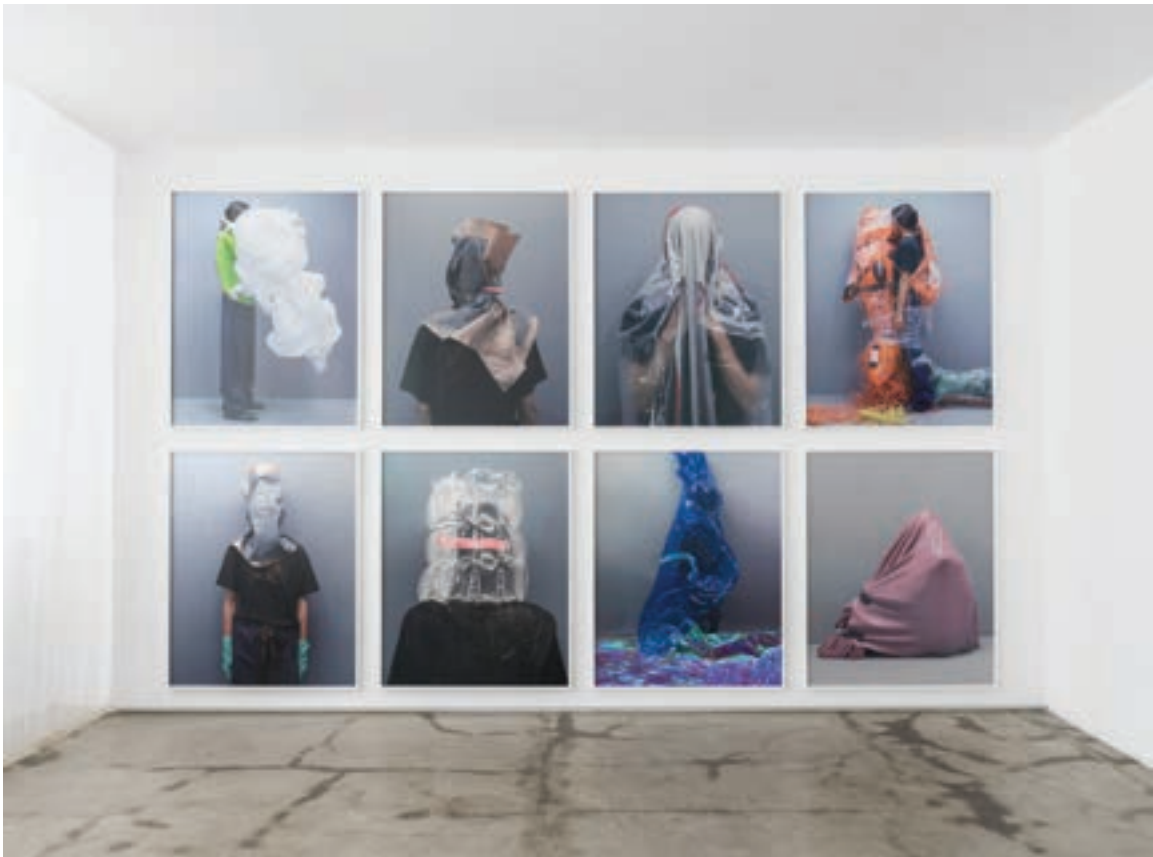
36-01 35th Avenue  
Astoria, Queens



Did you know that the New Museum was among the 2019 finalists of the "America's Best Restroom" contest? The Nashville Zoo eventually won the first prize, but the judges

commended the Lower East Side museum for "understand[ing] the importance of ensuring patrons leave the restroom with a positive, lasting impression."





**Stressed World**  
The School  
Through Dec. 3

25 Broad Street  
Kinderhook, New York

Jack Shainman’s Kinderhook outpost in Upstate New York, where the gallery often mounts ambitiously scaled projects, offers up a rich melange of work by 30 artists. A fabulous sequined tondo by Nick Cave, bold iris print landscapes by Gordon Parks, and a gleaming wall-hanging sculpture by El Anatsui infuse the space with vibrant hues.

Installation view of works by Jackie Nickerson in *Stressed World* at Jack Shainman Gallery (courtesy Jack Shainman Gallery)



**Saya Woolfalk: Field Notes From the Empathic Universe**  
Newark Museum of Art  
Through Dec. 31

Brooklyn-based artist Saya Woolfalk’s socially realistic fiction is a posthuman world where the Empathics, a special race of women, fuse diverse cultures to produce hybrid artifacts and relics. Also on display is Woolfalk’s first self-portrait, which critiques nationalism and belonging, placed next to the museum’s renowned collection of Hudson River School paintings.

49 Washington Street  
Newark, New Jersey

Saya Woolfalk  
“Cloudscape” (2021), four-channel video installation and vinyl mural at The Newark Museum of Art (photo by Richard Goodbody, courtesy The Newark Museum of Art)



**Tomashi Jackson: SLOW JAMZ**  
Neuberger Museum of Art  
Through Nov. 27

Five immersive video collages, a knit object, and two photographs by the multimedia artist comprise *SLOW JAMZ*. Layered video projections address topics including the legislative history of school desegregation in the US and the experiences of Black, Shinnecock, and Latinx families on Long Island’s East End.

735 Anderson Hill Road  
Purchase, New York

Tomashi Jackson,  
“Dajerria All Alone (Eric N. Mack)” (2016), C-print mounted on sintra (© Tomashi Jackson, courtesy the artist and Tilton Gallery, New York)



Cristina Iglesias, “Landscape and Memory” (2022) at Madison Square Park (photo by Rashmi Gill, courtesy Madison Square Park Conservancy)

**Cristina Iglesias: Landscape and Memory**  
Madison Square Park  
Through Dec. 4

Two bodies of water once coursed underneath Madison Square Park. Spanish artist Cristina Iglesias engages with the layered, largely forgotten geographic history of this urban green space in a site-responsive installation of five subterranean bronze sculptures with elaborate bas-reliefs through which water flows.

11 Madison Avenue  
Flatiron, Manhattan

**Long Life Deities from the Collection**  
Jacques Marchais Museum of Tibetan Art  
Ongoing

Not many New Yorkers know that there’s a Tibetan museum on Staten Island. *Life Long Deities* draws from the collection of Jacques Marchais, who was one of the earliest collectors of Tibetan art in the United States, though she never actually visited Tibet or the Himalayas. Marchais also oversaw the design of the monastic complex where the museum houses its collection, located next to where she and her husband once lived.

338 Lighthouse Avenue  
Lighthouse Hill, Staten Island



When artist Alison Saar’s sculpture of the eminent abolitionist Harriet Tubman was unveiled at the crossroads of St. Nicholas Avenue, West 122nd Street, and Frederick Douglass Boulevard in Harlem in 2008, it became the first public monument to a Black

American woman in New York City. The bronze, titled “Swing Low,” is a poetic portrait of Tubman not as the conductor of the Underground Railroad, which she risked her life to lead, but “as the train itself,” in Saar’s own words.





**52 Artists: A Feminist Milestone**  
The Aldrich Contemporary Art Museum  
Through Jan. 8, 2023

258 Main Street  
Ridgefield, Connecticut

The museum’s ambitious rendition of its 1971 exhibition *Twenty Six Contemporary Women Artists*, which was curated by Lucy Lippard, pairs art by the original cohort with work by a fantastic group of 26 young women, femme, and nonbinary artists, including Ilana Harris-Babou, LJ Roberts, Aliza Shvarts, and Tourmaline.

*52 Artists: A Feminist Milestone* at The Aldrich Contemporary Art Museum, June 6, 2022–January 8, 2023, left: Kiyan Williams, “Sentient Ruin 7” (2022), right: LJ Roberts, “Anywhere, Everywhere” (2022), outdoors: Alice Aycock, “Untitled Cyclone” (2017) (photo by Jason Mandella, courtesy The Aldrich Contemporary Art Museum)



**Camille Norment: Plexus**  
Dia Chelsea  
Through Jan. 7, 2023

Site-specific sonic installations by Camille Norment occupy each of the two galleries at Dia’s Chelsea location. A brass sculpture intersperses amplified ambient noise with static from radio reporting on 1960s and ’70s social movements, while a rhizomatic wood installation transmits sounds of singing and grinding teeth.

537 West 22nd Street  
Chelsea, Manhattan

Installation view of Camille Norment, “Untitled” (2022), at Dia Chelsea, New York (© Camille Norment, photo by Bill Jacobson Studio, New York, courtesy Dia Art Foundation)



**Chris Schanck: Off-World**  
Museum of Arts and Design  
Through Jan. 8, 2023

Ornate furniture fit for extraterrestrials or mythological creatures is on view at the Detroit-based designer’s first New York solo show. Pieces produced using his “Alufoil” process, in which steel and foam insulation are burnished with aluminum foil covered with resin, can be found alongside examples made from cast bronze or found objects.

2 Columbus Circle  
Upper West Side, Manhattan

Installation view of *Chris Schanck Off-World* at the Museum of Arts and Design, New York (photo by Jenna Bascom, image courtesy the Museum of Arts and Design)



**Gilardi: Tappeto-Natura**  
Magazzino Italian Art  
Through Jan. 9, 2023

Turin-based artist Piero Gilardi, an integral figure in the Arte Povera movement of the late 1960s and early 1970s, displays his *Nature Carpets*, which use synthetic and artificial materials like polyurethane foam and latex to portray idyllic natural vignettes: plump fruits scattering seed, for example, or seagulls gliding over waves.

2700 Route 9  
Cold Spring, New York

Piero Gilardi, “Mariscos” (1974), polychrome sculpture in polyurethane foam, 38 3/4 inches in diameter (© Piero Gilardi, photo by Marco Anelli, Olnick Spanu Collection, New York)



**New York: 1962–1964**  
The Jewish Museum  
Through Jan. 8, 2023

The brainchild of late art historian Germano Celant, *New York: 1962–1964* parses a critical moment of cultural production in New York City. Touching upon paradigm-shifting exhibitions from the period, this show runs the gamut with work by artists like Diane Arbus, Merce Cunningham, Faith Ringgold, and Jack Smith.

1109 Fifth Avenue  
Upper East Side, Manhattan

Still from Jack Smith, *Flaming Creatures* (1962), 16mm film, black and white, sound, 43 minutes (image courtesy NACG/The Film-Makers’ Cooperative)



Did you know that the Metropolitan Museum of Art houses the world’s oldest surviving piano? The 400-year-old piano is in a plain wing-shaped case, outwardly resembling a harpsichord. The creator of this piano is

Bartolomeo Cristofori (1655–1731) of Padua, who was appointed in 1688 to the Florentine court of Grand Prince Ferdinando de’ Medici to care for its harpsichords and eventually for its entire collection of musical instruments.





**Chroma:**  
**Ancient Sculpture in Color**  
 The Metropolitan Museum of Art  
 Through March 26, 2023

The Met’s latest exhibition on Greek and Roman art brings color back to whitewashed ancient sculptures by analyzing “polychromy,” or the rhetorical uses of color. Employing 3D imaging techniques, curators developed new restorative methods to simulate how ancient works appeared in their time, placing reproductions alongside originals to exemplify the aging process.

1000 Fifth Avenue  
 Upper East Side, Manhattan

Vinzenz Brinkmann and Ulrike Koch-Brinkmann, reconstruction of the so-called Chios Kore from the Athenian Acropolis (2012), marble stucco on polymethyl methacrylate, natural pigments in egg tempera (courtesy Liebieghaus Skulpturensammlung (Liebieghaus Polychromy Research Project), Frankfurt am Main; original: Greece, Athens, marble, c. 520–500 BCE, Acropolis Museum, Athens)



**Noguchi Subscapes**  
 The Noguchi Museum  
 Through May 7, 2023

Around 40 of Isamu Noguchi’s frequently low-lying sculptures and designs are assembled around the theme of the “subscape,” a term equally applicable to furniture’s unconsidered zones, root systems, and the underworld. Highlights include a large ceramic shrine to centipedes and recreations of the artist’s set designs for George Balanchine’s *Orpheus*.

9-01 33rd Road  
 Astoria, Queens

Isamu Noguchi, “Fishbone” (1952), seto stoneware, black iron glaze, 11¾ × 3⅞ × 1⅞ inches (© The Isamu Noguchi Foundation and Garden Museum, NY / ARS)



Paul Moakley, “Pre-Prom Party at my sister’s house, Tottenville, Staten Island” (2019) (courtesy the artist)

**Yes, And**  
 Staten Island Museum  
 Through March 26, 2023

Thirty-six artists consider what it means to be connected, both physically and culturally, to Staten Island. Through a variety of mediums, they reflect on the island’s changing landscapes and pay particular attention to its natural world. The show also highlights a wide range of communities and experiences, expanding the popular perceptions of daily life in the city’s oft-forgotten borough.

1000 Richmond Terrace,  
 Building A  
 New Brighton, Staten Island



Duke Riley, “Nos. 50-P, 74-P, 10, 70, 112, and 106” of *The Poly S. Tyrene Memorial Maritime Museum* (2020), salvaged, painted plastic (© Duke Riley, photo by Robert Bredvad, courtesy the artist)

**DEATH TO THE LIVING,**  
**Long Live Trash**  
 Brooklyn Museum  
 Through April 23, 2023

Long fascinated by nautical history and imagery, Brooklyn artist Duke Riley presents short films about New York waterway remediation, alongside reinterpretations of scrimshaw and other maritime craft in which he incorporates debris choking our oceans, much of which is single-use plastic.

200 Eastern Parkway  
 Prospect Park, Brooklyn



**Water Memories**  
 The Metropolitan Museum of Art  
 Through April 2, 2023

This collection exhibition considers the role of the aquatic in the communal and individual lives of Native peoples and Nations in the United States. Untethered to a singular time or medium, the 41 objects on view are as varied as oil painting, children’s playthings, video art, and activists’ clothing.

1000 Fifth Avenue  
 Upper East Side, Manhattan

Cara Romero (Southwest Chemehuevi), “Water Memory” (2015), pigment print, 55 × 55 inches (© Cara Romero, image courtesy the artist; The Metropolitan Museum of Art, New York, promised gift from a private collection)



Hidden in an alley, the tiny Mmuseumm has done a lot with a little. (photo by Hrag Vartanian)

**Various Exhibitions**  
 Mmuseumm  
 Ongoing

One of the stand-out collections on display contains objects made by incarcerated people in US prisons, including some they were forced to manufacture for companies through the system of prison labor. It’s an eye-opening experience.

4 Cortlandt Alley  
 Tribeca, Manhattan

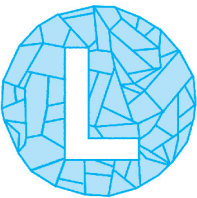


Installation view of Maren Hassinger, *Steel Bodies* at Socrates Sculpture Park, 2022 (image by Joyce Chan)

**Maren Hassinger: Steel Bodies**  
 Socrates Sculpture Park  
 Through March 5, 2023

Socrates Sculpture Park last exhibited work by Maren Hassinger in 1988 when it included the artist in the group show *Sculptors Working*. More than three decades later, Hassinger is back with a solo presentation of enormous open steel vessels — which stand up to 11 feet tall — and two steel bushes.

32-01 Vernon Boulevard  
 Long Island City, Queens



The New York City subway system is one of the largest public transportation networks in the world and there are works of art scattered like Easter eggs across its subterranean passages. The MTA boasts hundreds of pieces in its stations; one of our favorites is “City of Light” (1993), a triptych of stained glass windows by

Romare Bearden installed in the mezzanine of the Bronx’s Westchester Square station. More recently, in 2021, kaleidoscopic mosaic murals by Katherine Bradford and Marcel Dzama were unveiled at two L train stations: Bedford Avenue in Williamsburg, and First Avenue in the East Village, respectively.



Armory Week 2022

**The Armory Show**  
Javits Center  
Sept. 9–11

It was at the fabled Armory Show over 100 years ago that Marcel Duchamp shocked audiences with his painting “Nude Descending a Staircase, No. 2” (1912). Nowadays the fair, which was revived at the end of the last century by four New York art dealers, hosts some of the leading art galleries and attracts collectors the world over.

Art lovers have enjoyed its new home at the Javits Center, which makes the fair feel more comfortable than ever. This year’s Presents section is devoted to galleries under the age of 10, while two curated sections — Focus and Platform — will both highlight Latinx and Latin American art. The first, organized by Carla Acevedo-Yates, takes an intersectional approach to environmentalism “focusing on personal and political climates as they interact with race and gender,” while the second, curated by Tobias Ostrander, reimagines public monuments through large-scale installations and site-specific works.

Upending the logic of the heroic monument, many of the projects on view in Platform will offer a fresh, revisionist take on the concept of historical memory and all that it has omitted. For his installation “Wild Flowers” (2020), for instance, Iván Argote cast fragments of Wall Street’s George Washington statue and transformed them into uncanny planters; Carolina Caycedo’s poetic textile work “Muxeres en mi” (2019) celebrates Latin American and Latinx women artists whose names she embroidered on articles of clothing sourced from family members and friends.

This year, a new Armory Spotlight program will feature the New York-based multidisciplinary performance and experimental art space The Kitchen, which will present rarely seen material from its archive, dating back to its founding days as an artist collective in 1971.

A series of special events will accompany the art fair, including the fifth annual Curatorial Leadership Summit, chaired by Mari Carmen Ramírez, curator of Latin American Art at the Museum of Fine Arts, Houston. The summit will host curators from around the world for a discussion about the differences and affinities between Latin American and Latinx art.

Alongside the flagship fair are satellite art fairs across the city that attract galleries and arts venues of all types to showcase their best and brightest.

Definitely a must-attend if you want to see what sells in the art scene.

429 Eleventh Avenue  
Midtown West, Manhattan

THE  
ARMORY  
SHOW



Anoushka Mirchandani’s meditative yet striking canvases, centering moments of rest and respite, will be on view at the Yossi Milo Gallery booth.

Anoushka Mirchandani, “Déjà vu” (2021), oil and oil pastel on canvas, 48 × 36 inches (© Anoushka Mirchandani, courtesy Yossi Milo Gallery, New York)



Trenton Doyle Hancock’s immersive funhouse-like tent installation will be on view in the Platform section of the fair, co-presented by James Cohan Gallery and Hales Gallery.

Trenton Doyle Hancock, “Mound #1 and The Color Crop Experience” (2019) (© Trenton Doyle Hancock, 2022; photo by Tony Luong for MASS MoCA, courtesy the artist and James Cohan, New York and Hales, London)



Nickola Pottinger’s zany and eye-grabbing mixed-media wall reliefs will be on view at the Mrs. Gallery booth.

Nickola Pottinger, “which part it deh” (2022), pigments, oil pastels, bristles, foraged gravel and stones, brass, and handmade paper pulp (photo by Olympia Shannon, courtesy the artist and Mrs., Maspeth, NY)





Through his theatrical tableaux, Nick Angelo exposes the absurd failures of immense wealth. Collectively titled *432 Park Ave*, the paintings and sculptures center on a supertall luxury condo in Manhattan’s “Billionaire’s Row,” an ostensibly lavish building beset by structural issues ranging from plumbing malfunctions to creaking walls. Angelo’s work will be on view at the booth of Sebastian Gladstone Gallery.

Nick Angelo, “Park Ave. Painting (Opulence Hoard)” (2022), oil on linen, 48 × 36 inches (NIA19) (courtesy the artist and Sebastian Gladstone)



Charles Yuen, “Passage” (2022), oil on canvas, 40 × 48 inches (courtesy Pierogi Gallery)

Charles Yuen’s canvases, which he humbly calls “innocent observations of the human condition,” contain entire dreamlike worlds. The artist’s work will be on view at the Pierogi Gallery booth.



Emily Furr, “Metal Heart” (2022), oil and acrylic on board, wood frame, 11 × 11 inches (courtesy the artist and Sargent’s Daughters)

Emily Furr’s works offer provocative close-ups of rockets, bolts, and mechanical parts, among other unlikely subjects for paintings that feel at once intimate and removed. The Sargent’s Daughters booth will feature a solo presentation of Furr’s new work.



Linus Borgo, “Autotomy in the Liminal Realm: Splitting Time with a Scalpel” (2021), oil on canvas, 103 × 64 inches (© Linus Borgo, courtesy Yossi Milo Gallery, New York)

Linus Borgo’s inventive configurations of bodies evoking Italian Renaissance paintings will be on view at the Yossi Milo Gallery booth.



Sharon Horvath, “Untitled (Blue 1)” (2022), pigment, polymer, photo collage on paper mounted on canvas, 60 × 38 inches (courtesy Pierogi Gallery)

Sharon Horvath’s work will be on view at the Pierogi Gallery booth.

## Art Fairs

### SPRING/BREAK Art Show

Sept. 7–12

Themed around *Naked Lunch*, the 11th New York City edition of the delightfully offbeat Spring Break Art Show invites “new portraiture, complex realism, updates on the artist gaze, a ‘Renaissance’ approach to multimedia, poetics and problems with objectification, and many happy Hellenistic returns.”

625 Madison Avenue,  
10th and 11th floors  
Midtown East, Manhattan

### Art on Paper

Pier 36  
Sept. 8–11

A hundred galleries will exhibit modern and contemporary paper-based work at this year’s New York City edition of the medium-specific fair. Keep an eye out for Bang Geul Han’s series of tapestries hand woven from legal documents on topics including abortion and immigration.

299 South Street  
Lower East Side, Manhattan

### Independent 20th Century

Battery Maritime Building,  
Cipriani South Street  
Sept. 8–11

More than 70 artists, 22 solo and duo artist presentations, and special projects have been commissioned especially for this new fair, presented by 32 galleries.

10 South Street  
Financial District, Manhattan

### Clio Art Fair

Five Five Zero  
Sept. 8–11

The biannual and bicoastal Clio Art Fair, which bills itself as an independently minded “anti-fair,” was created to give exposure to independent international artists who are not exclusively represented by any New York or Los Angeles gallery. Fun fact: In 2017, it became the first art fair to accept major cryptocurrencies as a form of payment.

550 West 29th Street  
Chelsea, Manhattan

### Affordable Art Fair

Metropolitan Pavilion  
Sept. 22–25

With price points between \$100 and \$10,000 on artwork from over 400 artists, this is one art fair that won’t necessarily break the bank.

125 West 18th Street  
Flatiron, Manhattan

### The NY Art Book Fair

Center 548  
Oct. 13–16

Printed Matter’s NY Art Book Fair is back in person this year at the historic venue where their first edition took place, right around the block from their Chelsea store. Expect about 160 exhibitors ranging from small artist-run presses to mega-galleries, and a new emphasis on dual booths that pair domestic and international publishers.

548 West 22nd Street  
Chelsea, Manhattan

### The Art Show (ADAA)

Park Avenue Armory  
Nov. 3–6

This more intimately scaled, long-running art fair is organized by the Art Dealers Association of America and redirects admission proceeds to the New York nonprofit Henry Street Settlement. This year, 55 of the 78 exhibitors are presenting solo booths; highlights include Lynda Benglis’s “Lagniappe” sculptures from Cheim & Read and paintings and drawings by the Hairy Who’s Gladys Nilsson from Garth Greenan Gallery.

643 Park Avenue  
Lenox Hill, Manhattan



Opening in September



Carlene West, “Tjititji”  
(from the collection of  
and courtesy Steve  
Martin and Anne  
Stringfield)

**Selections from Australia’s  
Western Desert: From the  
Collection of Steve Martin and  
Anne Stringfield**  
National Arts Club  
Sept. 12–Oct. 27

The renovated National Arts Club has a fabled history in New York, hinted at by its location by Gramercy Park, one of the city’s last private parks. Since it reopened it has organized exhibitions worth noting, and this show of work by Indigenous artists in Australia looks like a potential winner, not to mention that it’s often fun to see what celebrities collect — if you didn’t know, actor Steve Martin has been a well-known modern and contemporary art collector for decades.

15 Gramercy Park South  
Gramercy Park, Manhattan



Howardena Pindell, “Kyoto (Positive Negative)” (1980), color lithograph, etching, and chine collé on paper (gift of Doris Weintraub, Bristol Art Editions; photo by Peter Jacobs, courtesy the artist and Garth Greenan Gallery, New York)

**Collective Yearning: Black  
Women Artists from the  
Zimmerli Art Museum**  
Zimmerli Art Museum  
Sept. 6– Dec. 14

Rutgers University’s museum took a look at its holdings of Black women artists and assembled this exhibition featuring Emma Amos, Kara Walker, Nona Faustine, Atisha Fordyce, and Daonne Huff. While you’re there, be sure to check out *Stand Up! 10 Mighty Women Who Made a Change*, which features 10 revolutionary Black women who changed the world, including Ruby Bridges, Rosa Parks, Bree Newsome, and others.

71 Hamilton Street  
New Brunswick, NJ



**SIREN (some poetics)**  
Amant Foundation  
Sept. 15–March 5, 2023

Curated by writer Quinn Latimer, this exhibition at an East Williamsburg art complex considers the vocal Siren, surveying manifestations that range from mythological to ecological to technological. As it perforates divisions between different forms of meaning-making, the show asserts that “poetry is politics, always.”

315 Maujer Street  
East Williamsburg, Brooklyn

Rosemary Mayer, “City  
Roof Tent on Wheels”  
(1980), watercolor and  
colored pencil on paper  
(courtesy the Estate of  
Rosemary Mayer and  
Gordon Robichaux, NY)



**Martine Gutierrez: Supremacy**  
Whitney Museum of American Art  
Sept.–March 2023

99 Gansevoort Street  
Meatpacking District, Manhattan

Harnessing the slick visual language of advertising in subversive photo-performances that challenge the commodification of bodies, artist and activist Martine Gutierrez questions normativity and supremacy in their many guises.

Martine Gutierrez,  
“Supremacy” (2021)  
(image courtesy Ryan Lee  
Gallery, New York,  
collection of the artist)



Did you know that the New York Studio School was the original home of the Whitney Museum of American Art, and prior to that the studio

and salon of its founder, Gertrude Vanderbilt Whitney? It was also designated a National Historic Landmark in 1992.





#### Archeology of a Studio

A.I.R. Gallery  
Sept. 10–Oct. 9

155 Plymouth Street  
Dumbo, Brooklyn

For her 14th solo show at the US's first artist cooperative gallery run by and for women artists, Ann Pachner's studio is examined through the lens of excavation. A selection of works, from carved pine sculptures to prints and sketches, offer a glimpse into five decades of creation and a meditation on past and present.

Ann Pachner, "Waves and Splitting" (2002), laminated pine, 36 × 36 × 36 inches (photo by Ann Pachner, courtesy the artist and A.I.R. Gallery, Brooklyn, NY)



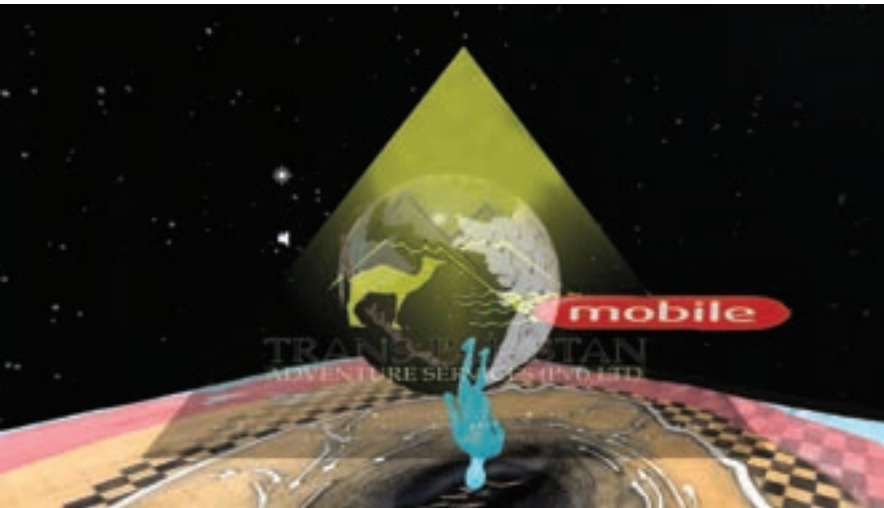
#### LaJuné McMillian: The Black Movement Library

Recess  
Sept. 6–Oct. 30

46 Washington Avenue  
Brooklyn Navy Yard, Brooklyn

Inspired by Katherine Dunham's Movement Library, LaJuné McMillian's *Black Movement Library* compiles motion data from Black performers, who are typically underrepresented in online databases, and transforms their actions and gestures into live performances as well as into virtual and augmented reality projects.

LaJuné McMillian, "Black Movement Library" (2021), featuring dancer Roukijah Rooks (photo by Guy de Lancey)



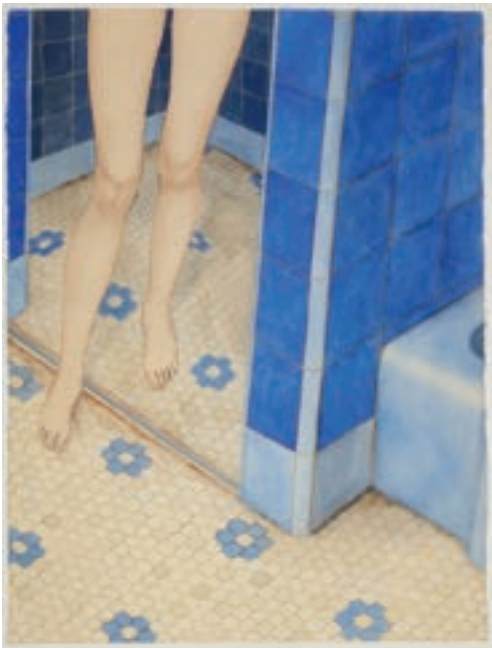
#### Umber Majeed: Made in Trans-Pakistan

Pioneer Works  
Sept. 9–Dec. 11

Umber Majeed,  
"Fotocopy.net" (2021)  
(courtesy the artist)

In the latest iteration of Umber Majeed's *Trans-Pakistan Zindabad (Long Live Trans-Pakistan)* project, which explores nostalgia, gentrification, and urbanization in South Asia, the artist incorporates her own family history. This display zooms in on a peculiar real estate development in Lahore, Pakistan, that integrates replicas of European landmarks.

159 Pioneer Street  
Red Hook, Brooklyn



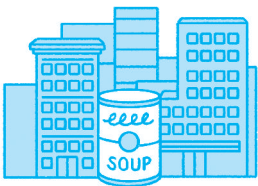
Karen Lamassonne, "Baño Azul (Blue bathroom)" from the *Bathroom series* (1979), watercolor on paper, 30 × 22 inches (courtesy the Swiss Institute)

#### Karen Lamassonne: Ruido / Noise

Swiss Institute  
Sept. 14–Jan. 8, 2023

Perhaps best known for her *Baños (Bathrooms)* series (1978–1981) of watercolor portraits that were censored in Colombia when they were first shown, the Swiss Institute looks back at six decades of work by the Colombian-American painter, video artist, and theatrical designer, much of which engages with feminine identity and sexual intimacy.

38 Saint Marks Place  
East Village, Manhattan



Did you know that Andy Warhol's fabled studio switched locations three times? The Pop Art figure and creator of the famous Campbell's soup can print hosted musicians, celebrities, and fellow artists at his studio, dubbed "The Factory," across four different buildings over

nearly a quarter century. After hopping from 231 East 47th Street in Midtown to the Decker Building at 33 Union Square West, and then to 860 Broadway north of Union Square, The Factory finally settled in a now-demolished office building at 22 East 33rd Street.





Alexandre Arrechea, “Rivers and Ripples,” in progress (courtesy ArtYard/John Vasquez)

**Landscape and Hierarchies**  
 ArtYard  
 Sept. 17–Jan. 22, 2023

This solo exhibition by Alexandre Arrechea, curated by Elsa Mora, features work by one of the founding members of Los Carpinteros, a Cuban collective that grappled with issues of history, memory, and political power. In his solo work, Arrechea has probed the rising tide of state surveillance and the playful nature of urban space. A strong modernist sensibility is evident throughout his work, grounded in powerful colors.

13 Front Street  
 Frenchtown, New Jersey



**Tropical Is Political: Caribbean Art Under the Visitor Economy Regime**  
 Americas Society  
 Sept. 7–Dec. 17

680 Park Avenue  
 Lenox Hill, Manhattan

An often thinly veiled extractive visitor economy is at the forefront of video, painting, installation, and photography probing the neocolonial undercurrents of tourism in the Caribbean. Featuring 19 contemporary artists, the exhibition will travel to San Juan’s Museo de Arte Contemporáneo de Puerto Rico after its run in New York City.

Still from Donna Conlon and Jonathan Harker, “Bajo la alfombra (Under the Rug)” (2015), video, color, sound, 2:49 minutes (courtesy the artists and Diablo Rosso, Panamá)



Nadia Granados, “Colombianización” (courtesy the artist)

**Indecencia**  
 Leslie-Lohman Museum of Art  
 Sept. 16–Jan. 15, 2023

Over two dozen diasporic artists of Latin American descent wield props, cameras, and “indecency” as tools for collective self-determination at one of the city’s first institutions dedicated to LGBTQ+ artists. Rooted in decolonial theology, the show’s focus on performance invites an exploration of queerness, religion, and Latinx identity in all its confines and possibilities.

26 Wooster Street  
 Soho, Manhattan



**Masked Vigilantes on Silent Motorbikes**  
 Poster House  
 Sept. 9–Feb. 12, 2023

Posters, from corporate advertisements to local flyers, are one of our city’s most visible art forms, but our passing glances necessitate that they convey information quickly and clearly. This group exhibition has one common theme: Each artist (a list that includes figures ranging from David Wojnarowicz to KAWS) has reconfigured old posters, transforming the original messaging into social commentary.

119 West 23rd Street  
 Chelsea, Manhattan

David Wojnarowicz, “True Myth (Domino Sugar)” (1983), silkscreen on supermarket poster, number 23/47 (courtesy the Estate of David Wojnarowicz & P.P.O.-W, New York)



Sophia-Yemisi Adeyemo-Ross, “Ginger Root Golden Hour (An Ode to Protection)” (2022), acrylic, watercolor, paper, 15 ½ × 20 inches (courtesy the artist and BRIC)

**Earth & Iron: Archival Visions of Land and Struggle**  
 Project Room at BRIC House  
 Sept. 22–Dec. 23

Sophia-Yemisi Adeyemo-Ross created new visions of the future by cutting, pasting, and restructuring early 20th-century colonial photographs taken in West Africa and the Caribbean, to highlight and reimagine Black and Indigenous relationships to land and labor. The artworks are full of wonder and beauty. While you’re there, make sure to stop by the Gallery at BRIC House to see *Rodrigo Valenzuela: New Works for a Post Worker’s World*.

647 Fulton Street  
 Fort Greene, Brooklyn



In the 1980s, artist and HIV/AIDS activist Keith Haring became known for his vibrant, graphic style and for his immediately recognizable murals painted in unlikely places. Woodhull Hospital in Brooklyn’s Bedford-Stuyvesant

neighborhood is home to a 700-foot-long Haring original that depicts his iconic energetic figures and stretches from the lobby into the corridors. (Fun fact: It’s one of thousands of works in the medical center’s impressive art collection.)





**Ntiense Eno-Amooquaye**  
White Columns  
Sept. 23–Oct. 29

Ntiense Eno-Amooquaye, “Art Deco Zebra Crossing 3” (2021) (photo by Josef Konczak, courtesy the artist, Intoart and Flat Time House, London)

In her first United States solo show, the British artist and poet characteristically operates at the intersection of the visual and the textual, projecting a filmed performance of a poem onto a velvet screen and silk wall hangings alongside paintings incorporating handwritten text.

91 Horatio Street  
Meatpacking District, Manhattan



Morris Hirshfield, “Girl in Flowered Dress” (1945), oil on canvas, 32 × 25 inches (© 2022 Robert and Gail Rentzer for Estate of Morris Hirshfield / Licensed by VAGA at Artists Rights Society (ARS), NY; American Folk Art Museum, New York, gift of Donna and Carroll Janis)

**Morris Hirshfield Rediscovered**  
American Folk Art Museum  
Sept. 23–Jan. 29, 2023

Polish-born Brooklynite Morris Hirshfield, a former shoemaker, began to paint at the age of 65 and was soon lauded by Surrealists for laborious depictions of animals and women evincing a horror vacui. His first full-career retrospective features upwards of 40 paintings and 14 boudoir slippers fabricated in his patented designs.

2 Lincoln Square  
Upper West Side, Manhattan



**Close Enough: New Perspectives from 12 Women Photographers of Magnum**  
International Center of Photography  
Sept. 30–Jan. 9, 2023

79 Essex Street  
Lower East Side, Manhattan

This exhibition of 150 works by 12 women photographers ranges from Bieke Depoorter’s documentation of a Parisian club performer to Alessandra Sanguinetti’s collaboration with two cousins in rural Argentina, Guille and Belinda. Keep an eye out for insights from the artists, each of whom belongs to member-owned photojournalism agency Magnum Photos.

Carolyn Drake, “Jackie and Leah,” from Knit Club (2018) (© Carolyn Drake/Magnum Photos)

**Henrike Naumann**  
SculptureCenter  
Sept. 22–Feb. 27, 2023

For her first US solo show, Berlin-based installation artist Henrike Naumann scrutinizes the ways in which political ideologies are embedded in American interior design and furniture, parsing the role that domestic taste plays in propagating Western, capitalist ideas of the “good life.”

44-19 Purves Street  
Long Island City, Queens



It’s easy to overlook a museum’s elevators, typically drab, nondescript spaces that we transit briefly and impatiently. But at the Whitney Museum of American Art, you may want to linger a bit longer: The interiors of all four passenger elevators feature artwork by Richard Artschwager. Designed for the

Whitney’s new building, which opened in 2015, the installations are based on six everyday objects that inspired the artist’s distinctively humorous practice — one feels like walking into a giant wicker basket. They’re a well-deserved tribute to Artschwager, who died in 2013 before they were completed.



Opening in October



General Idea, “Continental Poodle (Pink) Dexter” (1992), pastel, wax crayon and felt pen on painted pink fluorescent paper, 10 7⁄8 × 8 7⁄16 inches (private collection, courtesy The Drawing Center)

**Ecce Homo: The Drawings of General Idea**  
The Drawing Center  
Oct. 7–Jan. 15, 2023

Founded in Toronto in the late 1960s by AA Bronson, Felix Partz, and Jorge Zontal, General Idea was a collective guided by a radical queer politics and a performative orientation. Drawings executed in the spirit of mass reproduction between 1985 and 1993 spotlight motifs like poodles, stilettos, and masks.

35 Wooster Street  
Soho, Manhattan



Senga Nengudi performing “Air Propo” at Just Above Midtown (JAM) (1981) (courtesy Senga Nengudi and Lévy Gorvy)

**Just Above Midtown: Changing Spaces**  
MoMA  
Oct. 9–Feb. 18, 2023

In 1974, Linda Goode Bryant founded Just Above Midtown (JAM), an alternative art space devoted to centering diverse work by Black artists and artists of color. The influential gallery and the now-iconic artists it supported — among them David Hammons and Lorraine O’Grady — are the subjects of this exhibition.

11 West 53rd Street  
Midtown West, Manhattan



**Edward Hopper’s New York**  
Whitney Museum of American Art  
Oct. 19–March 5, 2023

99 Gansevoort Street  
Meatpacking District, Manhattan

Edward Hopper lived in New York for almost 60 years and died in his studio near Washington Square Park. However, he is not thought of as a New York artist in the same way that some of his contemporaries were — perhaps because many of his most famous paintings iconized bucolic New England or otherwise anonymized urban isolation. The Whitney’s new show on Hopper and New York focalizes the artist’s relationship to his longtime home city.

Edward Hopper, “Roofs, Washington Square” (1926), watercolor over charcoal on paper, 13 7⁄8 × 19 7⁄8 inches (© 2022 Heirs of Josephine N. Hopper/Licensed by Artists Rights Society; Carnegie Museum of Art; bequest of Mr. and Mrs. James H. Beal)

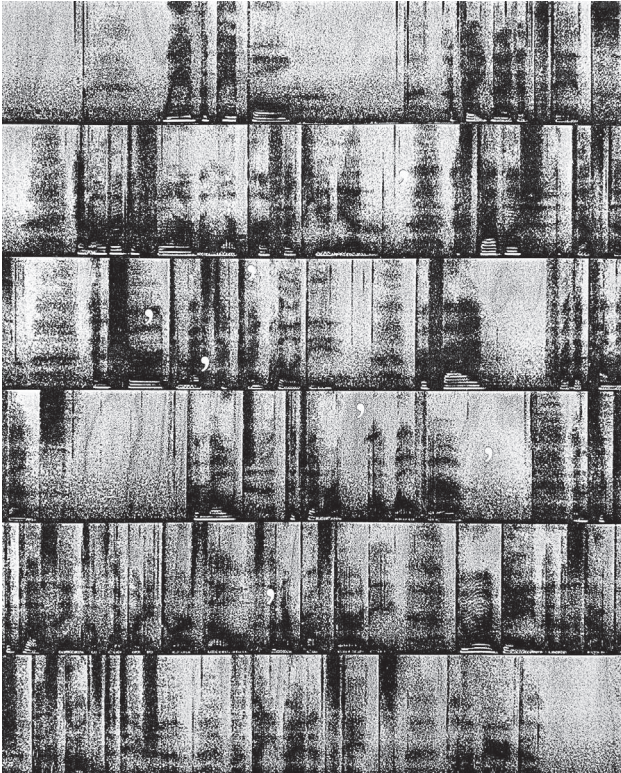


**Ibrahim El-Salahi: Pain Relief Drawings**  
The Drawing Center  
Oct. 7–Jan. 15, 2023

92-year-old Sudanese-born artist Ibrahim El-Salahi, a founding member of the Khartoum School, presents 100 recent pen and ink drawings on the theme of pain, which he regularly experiences as a nonagenarian. Rendered on medicine packets and envelope backs, the *Pain Relief* works function as a record and respite.

35 Wooster Street  
Soho, Manhattan

Ibrahim El-Salahi, from the *Pain Relief Drawing* series (2016–2018), pen and ink on a paper envelope, 4 3⁄8 × 3 3⁄4 inches (© Ibrahim El-Salahi, courtesy the artist, Salon 94, New York, and Vigo Gallery)



**Visual Record: The Materiality of Sound in Print**  
Print Center New York  
Oct.–Jan. 2023

Print Center New York (formerly the International Print Center New York) will inaugurate its new Chelsea space with an exhibition teasing out the resonances between sound-recording and printmaking. Curated by Elleree Erdos, the show will feature work by artists including Terry Adkins, Jason Moran, and John Cage.

535 West 24th Street  
Chelsea, Manhattan

Audra Wolowiec, “voiceprint (we the people)” (2021), offset woodblock print with laser-cut commas, 24 × 19 inches, edition of 26 (© Audra Wolowiec)



As anyone who has tried to sound cool at a party will know, little-known murals by famous artists surreptitiously painted on the walls of grungy bars are the best kind. Niagara Bar in the East Village boasts a doodle authored by none other than Japanese artist Yoshitomo

Nara in 2009, when he visited the divey watering hole after installing a show at Marianne Boesky Gallery. There are also wall drawings by artist Kenny Scharf on the bar walls.





**Sin Autorización:  
Contemporary Cuban Art**  
Wallach Art Gallery  
Oct. 21–Jan. 15, 2023

615 West 129th Street  
Manhattanville, Manhattan

In recent years, fluctuating domestic policies and foreign relations have galvanized Cuba’s independent art scene. *Sin Autorización: Contemporary Cuban Art* charts the scene’s evolution through its political and intellectual context. Artworks in varied mediums convey everyday life and histories in Cuba outside of official discourse. Despite governmental suppression, Cuban artists, from established figures like Tania Bruguera to younger generations, continue to push boundaries and champion collaboration and political action.

Lester Álvarez Meno, Kevin Avila, Roman Gutiérrez Aragonese, Santiago Díaz M., and Hector Antón, “Biblioteca para lomo-lectores (Library for title-spine readers)” (2018–2019), installation, dimensions variable (courtesy Lester Álvarez Meno)



**Domesticianx**  
El Museo del Barrio  
Oct. 27–March 26, 2023

Drawing on the concept of “domesticana” coined by artist, scholar, and critic Amalia Mesa-Bains, *Domesticianx* considers Mesa-Bains’s Chicana and feminist theory, and Latinx intersectionality, through the private sphere. The intergenerational show features artists who focus on healing, spirituality, and home, while refuting one-dimensional categories.

1230 Fifth Avenue  
East Harlem, Manhattan

Cielo Felix-Hernandez, “Sangré seca (Flor de Maga y Parcha)” (2022), oil on canvas (courtesy the artist and Sargent’s Daughters)

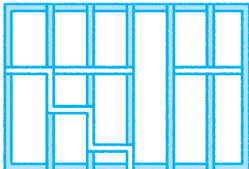


**Meret Oppenheim: My  
Exhibition**  
MoMA  
Oct. 30–March 4, 2023

Previously on view at Kunstmuseum Bern and the Menil Collection in Houston, this five-decade overview of the Swiss artist’s surreal, shape-shifting oeuvre encompasses paintings, sculptures, uncanny objects, accessories, and works on paper — including drawings of an imagined exhibition of her life’s work.

11 West 53rd Street  
Midtown West, Manhattan

Meret Oppenheim, “Object (Objet)” (1936), fur-covered cup, saucer, and spoon, overall height 2<sup>7</sup>/<sub>8</sub> (courtesy The Museum of Modern Art, New York)



Did you know that there’s a hidden artwork in the walls of New York University’s 80WSE gallery near Washington Square? Created by Duane Linklater, a Canadian First Nations artist of Omaskêko Cree ancestry, “What Then Remains” (2017) became part of the bones of

**Gowanus Open Studios**  
Artist studios  
Oct. 15–16

For one weekend, hundreds of artist studios and spaces will welcome visitors to the 26th edition of Gowanus Open Studios. There’s nothing like the industrial charm of Gowanus’s old factories and warehouses, still home to a diverse community of artists despite rising rents. For updates, visit [artsgowanus.org](https://artsgowanus.org).

Gowanus, Brooklyn

**Indisposable: Tactics for Care  
and Mourning**  
Ford Foundation Gallery  
Oct. 1–Dec. 10

This exhibition comes at the heels of the gallery’s three-year, eight-part event series that examined the question of whose lives were deemed “disposable” in American society. In this iteration, more than 30 artists and art collectives explore how to “care and mourn” for marginalized communities and how to fight for their “indisposability.”

320 East 43rd Street  
Midtown East, Manhattan

**EFA Open Studios**  
Elizabeth Foundation for the Arts  
Oct. 20–22

Each year, the Elizabeth Foundation for the Arts (EFA) opens its doors to the public so that anyone — including fellow artists, curators, and general art appreciators — can see works by resident artists and learn about their process. Currently, over 75 artists are affiliated with the EFA Studio Program. Guests will also be able to tour and demo the Project Space and the Robert Blackburn Print Making Workshop. For updates, visit [studios-efanyc.org](https://studios-efanyc.org).

323 West 39th Street  
Midtown West, Manhattan

the gallery, left standing but covered with drywall after his exhibition closed the same year, and during which time it was visible. The steel beam artwork was partly designed to highlight the erased Native history of the city.



Opening in November



**Euphoria**  
Park Avenue Armory  
Nov. 29–Jan. 8, 2023  
  
643 Park Avenue  
Lenox Hill, Manhattan

Featuring music from the Brooklyn Youth Chorus and jazz drummers, Julian Rosefeldt’s immersive multi-channel film installation dives headfirst into the breakneck absurdity of capitalism as performers in bizarre sites of consumption deliver quotes from figures like Ayn Rand, Warren Buffett, and Snoop Dogg.

Still from *Euphoria* (2022)  
(© Julian Rosefeldt, courtesy Park Avenue Armory)



rod jones ii, “this must be the place to be” (2022), mentored by Didier William, presented by CUE Art Foundation, 2022 (courtesy the artist)

**rod jones: this must be the place to be**  
Cue Art Foundation  
Nov. 3–Jan. 7, 2023

Encompassing an elaborate braided tapestry, a series of fabric dolls, and multimedia found object sculptures, rod jones’s heterogeneous mixed-media installation will reference the artist’s mother’s hair salon as well as the liberatory and intimate potential of such spaces.

137 West 25th Street  
Chelsea, Manhattan



Donovan Quintero, “Miss Navajo Nation Distributing Food,” Ganado, Arizona, Navajo Nation; October 2, 2020; from *The COVID-19 Outbreak in the Navajo Nation* (© Navajo Times, 2020)

**Developing Stories: Native Photographers in the Field**  
National Museum of the American Indian  
Nov. 3–March 12, 2023

For *Developing Stories: Native Photographers in the Field* three Native photojournalists — Donovan Quintero, Tailyr Irvine, and Russel Albert Daniels — present photo essays on issues that affect the artists and their communities. From the impact of COVID-19 on the Navajo Nation to egregious US government regulations to one community’s genesis through tragedy, the photographs highlight aspects of Native life rarely acknowledged in broader US society. The gravity of the subject matter is matched only by the breathtaking beauty of the images.

1 Bowling Green  
Financial District, Manhattan



Still from Kristāps Ancans, “Every Day I Learn New Synonyms” (2020–2022) (courtesy apexart)

**Flora Fantastic: Eco-Critical Contemporary Botanical Art**  
apexart  
Nov. 4–Dec. 23

How do plants relate to phenomena like entrenched power structures, economic asymmetries, representational blind spots, collective memory, and public space? Co-curated by Corina Apostol and Tashima Thomas, this fertile group show puts the botanical under a postcolonial microscope.

291 Church Street  
Tribeca, Manhattan



Installation view of *Theaster Gates: A Clay Sermon* at Whitechapel Gallery, London (2021) (photo by Theo Christelis, courtesy the artist and Whitechapel Gallery)

**Theaster Gates: Young Lords and Their Traces**  
New Museum  
Nov. 10–Feb. 5, 2023

Titled after a revolutionary activist group, Gates’s first New York museum survey spans two decades of tar paintings, architectural installations, archival collections, and more as he draws upon his background in urban planning to create social sculptures and interdisciplinary performances that reinvest in Black cultural spaces.

235 Bowery  
Lower East Side, Manhattan



Jack Whitten, “Eta Group IV” (1976), acrylic on canvas, 63¾ × 64 inches (private collection, © Jack Whitten Estate, courtesy the Estate and Hauser & Wirth)

**Jack Whitten**  
Dia Beacon  
Nov. 18–July 10, 2023

The artist’s achromatic *Greek Alphabet* series (1975–78), in which he experimentally dragged “processors” or “developers” — rakes, saws, and combs — over painted canvases laid over strings or wire, marked an important moment in his move away from gestural painting. Forty examples will be on view at Dia Beacon. Also catch exhibitions of work by Jo Baer and Melvin Edwards on long-term view.

3 Beekman Street  
Beacon, New York



If you’ve ever visited Central Park on a hot summer day, you may have strolled to Bethesda Fountain. Designed by Emma Stebbins in 1873, “Angel of the Waters” was New York City’s first public art commission

awarded to a woman. A lesser-known piece of that history is that Stebbins was a lesbian. Her imposing monument is a powerful symbol for both women and LGBTQ+ artists in the city.