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# ART

## MUSEUMS SHORT LIST METROPOLITAN MUSEUM

"Cubism: The Leonard A. Lauder Collection."  
Through Feb. 16.

**MUSEUM OF MODERN ART**  
"Sturtevant: Double Trouble."  
Opens Nov. 9.

**MOMA PSI**  
"Xavier Le Roy."  
Through Dec. 1.

**GUGGENHEIM MUSEUM**  
"Zero: Countdown to Tomorrow, 1950s-60s."  
Through Jan. 7.

**BROOKLYN MUSEUM**  
"Judith Scott: Bound and Unbound." Through March 29.

**AMERICAN MUSEUM OF NATURAL HISTORY**  
"The Butterfly Conservatory."  
Through May 25.

**FRICK COLLECTION**  
"Masterpieces from the Scottish National Gallery."  
Opens Nov. 5.

**GALLERIES SHORT LIST  
UPTOWN**  
Albert Oehlen  
Skarstedt  
20 E. 79th St. 212-737-2060.  
Through Dec. 20.

"Picasso and Jacqueline: The Evolution of Style"  
Pace  
32 E. 57 St. 212-421-3292.  
Through Jan. 10.

**CHELSEA**  
Albert York  
Marks  
523 W. 24th St. 212-243-0200.  
Opens Nov. 8.  
"Picasso and Jacqueline: The Evolution of Style"  
Pace  
534 W. 25th St. 212-929-7000.  
Through Jan. 10.

**DOWNTOWN**  
Henry Flynt  
AVA  
34 W. 1st St. 917-604-8856.  
Through Nov. 16.

**Matt Hoyt**  
Bureau  
178 Norfolk St. 212-227-2783.  
Opens Nov. 5.

## MUSEUMS AND LIBRARIES

### Museum of Modern Art "Henri Matisse: The Cut-Outs"

This exhibition will give you as much aesthetic pleasure as you can stand and then some. When Matisse is at his best, the exquisite frictions of his color, his line, and his pictorial invention overwhelm perception, at which point enjoyment sputters into awe. That effect recurs with startling efficiency in the major works of his late period before his death, in 1954, at the age of eighty-four. Matisse had been infirm since undergoing abdominal surgery in 1941, and he spent most of his days in bed or in a wheelchair. Painting taxed him. Scissoring shapes from gouache-painted paper and directing assistants who pinned them into compositions over and over, until they were right, was the expedient of a genius. Speaking of pins, many now loosely secure the blue arabesques of "The Swimming Pool" (1952), the fifty-four-foot-long cutout that is in the museum's permanent collection and was recently restored to its original state. Installed in a room built to the same specifications as Matisse's dining room in Nice, where it was created, the ultramarine diving and swimming forms have a rhythmic lyricism that takes the eye on a cyclonic, invigorating ride. Through Feb. 18.

### Morgan Library and Museum "Cy Twombly: Treatise on the Veil"

Thirty-three feet long and awash in impassive gray, Twombly's 1970 mural bears on its surface only faint white tramlines, like the staff of a musical score, plus a few notations: "In," "Out," and other jottings. The painter drew inspiration from "Le Voile d'Orphée," the composer Pierre Henry's early masterpiece of musique concrète; a dozen hermetic, associated works on paper suggest his rigorous preparation. But, four decades on, Twombly's Hellenistic pretensions look more overweening than ever, without any of the mitigating Expressionist swagger of his early and late work. Through Jan. 25.

### Neue Galerie "Egon Schiele: Portraits"

The Austrian painter has seduced generations of decadents, punks, and fashionistas with his dissonant portraits of Vienna's high society and demimonde. But the highlight of this enjoyable show is a salon-style display of two dozen self-portraits, in which dandyish pencil drawings of the artist, in jacket and bow tie, give way to images of wracked naked flesh. White highlights make his face appear ablaze, his hair stands on end as if electrocuted, and his bottom is red as a baboon's, while his right arm twists so far forward that he looks like a war casualty. The bad boy of the Austro-Hungarian Empire, in the grave before his twenty-ninth birthday, Schiele spent a few weeks in prison in 1912, accused of seducing a child (the charges were dropped) and

of producing pornography (guilty). In the clink, he made what may be his most honest self-portrait of all: a tiny bust, with furrowed brow and bulging eyes, fashioned from kneaded pieces of bread. Through Jan. 19.

## GALLERIES—UPTOWN

### Kate Steciw

One of the most impressive of the new crop of artists taking liberties with the medium of photography, Steciw transforms images she grabs off the Internet into layered constructions, made more complex by the addition of colored frames and tinted Plexiglas overlays. Crudely cut-out pictures of tires, tubers, and industrial debris are jumbled into abstract masses of color and pattern that Steciw uses to animate the off-kilter geometries of her otherwise tightly structured pieces. Frank Stella's sculptural canvases come to mind, and these pieces are every bit as radical and arresting. Through Nov. 15. (Higher Pictures, 980 Madison Ave., at 76th St. 212-249-6100.)

## GALLERIES—CHELSEA

### Arturo Herrera

Born in Caracas and now based in Berlin, Herrera came to prominence with sliced colored papers and reliefs. Now he turns his hand to abstract painting, making heavy use of Richter-like blurs and Oehlenesque drags. Most of the smaller works here are painted on the covers of books, found at flea markets, some of which have legible spines (Friedrich Dürrenmatt gets a shout-out). Larger paintings incorporate found objects, too, including Rauschenberg-style attachments of tote bags made of hemp. Look as long as you like, but these paintings won't reveal more over time—they're designed to remain open-ended. Through Nov. 15. (Sikkema Jenkins, 530 W. 22nd St. 212-929-2262.)

### Judy Pfaff

One of the pioneers of installation art reaches new heights in a two-gallery show, which affirms her rare capacity to integrate meticulous systems and joyous improvisation. At Howard, Pfaff utilizes Plexiglas, neon, and poured resin in wall-mounted compositions, some in eye-popping fluorescent palettes, that pay titular homage to her colleagues Jules Olitski and Helen Frankenthaler. At Zoubok, the artist takes a more ecological turn with moss-colored drawings and collages, tumbling plastic sculptures with floral motifs, and a stunning wall-sized work that incorporates twining branches, images of fish and crustaceans, and Chinese lanterns refashioned into birds' nests. Through Nov. 15. (Zoubok, 525 W. 26th St. 212-675-7490; Howard, 525 W. 26th St. 212-695-0164.)

### Alyson Shotz

Physics takes elegant, if mannered, form in Shotz's abstract sculptures

and works on paper, which attempt to convey motion, gravity, and the passage of time in two or three dimensions. Squat bronze and porcelain objects, resembling crumpled vases, were made by dropping rolled clay from varying heights and at varying force; white-on-white threaded sheets translate bodies in motion into overlaid outlines. A room-size piece, made of steel wire and glistening beads, imposes an unjustified refinement on a universe that naturally tends not toward order but toward entropy. Through Nov. 8. (Eller, 615 and 625 W. 27th St. 212-206-6411.)

### Robert Voit

Karl Blossfeldt's botanical studies, touchstones of modernist photography since the nineteen-thirties, are the models for the German photographer's new series, "The Alphabet of New Plants." But there's a twist: unlike Blossfeldt's specimens, Voit's flora—a cattail, Oriental poppy buds, fiddlehead ferns—are fake. Shot against white backdrops that play up their plastic material, these odd bits of foliage are clever one-liners, more decorative than subversive. The artifice continues in a smarter series of deadpan landscapes, centered on unusually tall palm trees and cacti that are actually camouflaged cell-phone poles. Through Nov. 15. (ClampArt, 531 W. 25th St. 646-230-0020.)

## GALLERIES—DOWNTOWN

### Tina Barney

The photographer has always maintained a certain critical distance in her color pictures of families, including her own. She shows a similar restraint in a new black-and-white series that returns to her best-known subject, East Coast Wasps in their natural habitat. Most of the pictures fall between formal and casual. Several party scenes—in a backyard, at a child's birthday—could almost be snapshots. More intriguing are the pictures that feel staged, including one of a woman and her son in their chintz-filled living room, which conveys a mix of complicity, detachment, and unease. Through Dec. 6. (Borden, 560 Broadway, at Prince St. 212-431-0166.)

### Jennifer Paige Cohen

Thrilling new sculptures by a young Brooklyn artist channel the spirit of Edgar Degas's "Little Dancer Aged Fourteen," in her tutu of cotton and silk. Cohen embeds items of clothing into white plaster objects that also incorporate cast portions of bodies. (The elastic biomorphism of Frederick Kiesler feels like a touchstone.) Impeccably installed on pedestals of varying heights, the pieces register initially as abstractions of striking formal integrity, a series of playoffs between white and polychrome, smooth and textured, flat and dimensional, sombre and playful. And then you glimpse aspects of figures—an elbow, a shoulder, a knee—like new friends gliding into the room. Through Nov. 9. (Beauchene, 327 Broome St. 212-375-8043.)