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Events and Parties (<https://news.artnet.com/art-world/events>)

## Editors' Picks: 17 Things Not to Miss in New York's Art World This Week

Here's what not to miss during the unofficial state to the fall season.

Sarah Cascone (<https://news.artnet.com/about/sarah-cascone-25>), September 3, 2018



Dashiell Manley, *the sweep* (2018), detail. Photo by Object Studies courtesy of the artist and Marianne Boesky Gallery, New York and Aspen. ©Dashiell Manley.

*Each week, we search New York City for the most exciting and thought-provoking shows, screenings, and events. See them below.*

**Tuesday, September 4–Monday, September 24**



Isaac Mann, *The Dinner Table* (2018). Courtesy of the artist and the New York Academy of Art.

**1. “[2018 Chubb Fellows Exhibition \(https://nyaa.edu/chubb-fellows-exhibition-2018/\)](https://nyaa.edu/chubb-fellows-exhibition-2018/)” at the New York Academy of Art**

The New York Academy of Art is kicking off its season with the annual Chubbs Fellows Exhibition, this year featuring the art of Eleni Giannopoulou, Danica Lundy, and Isaac Mann. The fellows are selected each May from the graduating MFA students, who receive a 15-month residency and a major exhibition the following September.

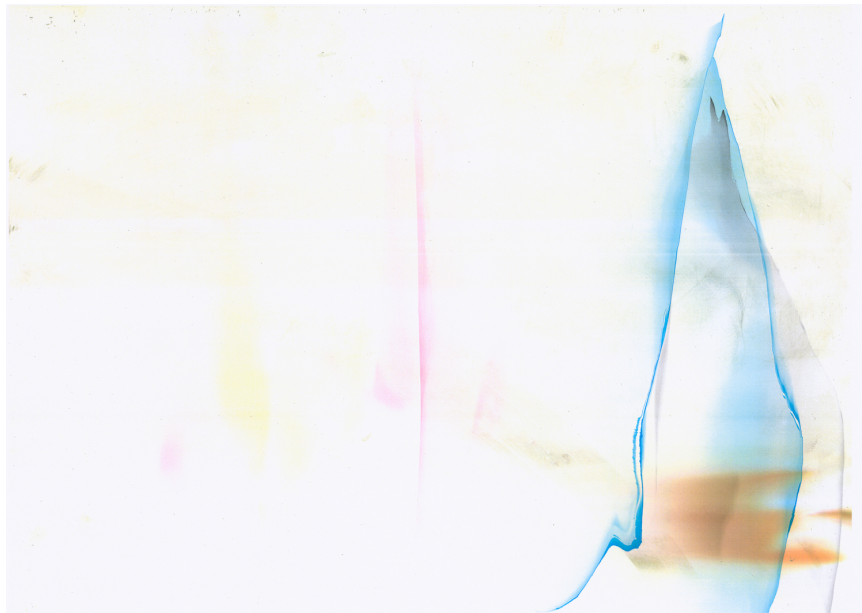
**Location:** Wilkinson Gallery, 111 Franklin Street

**Price:** Free

**Time:** Opening reception, 6 p.m.–8 p.m.; Monday–Saturday, 9 a.m.–8 p.m.; Sunday, noon–8 p.m.

—*Caroline Goldstein*

**Wednesday, September 5**



A Wolfgang Tillmans work for his upcoming show at David Zwirner. Courtesy of David Zwirner, New York.

**2. “[Wolfgang Tillmans with Paul Holdengräber: Art and Political Action \(https://www.nypl.org/events/programs/2018/09/05/wolfgang-tillmans?nref=56896\)](https://www.nypl.org/events/programs/2018/09/05/wolfgang-tillmans?nref=56896)” at the New York Public Library**

Ahead of his upcoming solo show at David Zwirner, “How likely is it that only I am right in this matter?,” opening September 13, Wolfgang Tillmans will lead off the new season of LIVE from the NYPL. He’ll be talking about his new work, which aims to combat nationalism.

**Location:** The New York Public Library, Stephen A. Schwarzman Building, Celeste Bartos Forum, 42nd Street & 5th Avenue

**Price:** \$40 (<https://www.showclix.com/event/tillmans/tag/nyplwebsite>).

**Time:** 7 p.m.

—Sarah Cascone

**Thursday, September 6–Saturday, September 15**



Matthew Morrocco, *Standing Among Berries*, (2017). Photo courtesy of CRUSHCURATORIAL.

**3. “Matthew Morrocco: ORCHID.seasons (<http://www.crush-curatorial.com/orchid-seasons-fall/>)” at CRUSHCURATORIAL**

Matthew Morrocco kicks off a four-part exhibition series featuring new photographic self-portraits, taken over the course of a year in a forest, that obscure his personal identity as a queer man beneath monochromatic bodysuits. The first part of the show, representing autumn, runs for 10 days, and will be followed by three other sets of photographs taken in winter, spring, and summer.

**Location:** CRUSHCURATORIAL 526 West 26th Street, Suite 709

**Price:** Free

**Time:** Opening reception, 6 p.m.–8 p.m.; Thursday–Saturday, 1 p.m.–6 p.m.

—Sarah Cascone

**Thursday, September 6–Saturday, October 20**



Landon Metz, *Untitled* (2018). Courtesy of the artist and Sean Kelly Gallery.

**4. “Landon Metz: Asymmetrical Symmetry (<https://www.skny.com/exhibitions/landon-metz>)” at Sean Kelly Gallery**

For his first show at Sean Kelly, Landon Metz has created large-scale horizontal paintings that respond directly to the architecture of the gallery—what he refers to as “site-responsive” as opposed to “site-specific.” The artist works in a manner similar to earlier color field artists like Helen Frankenthaler, pouring purpose-made pigment-dye directly onto the canvas.

**Location:** Sean Kelly Gallery, 475 10th Avenue

**Price:** Free

**Time:** Opening reception, 6 p.m.–8 p.m.; Tuesday–Saturday, 10 a.m.–6 p.m.

—*Caroline Goldstein*

**Thursday, September 6–Sunday, September 23**



Installation view of “Ana Mendieta: Thinking about Children’s Thinking,” Sugar Hill Museum of Children’s Art & Storytelling. Photo by Michael Palma. Courtesy of the Sugar Hill Museum.

**5. “Ana Mendieta: Thinking About Children’s Thinking (<http://www.sugarhillmuseum.org/ana-mendieta>)” at the Sugar Hill Children’s Museum of Art & Storytelling (<http://www.sugarhillmuseum.org/hours-and-admission/>).**

Although Mendieta’s best-known works tend to address mature themes such as the body, death, and violence against women, the pioneering artist also created several less-discussed pieces that primarily engage with children and childhood. Playful but not lightweight, this exhibition (now in its final three weeks) includes works in sound, video, and photography that invite even the youngest of us to consider power, liberty, and the boundaries between them in our own experiences.

**Location:** 898 St. Nicholas Avenue (at 155th Street)

**Price:** Adults: \$7; People aged 9–17, 65+, and students with ID: \$4; Children aged 8 years or younger: Free;

**Time:** Thursday–Sunday, 10 a.m.–5 p.m.

—*Tim Schneider*

**Thursday, September 6**



Emmanuel Iduma. Photograph courtesy of Emmanuel Iduma. Teju Cole. Photo courtesy of Yasmine Omari.

**6. “[Quijote Talk: Teju Cole and Emmanuel Iduma \(http://www.sva.edu/events/events-exhibitions/quijote-talk-teju-cole-and-emmanuel-iduma-2018\)](http://www.sva.edu/events/events-exhibitions/quijote-talk-teju-cole-and-emmanuel-iduma-2018)” at the School of Visual Arts**

SVA’s MFA Art Writing presents a conversation between writer, art historian, and photographer Teju Cole and writer and faculty member Emmanuel Iduma.

**Location:** SVA, 132 West 21st Street

**Price:** Free

**Time:** 6:30 p.m.–8 p.m.

—*Sarah Cascone*

**Thursday, September 6–Saturday, October 13**



Marlene McCarty, *Patty Columbo – May 4, 1976 (July 1984)*, 1999. Photo courtesy of Sikkema Jenkins & Co.

**7. “Marlene McCarty: The Enormity of Time (<https://www.sikkemajenkinsco.com/ex20180906marlenemccarty>)” at Sikkema Jenkins & Co.**

Marlene McCarty presents two multi-part works that use representations of a singular moment to consider the passage of time on a larger scale. One set of monumental drawings, from a series depicting teenage girls who murdered their mother, features Patty Colombo, starting from her 1984 parole hearing and going backward in time to her trial, arrest, and first interview with the police, upon discovery of her family’s bodies.

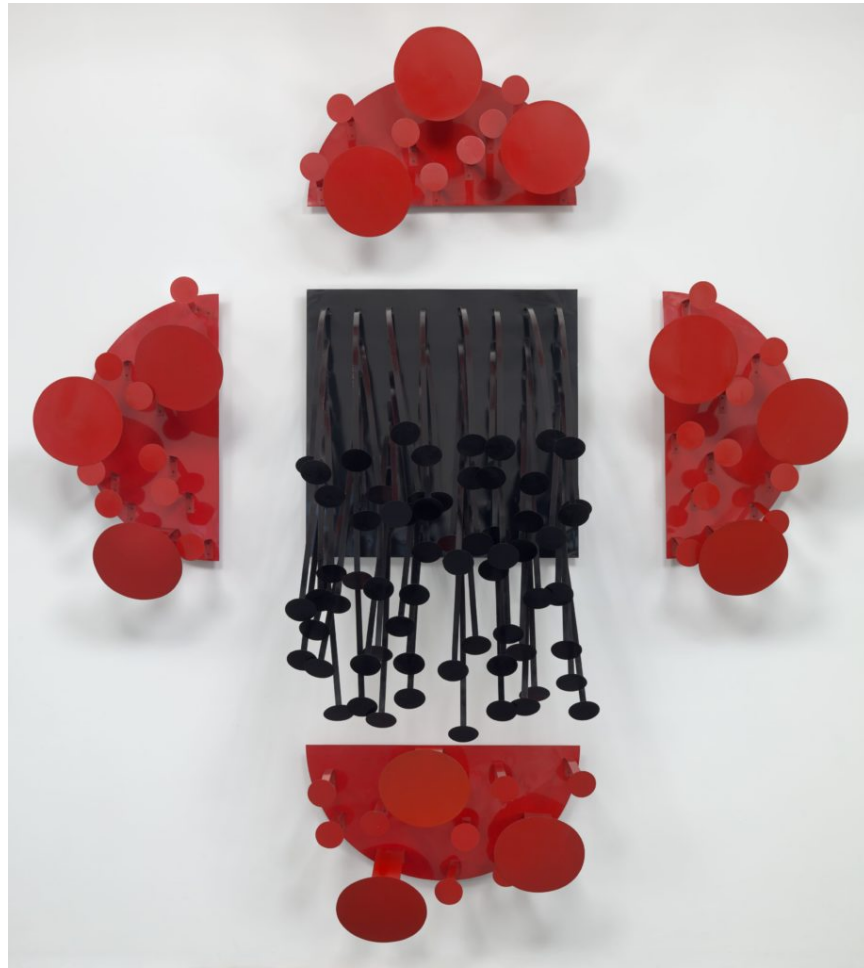
**Location:** Sikkema Jenkins & Co., 530 West 22nd Street

**Price:** Free

**Time:** Opening reception, 6 p.m.–8 p.m.; Tuesday–Saturday, 10 a.m.–6 p.m.

—Sarah Cascone

**Thursday, September 6–Saturday, October 20**



Lygia Pape, *Red and Black Amazonino (Amazonino Vermelho e Preto)*, 1990, detail. Photo courtesy of Hauser & Wirth.

**8. “[Lygia Pape \(https://www.hauserwirth.com/hauser-wirth-exhibitions/21873-lygia-pape-2\)](https://www.hauserwirth.com/hauser-wirth-exhibitions/21873-lygia-pape-2)” at Hauser & Wirth**

Late in life, Lygia Pape (1927–2004) revisited her threaded “Ttéia” sculptures, first begun in 1978. In their first solo show of the Brazilian Neo-Concrete artist, Hauser & Wirth brings together nine of the 10 small-scale works in the series, which have rarely been shown. The three-floor exhibition also includes one of the original large-scale installations, collages made with Concrete artist Ivan Serpa in the 1970s, and an interactive piece, *Roda dos Prazeres (Wheel of Pleasures)*, 1967, where visitors are invited to use medicine droppers to drink from a circular display of vessels filled with brightly colored liquids—some of which taste terrible—among other work.

**Location:** Hauser & Wirth, 32 East 69th Street

**Price:** Free

**Time:** Opening reception, 6 p.m.–8 p.m.; Tuesday–Saturday, 10 a.m.–6 p.m.

—Sarah Cascone





Dashiell Manley, *the sweep* (2018). Photo by Object Studies courtesy of the artist and Marianne Boesky Gallery, New York and Aspen. ©Dashiell Manley.

**9. “Dashiell Manley: Sometimes We Circle the Sun**

**(<http://www.marianneboeskygallery.com/exhibitions/dashiell-manley-sometimes-we-circle-the-sun/pressRelease>)” at Marianne Boesky Gallery**

Dashiell Manley’s new large-scale oil paintings represent a major departure from recent series in which he painted copies of political cartoons and the front page of the *New York Times*, responding directly to the news cycle. His “Elegy” canvases, with their abstract compositions of thickly applied paint, shaped with a palette knife, are based on more personal meditations on current events.

**Location:** Marianne Boesky Gallery, 509 West 24th Street

**Price:** Free

**Time:** Opening reception, 6 p.m.–8 p.m.; Tuesday–Saturday, 10 a.m.–6 p.m.

—Sarah Cascone

**Thursday, September 6–Saturday, November 3**



Julian Lennon, *Cycle* (2016). Photo courtesy of Julian Lennon.

**10. “Julian Lennon: Cycle” at the [Leica Store Soho](http://leicastoresoho.com/) (<http://leicastoresoho.com/>)**

Julian Lennon, son of the Beatles' John Lennon, takes over Soho's Leica Store with his photographs of life near the South China Sea.

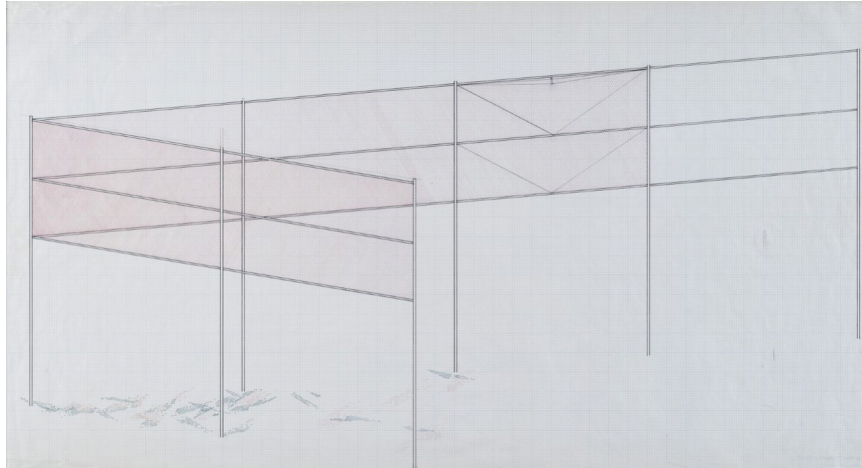
**Location:** Leica Store Soho, 460 West Broadway

**Price:** Free

**Time:** Monday–Friday, 10 a.m.–6 p.m.; Saturday and Sunday, 11 a.m.–7 p.m.

—Sarah Cascone

### **Thursday, September 6–Wednesday, November 28**



Robert Irwin, *Two Running Violet V Forms* (1982). Photo by Philipp Scholz Rittermann, courtesy of Stuart Collection Records, Special Collections & Archives, UC San Diego, ©2018 Robert Irwin/Artists Rights Society (ARS), New York.

#### **11. “Robert Irwin: Site Determined” at the Pratt Institute School of Architecture**

Organized by the University Art Museum at California State University, Long Beach, “Robert Irwin: Site Undetermined” is the first exhibition of the artist’s work dedicated to models and preparatory drawings for his outdoor projects, underscoring his engagement with the natural landscape. The opening will include a panel discussion moderated by architecture professor Sanford Kwinter, with opening remarks by curator Matthew Simms.

**Location:** Pratt Institute School of Architecture, 61 St. James Place at Lafayette Avenue

**Price:** Free

**Time:** Panel discussion at Higgins Hall Auditorium, 6 p.m.; Opening reception at 8 p.m.; Monday–Friday, 10 a.m.–5 p.m.; Saturday and Sunday, 12 p.m.–5 p.m.

—Sarah Cascone

### **Thursday, September 7–Saturday, September 22**



(<https://news.artnet.com/app/news-upload/2018/08/EP-Onishi-Peter.jpg>).

Peter Hamman, *Sculpted Blue-White Porcelain Flower Vase with Wave Pattern* (2016). Courtesy the artist and Onishi Gallery

**12. “Peter Hamann: Carving White Translucence” at Onishi Gallery (<http://onishigallery.com/>)**

As part of “Asia Week New York,” Onishi Gallery presents the work of leading ceramicist Hamann who was born in Nebraska and moved to Japan as a young adult to study Yabunouchi-style tea ceremony. He remained in Japan and continued to pursue the ceramic arts, eventually teaching Japanese ceremonial tea techniques and obtaining Japanese citizenship. The show highlights the innovative ceramic pieces that Hamann has created over the decades, fusing his American roots with Japanese aesthetics. See a complete listing of Asia Week NY shows [here](http://www.asiaweekny.com/blog/gallery-exhibitions-during-september-2018-asia-week-and-beyond) (<http://www.asiaweekny.com/blog/gallery-exhibitions-during-september-2018-asia-week-and-beyond>).

**Location:** Onishi Gallery, 521 West 26th Street

**Price:** Free

**Time:** Opening reception, 6 p.m.–8 p.m.; Tuesday–Saturday, 10 a.m.–6 p.m.

–Eileen Kinsella

**Friday, September 7–Saturday, November 24**



Enrico David, *Untitled (Dancers)*, 2018. Photo courtesy of Michael Werner Gallery, New York and London.

**13. “[Enrico David \(http://michaelwerner.com/exhibition/5337/information\)](http://michaelwerner.com/exhibition/5337/information)” at Michael Werner**

If you can't make it out to Enrico David's first major US museum survey at the MCA Chicago this fall, you can also catch his paintings and sculptures, which straddle the line between abstraction and figuration in the artist's exploration of form, at Michael Werner on the Upper East Side.

**Location:** Michael Werner, 4 East 77th Street

**Price:** Free

**Time:** Opening reception, 6 p.m.–8 p.m.; Monday–Saturday, 10 a.m.–6 p.m.

—Sarah Cascone

**Saturday, September 8 and Sunday, September 9**



Jack Smith, *Normal Love* (1963). Film still courtesy of Metrograph.

**14. “[Jack Smith \(http://metrograph.com/series/series/173/jack-smith\)](http://metrograph.com/series/series/173/jack-smith)” at [Metrograph \(http://metrograph.com\)](http://metrograph.com)**

Timed to the final days of Artists Space's “[Jack Smith: Art Crust of Spiritual Oasis \(http://artistspace.org/exhibitions/jack-smith\)](http://artistspace.org/exhibitions/jack-smith)” (on view through September 9), Metrograph hosts a series of screenings of Jack Smith's experimental films and performances. The artist died of AIDS-related pneumonia in 1989, but Metrograph will debut a newly discovered performance from the University of Colorado in 1980. The

Artists Space exhibition, the artist's first institutional New York retrospective in 20 years, showcases White's "renegade defiance of the capitalist imperatives of commodification and containment," as well as his "caustic humor, self-invention, and debasement of institutional authority."

**Location:** Metrograph, 7 Ludlow Street

**Price:** \$15

**Time:** Various screenings

—Sarah Cascone

**Saturday, September 8–Sunday, October 8, 2018**



(<https://news.artnet.com/app/news-upload/2018/08/EP-Fuentes-EBWhite.jpg>).

Devon Dikeou. *Rush Hour, Grand Central Station, 1988* Courtesy the artist and James Fuentes Gallery, New York.

15. "Devon Dikeou: Here Is New York (E.B. White)" at [James Fuentes Gallery](https://jamesfuentes.com/) (<https://jamesfuentes.com/>).

This marks Dikeou's second show at the gallery. Three large works—two security gates and a kiosk— reflect a fascination with building facades that the artist developed during daily strolls between the West Village and Soho amid a 1988 move between apartments. Dikeou says she began to recognize “these facades as individuals, but more than that, not really as barriers, which is what they are designed for, and rather resting moments, almost modernist paintings or sculptures that culture crafted.” The resulting show brings outdoor structures inside the gallery and further references the three types of New Yorkers that writer E.B. White once described: one home grown; another the daily commuter; and the third the transplanted permanent fixture.

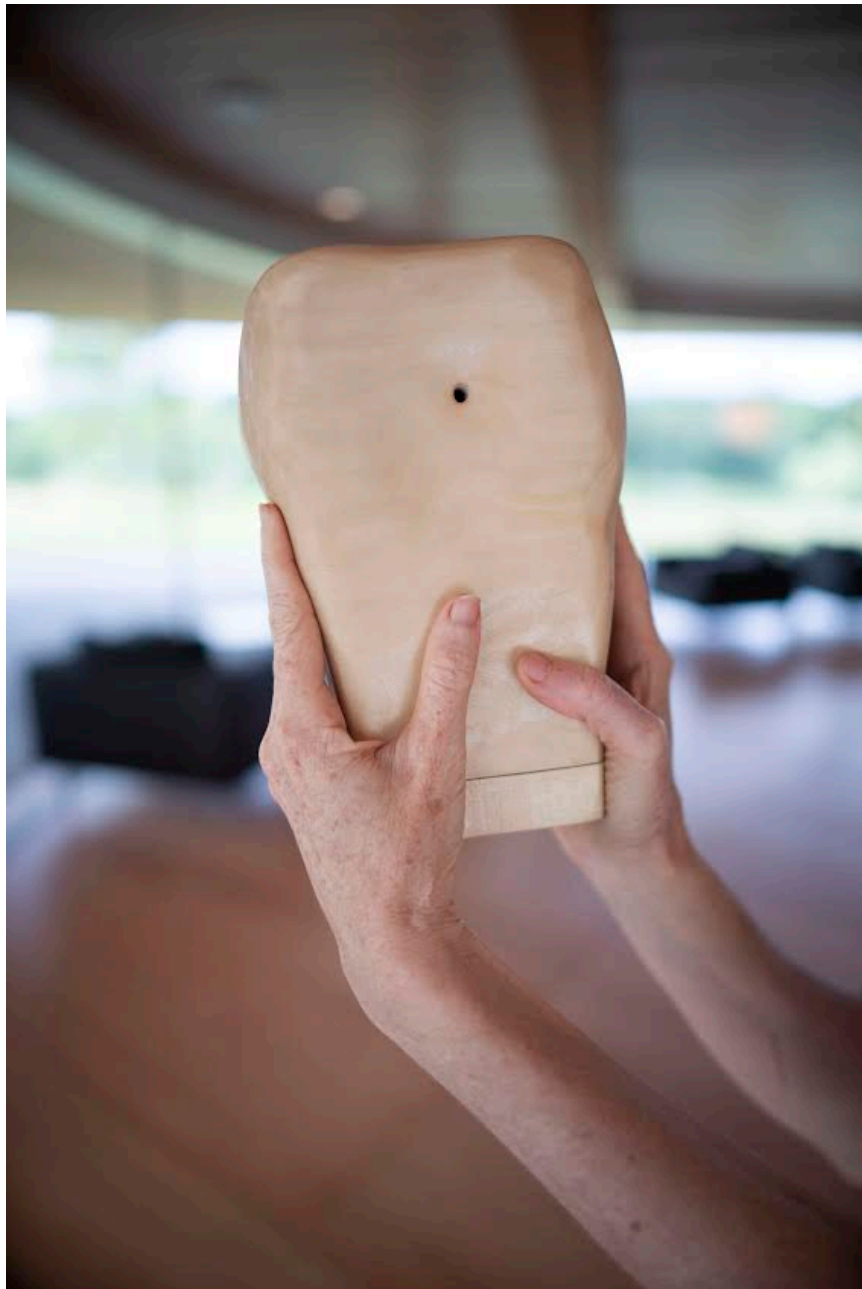
**Location:** James Fuentes Gallery, 55 Delancey Street

**Price:** Free

**Time:** Opening reception 6 p.m.–8 p.m.; Wednesday–Sunday 10 a.m.–6 p.m.

—Eileen Kinsella

### Saturday, September 8, 2018–March 2019



Julianne Swartz, *Joy, still* (2018), detail. In Grace Farms' Library, hand-carved wooden works transmit poems by Ross Gay, Nicole Sealey, Christian Wiman, and Stanley Kunitz. These book-scale forms can be picked up by visitors and “read”

through unexpected multi-sensory explorations. Photo by Adrian Fernandez, 2018.

**16. “Julianne Swartz: Joy, still (<https://gracefarms.org/julianne-swartz/>)” at Grace Farms**

Grace Farms’s “Practicing” series looks to encourage visitors to engage with silence, joy, and empathy. The next edition, from Julianne Swartz, is timed to the unveiling of her new three-part, multi-sensory sound installation *Joy, still*. She’s installed vibrating speakers beneath the floor of the glass amphitheater and added wooden book sculptures to the library that read aloud poems by Ross Gay, Nicole Sealey, Christian Wiman, and Stanley Kunitz, with more audio recordings of poetry in the corridor connecting the two spaces.

**Location:** Grace Farms, 365 Lukes Wood Road, New Canaan, Connecticut

**Price:** Free

**Time:** Artist talk and opening reception (<https://gracefarms.org/events/julianne-swartz-opening/>), 3 p.m.–5 p.m.; Tuesday–Saturday, 10 a.m.–6 p.m.

–Sarah Cascone

**Through Sunday, September 9**



Installation view of “Sue Coe: Graphic Resistance” at MoMA PS1. Photo by Matthew Septimus, courtesy MoMA PS1.

**17. “Sue Coe: Graphic Resistance (<https://www.moma.org/calendar/exhibitions/4984>)” at MoMA PS1**

MoMA PS1 presents a selection of drawings, prints, collages, and newspaper illustrations showcasing Sue Coe’s dedication to activist art that combats sexism, racism, economic inequality, xenophobia, and other forms of injustice. Denouncing everything from the Gulf War to the suffering following Hurricane Katrina, Coe’s work functions as a history of activist causes from the 1980s to the present day.

**Location:** MoMA PS1, 22-25 Jackson Avenue, Long Island City, Queens

**Price:** \$10 general admission

**Time:** Opening reception, 6 p.m.–8 p.m.; Thursday–Monday, 12 p.m.–6 p.m.

–Sarah Cascone

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