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NEW YORKER



MUSEUMS AND LIBRARIES

International Center of

Photography

"Lewis Hine"

In the early twentieth century, Hine documented immigrants, workers, and the urban poor in photographs that were recognized as art only after they'd proved their power as propaganda. Even if you don't know his name, you've seen his pictures, many of which—such as the muscular mechanic bent before the circular valve of a steam pump—have become icons of American modernism, as well as agents of social change. Beginning with soulful portraits of new arrivals at Ellis Island in 1905, this careful survey includes Hine's great muckraking exposés of the conditions in New York tenements and the use of child laborers, as well as his less familiar photographs of Europe in 1918 and American factory workers under the New Deal. It peaks with photographs of construction workers putting up the Empire State Building, many of them perched precariously high above the city, in a celebration of heroic labor that only the Russian avant-garde could match. Through Jan. 19.

New-York Historical Society

"The Armory Show at 100: Modern Art and Revolution"

Imagine Art Basel Miami Beach crossed with "The Rite of Spring" and you'll be somewhere near the convulsive, bourgeois-shocking 1913 International Exhibition of Modern Art, which brought the European avant-garde to Lexington Avenue. This invaluable centennial reconstitution gathers more than a hundred art works from that show (there were fourteen hundred in all), contrasting American realism and Impressionism-lite with the hottest experiments from France. "Nude Descending a Staircase" is here from Philly, alongside work by Marcel Duchamp's two brothers and by Francis Picabia, whom the *Times* called "the Cuban who outcubed the Cubists." Yet while Duchamp made traditionalists scoff, the real anger was reserved for the Fauves, whose primitivism flew in the face of American ideals of progress. Art students burned a copy of Matisse's "Blue Nude"; luckily, the original survived, and it's as perilously forthright here as it must have been in Woodrow Wilson's day. Through Feb. 23.

GALLERIES—UPTOWN

Edward Burtynsky

Following series on factories in China, ship-breaking in Bangladesh, and North American mining, the prolific Canadian photographer embarked on an ambitious project about the developed and the developing worlds' relationship to water. In the bigger of two simultaneous (and occasionally overlapping) gallery shows (the other is at Bryce Wolkowitz in Chelsea),

large-scale color pictures of melting glaciers, polluted rivers, irrigation projects, fish farms, beach resorts, and dams from India to Iceland give some sense of the project's broad range. There are a slew of photographic precedents for Burtynsky's detailed aerial views (Emmet Gowin, David Maisel), but his dogged, reportorial approach does yield some astonishing results. Through Nov. 2. (Greenberg, 41 E. 57th St. 212-334-0010.)

GALLERIES—CHELSEA

Sophie Calle

The French conceptualist has made a career of channelling emotional calamity into art. Most of the works in this affecting show are part of Calle's ongoing project of mourning her mother, Rachel Monique, who died in 2006. There are photographs of gravestones, long lace curtains embroidered with Monique's last word—"Souci," or "worry"—and documentation of the artist's 2009 journey, by boat, to the North Pole, where she buried her mother's portrait, diamond ring, and Chanel necklace in a glacier. Calle is affectionate, even adoring in her recollections, but sentiment is tempered by quirk: as a stand-in for *aman*, she bought a taxidermy giraffe, named it Monique, and mounted it on the wall of her Paris studio. Through Nov. 16. (Cooper, 534 W. 21st St. 212-255-1105.)

Hiroyuki Hamada

The pale, geometric abstractions of this Tokyo-born, Hamptons-resident sculptor are sparingly detailed, but restraint only amplifies their power. After Hamada casts his solid forms in resin (or, less frequently, in plaster), he paints the off-white surfaces with elegant pinstripes or orthogonal marks, sometimes leaving indentations that evoke human labor. In most of the beguiling works here, two or three simple shapes have been grafted atop one other; one wall-mounted ellipsoid bulges at its center into a cone that suggests a bird's beak. The largest and strangest piece is an asymmetric agglomeration of

curve-edged prisms, whose surface of rectangles and lines could be a map of nowhere. Through Nov. 9. (Bookstein, 138 Tenth Ave., at 18th St. 212-750-0949.)

Arlene Shechet

This unbridled show—grotesque, hilarious, lovely—makes the strongest case for the exaltation of clay since the recent Ken Price survey at the Met. Fourteen works in glazed ceramic stand on all manner of bases, from steel to concrete to split wood. In "Idle Idol," a tangle of robin's-egg-blue coils rests, Medusa-like, atop a collapsing, gangrenous ovoid. "Stories," a ghost-pale tower covered with wobbly boxes, is equal parts termite mound, scholar's rock, and post-modernist high-rise. A terra-cotta-colored blob sprouting four stubby appendages looks upended, as if it had slipped on a banana peel. The show is crowded and the works can feel overwrought; it seems Shechet has never said no to an experiment. But at her best—in control of color and surface, while embracing the foibles of chance—she perfects a kind of wild-style wabi-sabi. Through Nov. 16. (Sikkema Jenkins, 530 W. 22nd St. 212-929-2262.)

Iké Udé

The Nigerian-born, New York-based photographer shows big, elaborately staged and costumed self-portraits from a series he calls "Sartorial Anarchy." Working within the conventions of the old-fashioned studio portrait (but with nods to Cindy Sherman and Yasumasa Morimura), Udé poses in outfits and wigs that combine many different cultures, styles, and periods, all carefully annotated in the captions. In one inspired mashup, he wears an embroidered coat from Afghanistan over an American Boy Scout shirt, Matsuda breeches, and Italian soccer socks. Exaggerated hairdos send several images way over the top, but his comic excesses always have a shrewd edge. Through Nov. 9. (Leila Heller, 568 W. 25th St. 212-249-7695.)

MUSEUMS SHORT LIST

METROPOLITAN MUSEUM

Fifth Ave. at 82nd St. (212-535-7710)—"Silla: Korea's Golden Kingdom." Opens Nov. 4.

MUSEUM OF MODERN ART

11 W. 53rd St. (212-708-9400)—"Magritte: The Mystery of the Ordinary, 1926-1938." Through Jan. 12.

MOHA PSI

22-25 Jackson Ave., Queens (718-784-2084)—"Mike Kelley." Through Feb. 2.

GUGGENHEIM MUSEUM

Fifth Ave. at 89th St. (212-423-3500)—"Christopher Wool." Through Jan. 22.

WHITNEY MUSEUM OF AMERICAN ART

Madison Ave. at 75th St. (212-570-3600)—"Rituals of Rented Island: Object Theater, Loft Performance, and the New Psychodrama—Manhattan, 1970-1980." Opens Oct. 31.

BROOKLYN MUSEUM

200 Eastern Parkway (718-638-5000)—"The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk." Through Feb. 23.

AMERICAN MUSEUM OF NATURAL HISTORY

Central Park W. at 79th St. (212-269-5100)—"The Butterfly Conservatory." Through May 26.

FRICK COLLECTION

1 E. 70th St. (212-288-0700)—"Vermeer, Rembrandt, and Hals: Masterpieces of Dutch Painting from the Mauritshuis." Through Jan. 19.

INTERNATIONAL CENTER OF PHOTOGRAPHY

1135 Sixth Ave., at 43rd St. (212-857-0000)—"Zoe Strauss: 10 Years." Through Jan. 19.

NEW-YORK HISTORICAL SOCIETY

170 Central Park W., at 77th St. (212-873-3400)—"Beauty's Legacy: Gilded Age Portraits in America." Through March 9.

GALLERIES SHORT LIST

UPTOWN

Ilya and Emilia Kabakov

Pace
32 E. 57th St. 212-421-3292.
Opens Nov. 2.

"Surrealism and the Rue Blomet"

Eykyn Maclean
23 E. 67th St. 212-772-9425.
Opens Nov. 1.

CHELSEA

Richard Serra
Gagosian
555 W. 24th St. 212-741-1111;
522 W. 21st St. 212-741-1717.
Both shows through Jan. 25.

Thomas Demand
Marks
526 W. 22nd St. 212-243-0200.
Opens Nov. 2.



"At Zenith XIII" (1979-2013),
by William Eggleston, at the
Gagosian gallery.