

Fall Art Preview

Cubism tricks the eye at the Met, MOMA spotlights a famous fur teacup, New York City inspires Edward Hopper at the Whitney, and more.

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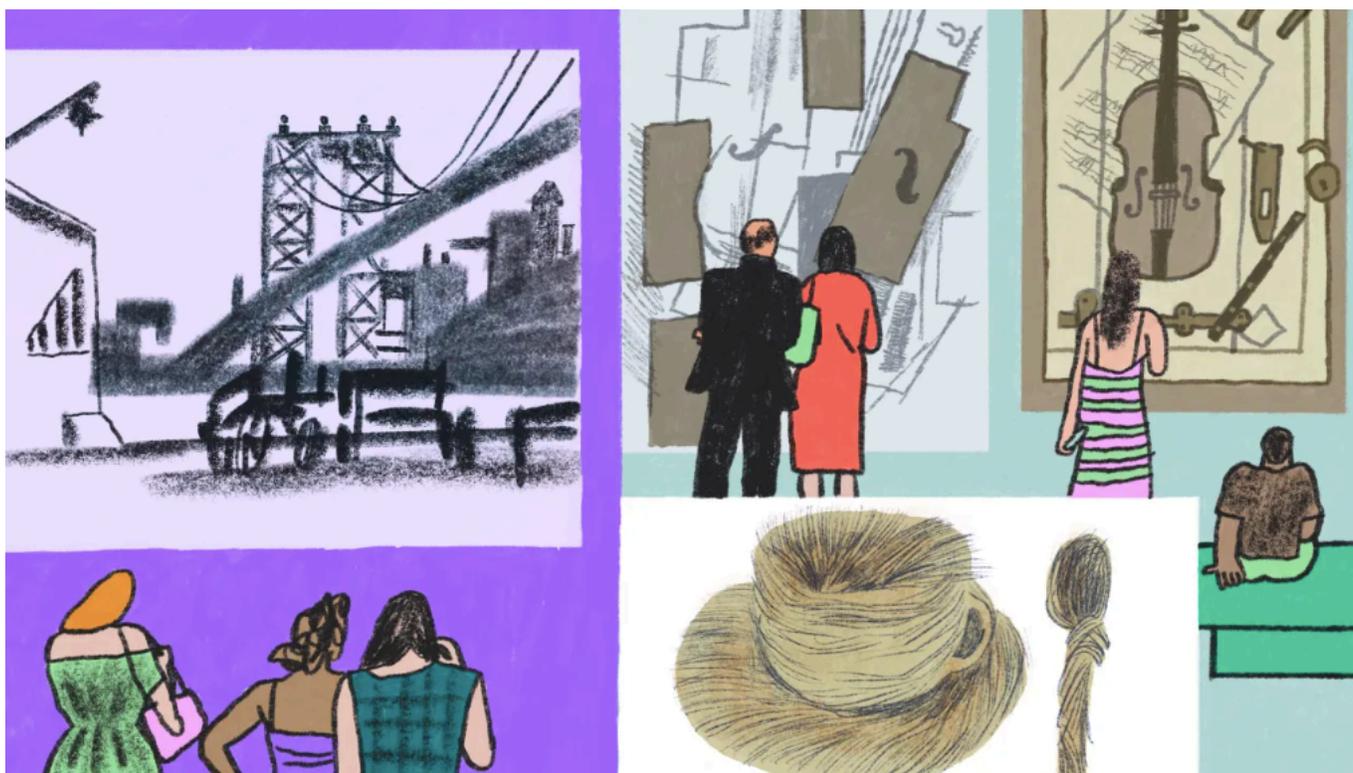


Illustration by Josh Cochran

A picture by **Wolfgang Tillmans** might be an intimate nude or a galactic abstraction, in color or black-and-white, extra-large or the size of a postcard, displayed framed or just taped to the wall. This fluid approach has made the fifty-three-year-old queer German photographer one of the most influential figures of his generation. moma surveys his beautiful, transgressive, and empathetic oeuvre in “To Look Without Fear.” (Opens Sept. 12.)

In 1974, Linda Goode Bryant opened a gallery in Manhattan called Just Above Midtown (jam, to those in the know). Before closing, in 1986, it spotlighted such daring artists as David Hammons, Lorraine O’Grady, and Howardena Pindell, who are all now mainstays of major museums. moma pays homage to Goode Bryant’s still evolving legacy in the exhibition “**Just Above Midtown: Changing Spaces.**”(Opens Oct. 9.)

Imagine a dynastic drama that opens with Henry VII seizing the English throne and ends with the death of his granddaughter, Queen Elizabeth I. No, it's not Netflix's prequel to "The Crown"—it's the Met's exhibition "**The Tudors: Art and Majesty in Renaissance England**," a gathering of magnificent paintings, sculptures, textiles, manuscripts, armor, and more from that turbulent period in British history, when the court flexed its power through its patronage of Europe's finest artists and artisans. (Opens Oct. 10.)

Edward Hopper, the bard of American solitude, lived for more than half a century on Washington Square, in lower Manhattan. The Whitney—whose collection of the painter's output includes hundreds of his letters, notebooks, and personal photographs—considers the role of the city as muse in "**Edward Hopper's New York**." (Opens Oct. 19.)

In the late nineteen-forties, while the construction of the Guggenheim Museum was being planned, the painter **Alex Katz**—a Brooklyn native, born in 1927—was sketching straphangers on the subway. Those drawings are the earliest works on view in "Gathering," a retrospective of the artist's signature portraits and epic landscapes at the museum. (Opens Oct. 21.)

The tradition of painters tricking the eye with still-lives of startling realism dates back to the ancient Greeks. But, because the Cubists essentially dismantled realism in the twentieth century, it's unlikely that you have ever looked at a piece by Georges Braque, Juan Gris, or Pablo Picasso in light of Pliny the Elder, who wrote about real birds pecking at painted grapes. The radical proposition of the Met's blockbuster "**Cubism and the Trompe l'Oeil Tradition**" is that those modernists were, in fact, engaged in a lively conversation with centuries of European and American artists who shared their interest in visual games. (Opens Oct. 22.)

The first piece by a female artist to enter the collection of moma was a fur-lined teacup, saucer, and spoon, made by **Meret Oppenheim** in 1936 and shown at the museum that year. Now it's joined by nearly two hundred other ingenious works by the Swiss Surrealist, who died in 1985, in the six-decade survey "My Exhibition." (Opens Oct. 30.) ♦