

Hyperallergic Fall 2018
Your list of New York
Art Guide must-see, fun,
insightful, and very New York
art events this season.

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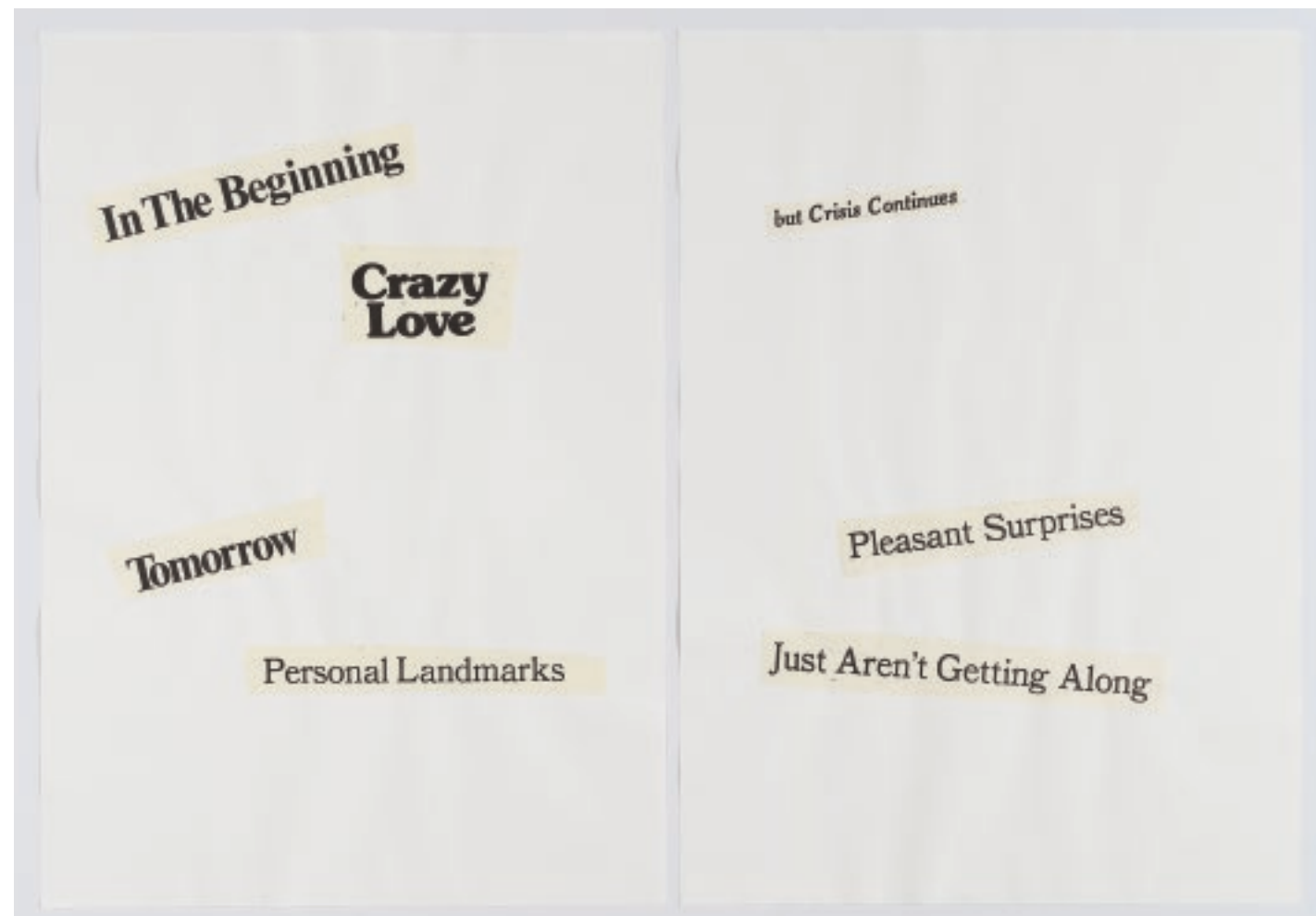
Eddie Martinez: *White Outs* at the Bronx Museum of the Arts
Eddie Martinez, "Lemondrop" (2018), silkscreen ink, oil paint, and
spray paint on canvas image courtesy the Bronx Museum

38/ Bruce Nauman, "Human Nature/Life Death/Knows Doesn't Know" (1983), neon tubing with clear glass tubing suspension frames, 107.5 x 107 x 5.75 inches
© 2018 Bruce Nauman/Artists Rights Society (ARS), New York; photo © Museum Associates/LACMA



39/ Edouard Manet, "Baudelaire's Mistress" (Portrait of Jeanne Duval) (1862), oil on canvas, 35.44 x 44.5 inches photo by Csanád Szesztay, © the Museum of Fine Arts Budapest/Scala / Art Resource, New York

40/ Lorraine O'Grady, "Cutting Out CONYT 05" (1977/2017), letterpress printing on Japanese paper, cut-out, collage on laid paper, diptych, each 41.75 x 30 inches, overall 41.75 x 60 inches image courtesy Alexander Gray Associates, © Lorraine O'Grady/Artists Rights Society (ARS), New York



Bruce Nauman:
Disappearing Acts /38
October 21, 2018–
February 25, 2019

"Nauman's reputation continues to glide effortlessly over a storm of extreme opinions, both pro and con," Hyperallergic contributor Peter Malone recently observed. While Bruce Nauman was celebrated for his edgy beginnings, his more recent work has been criticized for feeling repetitive. This chronological survey will give you the opportunity to judge for yourself.

MoMA PS1
22-25 Jackson Ave,
Long Island City, Queens

Posing Modernity:
The Black Model from Manet and Matisse to Today /39
October 24, 2018–
February 10, 2019

The representation of Black figures has changed and developed since early modern art. This exhibition features works by artists who have "depicted black subjects in a manner counter to typical representations of the period." The works focus on the Black female figure, beginning with Edouard Manet's 1860s portrayals of Laure, the model who posed as the maid in "Olympia." Other artists include Edgar Degas, Mickalene Thomas, Charles Alston, and Henri Matisse, among others.

Miriam and Ira D. Wallach Art Gallery at Columbia University
615 West 129th Street,
Harlem, Manhattan

Lorraine O'Grady:
Cutting Out CONYT /40
October 25–December 15

Before becoming a pioneering feminist artist, Lorraine O'Grady worked as an intelligence analyst for the United States government in the years leading up to the Cuban Missile Crisis. As part of the job, she read 10 newspapers a day and transcripts of Cuban radio stations. Language, she has said of this time, "collapsed." She quit her job to become an artist, creating, in 1977, the series *Cutting Out The New York Times*: 26 poems made from cut-out newspaper. For *Cutting Out CONYT*, O'Grady has taken these poems and cut them even further, creating "counter-confessional" poetry and "haiku diptychs."

Alexander Gray Associates
510 West 26th Street,
Chelsea, Manhattan

Susan Philipsz:
A Single Voice /41
October 25–December 15

The Berlin-based Scottish artist Susan Philipsz has created remarkable sound installations that are at turns suspenseful, soothing, and disorienting. Each of her installations is specific to the space she is working in, always attentive to its echoes and reverberations. In the past, she has sampled sounds from train stations and bridges, Irish folk tunes, ballads, and David Bowie songs.

Tanya Bonakdar Gallery
521 West 21st Street,
Chelsea, Manhattan



42/ Andy Warhol, "Shadows" (1978–79), detail view
© the Andy Warhol Foundation for the Visual Arts, Inc./
Artists Rights Society (ARS), New York, photo by Bill
Jacobson Studio, New York, image courtesy Dia Art
Foundation, New York

41/ Susan Philipsz, "A Single Voice" (2017), single-channel HD film and 12-channel sound installation, duration: 55 minutes, 51 seconds, looped, edition of three, installation view photo by John C. McKenzie; image courtesy the artist, Tanya Bonakdar Gallery, New York/Los Angeles, and Galerie Isabella Bortolozzi, Berlin

