

"Ingrid Calame," *The New Yorker*, January 27, 2014.

THE NEW YORKER

MUSEUMS AND LIBRARIES

Museum of Modern Art Isa Genzken

The German sculptor's sporadic output, abrupt stylistic changes, and personal vagaries have kept her at the margins of art-world notice, until now. This retrospective finds coherence in works that range from minimalist sculpture, charged with cryptic emotions, from the nineteen-seventies, to recent hilarious assemblages, featuring plastic toys and gussied-up mannequins, which secrete a steely aesthetic discipline. Unifying it all is a brash spirit that is strangely both celebratory and bedeviled. Genzken takes on the ideals of modern art and architecture along with the joys and the anxieties of life in contemporary cities. Her work employs vernacular materials, pop-cultural allusions, and seemingly slapdash procedures to mock—while also exploiting—the passive-aggressive obduracy of classic minimalism. Getting to the point of taking Genzken seriously requires an effort of trust, but the payoff is exhilarating. Through March 10.

GALLERIES—UPTOWN

Daniel Gordon

With these elaborately collaged still-lives of material sourced from the Internet and reconstructed in 3-D, the Brooklyn-based photographer continues to make some of the most dazzling and disorienting pictures around. Except for two multilayered silhouette portraits of young women, Gordon's subjects are vividly colored tabletop arrangements of flowers, fruit, ceramic vases, and a stray lobster or zucchini on patterned backdrops in the Matisse mode. The confusion between the real and the constructed is almost impossible to resolve; examined closely, the most straightforward elements are revealed as clever fictions, both shrewd and entertaining. Through Feb. 7. (Horticultural Society of New York, 148 W. 37th St. 212-757-0915.)

Massimo Vitali

The Italian photographer's very big color pictures of beaches in Brazil, Sardinia, Crete, and Lampedusa are especially seductive on a cold winter day. Vitali captures broad and marvelously detailed vistas dotted with people in bathing suits. He's been making variations on this theme since 1995, and the work's skillful predictability is hardly affected by the addition, in two instances, of small, captioned news images hung as sidebars, like bulletins from a more troubled world. Two overhead views of a busy food market in São Paulo hint at a welcome new direction. Through Feb. 16. (Benrubi, 41 E. 57th St. 212-888-6007.)

GALLERIES—CHELSEA

Ingrid Calame

Since the mid-nineties, the Los Angeles-based painter has been turning marks she encounters in prosaic sites (the

bottom of an abandoned swimming pool, the floor of a steel mill) into formalist eye candy. For the large wall drawing here, she traced tire tracks at the Indianapolis Motor Speedway and transferred the results to the gallery walls using powdered pigment. The feathery-edged design alternately suggests fuzzy mold, flocked wallpaper, topographical maps, migratory patterns, and the lines of an EKG, all skidding around the room in a decorative whirl. But Calame's formulaic approach could benefit from less control and more risk. Through Feb. 8. (Cohan, 533 W. 26th St. 212-714-9500.)

Stan Douglas

"Luanda-Kinshasa," the newest video by the great Canadian artist, is a historical fiction: what if Miles Davis, so open to funk and Indian classical music in his 1972 record "On the Corner," had gone on to jam with the Afrobeat crowd? Reconstructing the CBS Thirtieth Street Studio in a Greenpoint church, Douglas assembles a band that never existed (led by Jason Moran, in a floppy-collared, seventies shirt) to play tunes that recall another era. Like many of the artist's previous feats, this one is bogglingly dense: the cinematography pays homage to Godard's "Sympathy for the Devil," and the audio and video tracks are distinct, permuted in every possible combination for a running time of more than six hours. Parse it, probe it, watch it flower—or just sit back and groove. Through Feb. 22. (Zwirner, 533 W. 19th St. 212-727-2070.)

Yvonne Jacquette

The octogenarian painter exhibits her familiar aerial landscapes—Bar Harbor, a Colorado town in the Rockies—but the most stimulating works here present a New York that's teeming and depopulated at once. With pointillist detail, Jacquette depicts the architecture of the city, from the Hayden Planetarium to the Bank of America tower, on Sixth Avenue, and the quirky palette and off-kilter perspectives render the most familiar scenes strange. In "Whitney Museum Under Construction II," completed last year and apparently painted from a room at the Standard Hotel, the construction site and the Hudson River bleed into each other, as rising steel girders and highway merge in a frenzy of red and blue stripes. Through Feb. 8. (DC Moore, 535 W. 22nd St. 212-247-2111.)

Tanya Marcuse

At first glance, the New York photographer's large, richly colored pictures of fruit rotting on the ground look like details of antique tapestries. Seesawing between the gorgeous and the grotesque, the work has more in common with Cindy Sherman's mold and mucus landscapes. Marcuse's densely packed images are just as wild and obsessive; despite their obvious, unnatural staging,

they feel almost alarmingly out of control. Everything here is overripe and swarming. Cicadas, snakes, a bat, and a desiccated frog nestle among dead leaves, along with wrinkled, decaying apples as fleshy and pale as bloated corpses. Through Feb. 22. (Saul, 535 W. 22nd St. 212-627-2410.)

Richard Serra

He does it again. The greatest yet of Serra's curvy steel labyrinths is "Inside Out," on Twenty-first Street (closing Feb. 8): more than eighty feet long, forty wide, and thirteen high, made of two-inch-thick, tenderly red-rusted plates. Three of four new angular steelworks, on Twenty-fourth Street, deploy flat plates in ranks, a star configuration, and leanings against a wall; the fourth stacks massive blocks. Ancient Egyptians, when the pyramids premiered, may have felt as we do here: happily intimidated, vicariously proud. Through March 15. (Gagosian, 522 W. 21st St. 212-741-1717; 555 W. 24th St. 212-741-1111.)

GALLERIES—DOWNTOWN

"Come Like Shadows"

This absorbing if uneven group show, curated by the art critic David Cohen, takes its title from a line from "Macbeth," but its mood is more playful innuendo than Shakespearean doom. Facts, context, and details are obscured by intrusions, overlaps, and absences. The figures in Steve Locke's erotic lithographs perform sexual acts on invisible partners, and in Kerstin Drechsel's sketchily painted scenes in a lesbian night club the viewer is implicated as a voyeur. Some works illustrate their inclusion too literally (a starkly Hopperesque scene of a house by Duncan Hannah), while others feel like they wandered in from another show (Will Cotton's fashion illustrations of the actress Elle Fanning). The high point is an energetic Matt Bollinger painting in which, like a layered off-register silk-screen, a boy's face is shown twice, as if recording the passage of time. Through Feb. 16. (Zürcher Studio, 33 Bleeker St. 212-777-0790.)

OF NOTE "BACHELOR MACHINES"

Borrowing its title from the landmark 1975 exhibition curated by the Swiss polymath Harald Szeemann, this brainy, penetrating group show looks again at the eroticism of technology and the Duchampian interplay of bodies and engines. A sculpture by Carissa Rodriguez outfits a womblike ceramic vase with razor blades; an assemblage by Justin Beal, incorporating a silver fruit dish on a paint-splattered mechanical base, bears residues of life but no clear sign of it. Strongest of all are the paintings of James Hoff, who investigates culturally specific psychosomatic disorders: "Alien Hand Syndrome," for example, which turns a person's extremities ungovernable, as in "Dr. Strangelove." Through Feb. 2. (Room East, 41 Orchard St. 212-226-7108.)

MUSEUMS SHORT LIST

METROPOLITAN MUSEUM

Fifth Ave. at 82nd St. (212-535-7710)—"Piero della Francesca: Personal Encounters." Through March 30.

MUSEUM OF MODERN ART

11 W. 53rd St. (212-708-9400)—"Ileana Sonnabend: Ambassador for the New." Through April 21.

MOHA PS1

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

WHITNEY MUSEUM

Madison Ave. at 75th St. (212-570-3600)—"Rituals of Rented Island." Through Feb. 2.

GUGENHEIM MUSEUM

Fifth Ave. at 89th St. (212-423-3500)—"Carrie Mae Weems." Opens Jan. 24.

BROOKLYN MUSEUM

200 Eastern Parkway (718-638-5000)—"Wangechi Mutu: A Fantastic Journey." Through March 9.

AMERICAN MUSEUM OF NATURAL HISTORY

Central Park W. at 79th St. (212-769-5100)—"The Power of Poison." Through Aug. 10.

JEWISH MUSEUM

Fifth Ave. at 52nd St. (212-423-3200)—"Art Spiegelman's Co-Mix: A Retrospective." Through March 23.

GALLERIES SHORT LIST

UPTOWN

Richard Artschwager
Gagosian
980 Madison Ave., at 76th St.
212-744-2315. Through Feb. 22.

Thomas Struth
Marian Goodman
24 W. 57th St. 212-477-7160.
Through Feb. 22.

CHELSEA

Wade Guyton
Petzel
456 W. 18th St. 212-680-9467.
Through Feb. 22.

Josephine Halvorson
Sikkema Jenkins
530 W. 22nd St. 212-929-2262.
Opens Jan. 23.

DOWNTOWN

Sarah Crowner
Beauchene
327 Broome St. 212-375-8043.
Through Feb. 2.

"Stay in Love"
Cockley
107 Norfolk St. 212-680-0564.

Gitlen
122 Norfolk St. 212-274-0761.
Through Feb. 2.