

VAN DOREN WAXTER

artnet® news

Art Guides

34 Unmissable Gallery Shows to See in New York City This November

Here's what you'll be doing Thursdays in November.

Sarah Cascone, October 26, 2017



Alex Katz, *Emma 3* (2017). Courtesy of Gavin Brown's enterprise.

The editors at artnet News searched New York City high and low for the most exciting, bizarre, and thought-provoking gallery exhibitions this November. From Chelsea to the Lower East Side, we've got you covered.



Nikolas Gambaroff. Courtesy of the Kitchen.

1. “Nikolas Gambaroff: The Last Days of Mankind” at the Kitchen

For his first solo exhibition in New York, Nikolas Gambaroff responds to *The Last Days of Mankind*, a satirical drama by early 20th-century Austrian playwright Karl Kraus. Written in 213 scenes and essentially impossible to perform, the play offers a searing critique of the ways language can be twisted to serve nationalistic ends—a message that resonated with Gambaroff in the age of so-called fake news. He is presenting painted collages and sculpture against a painted theatrical backdrop.

512 West 19th Street, November 1–December 16, 2017; opening reception 6 p.m.–8 p.m.



Devan Shimoyama, *Make a Wish*. Courtesy of De Buck Gallery.

2. “Devan Shimoyama: Sweet” at De Buck Gallery

Devan Shimoyama’s self-portraiture is a joyous representation of the black queer male body. In his first show at De Buck, he’s debuting seven paintings of other gay black men in barber shops, a space where he often felt the need to hide his sexuality. “After discussing with other men who share my identity as a gay black man, I realized many of us find ways to mask our queerness in this setting regardless to how out and proud we are in our personal lives,” he says in his artist statement. “In these paintings, these boys and men are reimagined in a much more celebratory, femme, colorfully queer setting.”

545 West 23rd Street; November 1–December 9, 2017; opening reception 6 p.m.–8 p.m.

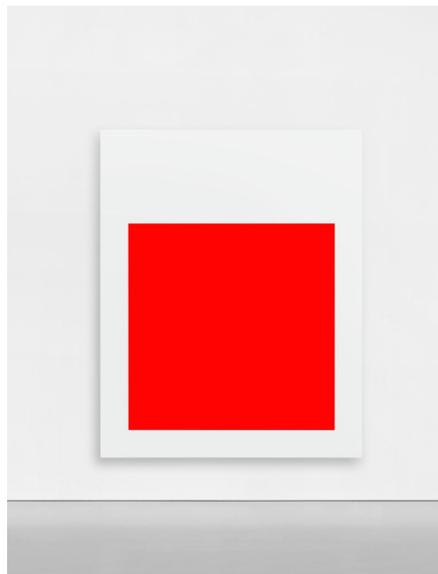


Valeska Soares, *Finale* (2013), detail. Courtesy of Alexander Gray Associates.

3. **Valeska Soares: Neither Here Nor There** at Alexander Gray Associates

Five antique tables with mirrored tops will take up much of the second floor at Alexander Gray Associates in the gallery's first exhibition of Brazilian-born New York artist Valeska Soares. The piece, *Epilogue*, is an expansion of her 2013 installation *Finale* and features an array of assorted vintage cups, each partially filled with liquor, the apparent aftermath of a festive gathering.

510 West 26th Street; November 1–December 15, 2017; opening reception 6 p.m.–8 p.m.



Gerold Miller, *set 296* (2015). Courtesy of Cassina Projects.

4. **Gerold Miller** at Cassina Projects

Berlin's Gerold Miller gets his first solo show in New York, featuring major large-scale works made over the last 10 years.

510 West 26th Street, November 2–December 23, 2017; opening reception 6 p.m.–8 p.m.



Gerard Byrne, *In Our Time* (still). Courtesy of Lisson Gallery.

5. **“Gerard Byrne: In Our Time” at Lisson Gallery**

If you didn't make it to Skulptur Projekte Münster over the summer, this is your chance to see Gerard Byrne's video installation *In Our Time*, depicting the goings-on inside a recreation of a 1970s- or '80s-era radio station.

138 Tenth Avenue, November 2–December 22, 2017; opening reception 6 p.m.–8 p.m.



Phil Collins, *Delete Beach* (2016), still. Courtesy of Tanya Bonakdar.

6. **“Phil Collins” at Tanya Bonakdar Gallery**

Phil Collins presents two recent film works: *Delete Beach*, an anime film about a schoolgirl in an anti-capitalist resistance group, presented in an installation; and *Tomorrow Is Always Too Long* (2014), a documentary musical shot in Glasgow.

November 2–December 16, 2017; opening reception 6 p.m.–8 p.m.



Elizabeth Murray, *Her Story* (1984). Photograph by Ellen Labenski. © 2017 the Murray-Holman Family Trust/Artists Rights Society (ARS), New York.

7. “Elizabeth Murray: Painting in the '80s” at Pace

In the 1980s, Elizabeth Murray (1940–2007) began making her critically acclaimed shaped canvases. With key loans from major institutions such as the Philadelphia Museum of Art and New York’s Whitney Museum of American Art, Pace—which presented her 1970s paintings in 2011—looks back at this key period in her career.

510 West 25th Street, New York, November 2, 2017–January 13, 2018; opening reception, 6 p.m.–8 p.m.



Arshile Gorky, *Pastoral* (circa 1947). Courtesy of Hauser & Wirth. © 2017 the Arshile Gorky Foundation/Artists Rights Society (ARS), New York. Photo: Constance Mensh for the Philadelphia Museum of Art.

8. “Ardent Nature: Arshile Gorky Landscapes, 1943–47” at Hauser & Wirth

Hauser & Wirth presents its first showing of the work of Arshile Gorky (1904–48), curated by Arshile

Gorky Foundation president Saskia Spender, the artist's granddaughter. With over 50 landscapes inspired by his 1943, 1944, and 1946 stays at Crooked Run Farm, his in-law's Virginia homestead, the exhibition is the first in New York of the artist's mature work. The show is accompanied by the new book *Ardent Nature: Arshile Gorky Landscapes, 1943–47*, from Hauser & Wirth Publishers.

32 East 69th Street, November 2–December 23, 2017; opening reception, 6 p.m.–8 p.m.



Jessica Jackson Hutchins. Courtesy of Marianne Boesky Gallery.

9. “Jessica Jackson Hutchins: The People’s Cries” at Marianne Boesky Gallery

Look to the ceiling at Marianne Boesky Gallery, where Jessica Jackson Hutchins has installed some of her new experimental fused glass works as skylights. The pieces feature portraits of activists including Angela Davis and phrases and symbols of resistance, elevating their cause—and the titular “people’s cries”—to an art form usually reserved for religious iconography.

507 West 24th Street, November 2–December 22, 2017; opening reception, 6 p.m.–8 p.m.



Ray Lee, *NDD Immersion Room*. Courtesy of Sarah Cascone.

10. “(The Ray Lee Project Vol. 1) NDD Immersion Room” by Rachel Lee Hovnanian at Victori + Mo

During Armory Week, Rachel Lee Hovnanian posed as Ray Lee, a male artist, when she presented the NDD Immersion Room at the SPRING/BREAK Art Show. Now, she is showing the piece under her real name, inviting viewers to surrender their phones before one by one entering a dark room that has been transformed into a forest, complete with fallen leaves and the sound of crickets. In order to combat so-called “Nature Deficit Disorder,” and create a calming sensation, at least a 10-minute session is recommended.

56 Bogart Street, Brooklyn, November 3–December 22, 2017; opening reception, 6 p.m.–9 p.m.



Jorge Tacla, *Señal de Abandono* (2016). Courtesy of Cristin Tierney.

11. “Jorge Tacla: Sign of Abandonment” at Cristin Tierney Gallery

Ahead of his exhibition at the Fundación CorpArtes in Santiago, Chile, opening November 21, Jorge Tacla presents a series of new paintings. His architectural scenes, rendered in oil and cold wax, feature some of the world’s most important museums, libraries, and universities, but with an unsettling lack of human visitors. In these politically contentious times, the artist hopes to remind the viewer of the importance of studying the lessons of history.

540 West 28th Street, November 2–December 16, 2017; opening reception, 6 p.m.–8 p.m.



Lisa Levy, *Please help look after my stuff when I am dead*. Courtesy of the artist.

12. "Lisa Levy: Please help look after my stuff when I am dead" at Art During the Occupation Gallery

The former Christopher Stout Gallery has transitioned to a nonprofit and changed its name to Art During the Occupation Gallery "as a constant statement of protest against our current national leadership," according to the gallery website. Its next show is with artist and recently crowned Miss Subways, Lisa Levy, who previously garnered attention for her critical take on Marina Abramovic-style performance art, sitting naked atop a toilet in the Bushwick gallery.

Here, facing mortality at the age of 61, Levy is showcasing not only her art but her personal possessions, like her prom dress, in a 200-object show. The artist invites gallery-goers to tell her which pieces they would like to inherit when she dies and will draw up an official will parceling them out at the exhibition's closing. "This," she said in a statement, "is my (crude?) attempt to deal with the inevitable and have some fun with it."

119 Ingraham Street, Ground Floor Main Gallery at Brooklyn Fire Proof Building, Brooklyn, November 3–November 26, 2017; opening reception, 6 p.m.–9 p.m.



Yayoi Kusama, *With All My Love For The Tulips, I Pray Forever* (2011). © Yayoi Kusama. Courtesy of David Zwirner, New York; Ota Fine Arts, Tokyo/Singapore; Victoria Miro, London; KUSAMA Enterprise.

13. “Yayoi Kusama: Festival of Life and Infinity Nets” at David Zwirner

David Zwirner gives over three of its galleries, including its new Upper East Side space, to Japanese artist-turned-Instagram-sensation Yayoi Kusama.

New York may not be getting the artist’s traveling blockbuster exhibition—which opened at the Broad in Los Angeles last month and is on view through January 1—but the Kusama extravaganza still packs a punch. It will include two new *Infinity Mirror Rooms*, 66 paintings from the “My Eternal Soul” series, and the US premiere of *With All My Love For The Tulips, I Pray Forever* (2011), a sculptural installation of oversized tulip sculptures in flower pots that, along with the surrounding room, are covered in red polka dots. (Kusama’s New York takeover also includes a showing of four paintings at the Judd Foundation through December 9.)

525 and 533 West 19th Street and 34 East 69th Street, November 2–December 16, 2017; opening reception, 6 p.m.–8 p.m.



Jim Shaw, *Ms. Universe* (2017). Courtesy of Metro Pictures.

14. “Jim Shaw” at Metro Pictures

Jim Shaw returns to New York for the first time following his 2015 New Museum survey, “The End Is Here,” with a number of sculptures as well as a series of paintings rife with allusions to comics, the Bible, and the mythological tale of the rape of Europa, a popular subject among the Old Masters. (The artist also is currently the subject of his first major Los Angeles exhibition, on view at the Marciano Art Foundation through January 13.)

519 West 24th Street, November 2–December 22, 2017; opening reception, 6 p.m.–8 p.m.



Sam Gilliam, *Idle Twist* (1972). Courtesy of Tom Powel Imaging. © 1972 Sam Gilliam.

15. “Sam Gilliam: 1967–1973” at Mnuchin Gallery

Sam Gilliam’s late 1960s and early 1970s “Beveled-edge” and “Drape” paintings will be the subject of his first New York gallery show in nearly 25 years. These groundbreaking early works, often folded and crumpled while the paint was still wet, stand apart from the typical output of Gilliam’s Color Field contemporaries, utilizing canvases with beveled edges that break the 2-D plane.

45 East 78 Street, November 2–December 16, 2017; opening reception, 5:30 p.m.–7:30 p.m.



Installation view of Pier Paolo Calzolari, Sonnabend Gallery, New York, 1971, showing *ABSTRACT IN YOUR HOME* (1970). Photograph Harry Shunk © J. Paul Getty Trust. Getty Research Institute, Los Angeles.

16. “Ileana Sonnabend and Arte Povera” at Lévy Gorvy

This fall marks the 50th anniversary of Arte Povera. Art historian Germano Celant, who coined the term, has curated an exhibition spotlighting the key part played by dealer Ileana Sonnabend in the movement’s international rise. The show reunites work, most of which was first shown by Sonnabend, from the likes of Giovanni Anselmo, Pier Paolo Calzolari, Jannis Kounellis, Mario Merz, and Michelangelo Pistoletto.

909 Madison Avenue, November 2–December 23, 2017; opening reception, 6 p.m.–8 p.m.



Installation view of Brian Rochefort’s *Cups* (2016) in Brussels. Courtesy of the artist.

17. “Brian Rochefort” at Van Doren Waxter

The first New York solo show for Brian Rochefort comprises richly textured porcelain works, smashed

into pieces before firing and then put back together with mud and clay. Featuring spills, cracks, and other imperfections at once awkward and beautiful, his vessels are embellished with layers of neon glaze. The bravely non-utilitarian “craters” series is inspired by a wide range natural landscapes, from volcanic lava fields to barrier reefs.

195 Chrystie Street, November 3–December 22, 2017; opening reception, 6 p.m.–8 p.m.

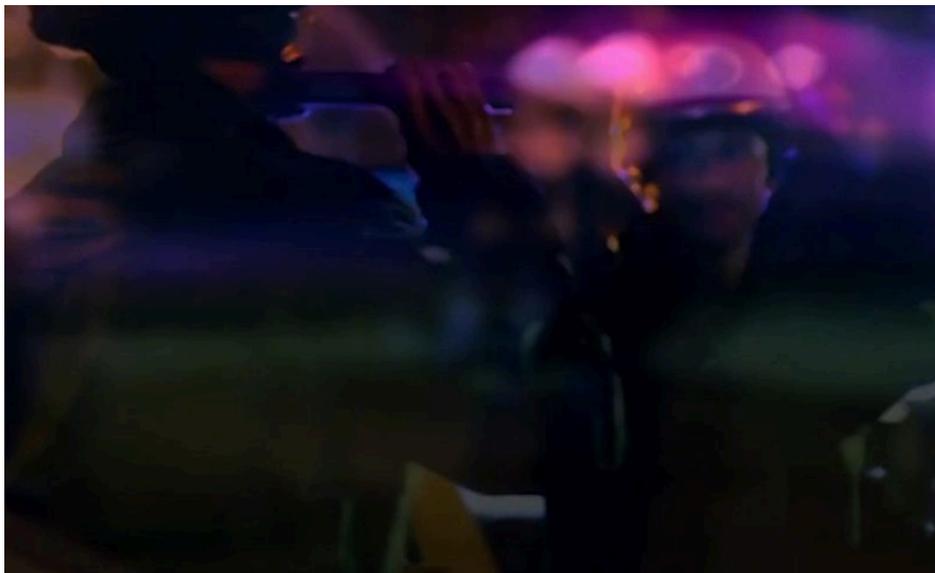


Lucian Freud, *Self-Portrait* (2002). Courtesy of Ordovas.

18. “London Painters” at Ordovas

Postwar London painters Michael Andrews, Frank Auerbach, Francis Bacon, Lucian Freud, David Hockney, R.B. Kitaj, and Leon Kossoff have become known as the “School of London.” Ordovas gives the group their first dedicated New York show, with a selection of portraits and London landscapes, many of which have never been exhibited in the US.

9 East 77th Street, November 3, 2017–January 18, 2018.



Sable Elyse Smith, *Men Who Swallow Themselves in Mirrors*, video still (2017). Courtesy of the artist.

19. “Sable Elyse Smith: “Landscapes & Playgrounds” at Signal

It’s a busy fall for Sable Elyse Smith, who, in addition to her first solo museum show at the Queens Museum, is the subject of an exhibition at Brooklyn’s Signal gallery. Smith explores the effects of violence, examining the landscape of prisons and how they are experienced by the incarcerated and their families, from visiting room murals to recreation yards.

260 Johnson Avenue, Brooklyn, November 3–December 17, 2016; opening reception, 6 p.m.–9 p.m.



Nynke Koster, *A Part of New York History* (2017), detail. Courtesy of LMAK Gallery.

20. “Nynke Koster: A Part of New York History” at LMAK Gallery

Intrigued by the often overlooked history of the Dutch in New York, Nynke Koster began studying the city’s early history, thereby discovering that the slave trade was a cornerstone of its economy. *A Part of New York History*, a massive sculpture made from the cast rubber thumbs of the descendants of slaves, is a tribute to those slaves laid to rest at the African American Burial Grounds near City Hall, rediscovered in the 1990s. The piece will run the full length of the gallery.

298 Grand Street, November 3–December 24, 2017; opening reception, 6 p.m.–8 p.m.



Farhad Moshiri's *Snow Forest* (2016). Courtesy of the artist and Galerie Perrotin.

21. "Farhad Moshiri: Snow Forest" at Galerie Perrotin

Farhad Moshiri's hand-embroidered canvases, embellished with beads and pearls, are based on photographs he shot some years ago of a snowy Iranian forest. The gallery show coincides with the Neo-Pop artist's first retrospective, on view at the Andy Warhol Museum in Pittsburgh through January 14, 2018.

130 Orchard Street, November 4–December 28, 2017; opening reception, 6 p.m.–8 p.m.



Katharina Fritsch (2017). © Katharina Fritsch/VG Bild-Kunst, Bonn. Courtesy Matthew Marks Gallery; photo Ivo Faber.

22. "Katharina Fritsch" at Matthew Marks Gallery

In her show of all new work, Katharina Fritsch continues her practice of transforming ordinary objects into unnerving sculptures in bright colors and larger-than-life sizes. She'll present a massive blue strawberry and a 10-foot-tall pale green cowry shell, among other pieces that are at once familiar and utterly bizarre.

523 West 24 Street, November 4–December 22; opening reception, 6 p.m.–8 p.m.



Alfredo Volpi, *Elementos Náutico* (c. 1970's). Courtesy of Gladstone Gallery.

23. **Alfredo Volpi** at Gladstone

Gladstone gives Brazilian Modernist Alfredo Volpi (1896–1988) his first US solo show, with many pieces that have never left Brazil. Employing his distinct style, the self-taught artist transformed everyday scenes into colorful abstractions.

130 East 64th Street, November 4–December 22, 2017; opening reception, 6 p.m.–8 p.m.



Alex Katz, *West 9 AM* (2015). Courtesy of Gavin Brown's enterprise.

24. **Alex Katz** at Gavin Brown's enterprise

Now 90, Alex Katz shows no signs of slowing down, presenting a selection of paintings from the last two years. Expect large-scale landscapes and portraits displaying his signature virtuosity of line and color.

439 West 127th Street and 291 Grand Street, November 5–December 22, 2017; opening reception, 5 p.m.–7 p.m.



Alison Elizabeth Taylor, *Sam's Town* (2016). Courtesy James Cohan.

25. “Alison Elizabeth Taylor: The Backwards Forward” at James Cohan

Reviving the Renaissance craft of marquetry, Alison Elizabeth Taylor combines inlaid wood, pyrography, painting, photography, and sculpture to create her own unique medium. Her fifth solo show at James Cohan will feature all new work, inspired by life in her hometown of Las Vegas. Taylor blends her photographs of people in casinos with aerial photography from NASA, a process she has dubbed “Frankensteining.”

November 9–December 23, 2017; opening reception, 6 p.m.–8 p.m.



Mary Frank, *Untitled*. Courtesy of DC Moore.

26. “Mary Frank Pilgrimage: Photographs and Recent Sculpture” at DC Moore

For the last 10 years, Mary Frank has focused on photographing her fantasy-tinged assemblages,

featuring collage, drawing, and painting as well as natural elements such as charred wood, stone, flowers, ice, and fire. On the occasion of the publication of her new book from Eakins Press Foundation, *Pilgrimage: Photographs of Mary Frank*, DC Moore is showing a selection of the artist's painted stone sculptures as well as 60 recent photographs.

535 West 22nd Street, November 9–December 21, 2017; opening reception, 6 p.m.–8 p.m.



Lee Krasner, *Seeded* (1960). © 2017 the Pollock-Krasner Foundation/Artists Rights Society (ARS), New York. Courtesy of Paul Kasmin Gallery.

27. “Lee Krasner: The Umber Paintings, 1959–1962” at Paul Kasmin Gallery

Following the death of her husband Jackson Pollock (1912–1956), Lee Krasner (1908–1984) began making her first large-scale canvases. In 1959, she began her “Umber Paintings” series, making 24 paintings in shades of black, white, and umber over the next three years, as artistic manifestations of her still-raw grief. The gallery will also release art historian David Anfam’s new catalogue raisonné on the series to coincide with the exhibition.

293 Tenth Avenue, November 9, 2017–January 13, 2018.



Deborah Roberts. Courtesy of Fort Gansevoort.

28. “Deborah Roberts: in-gé-nue” at Fort Gansevoort

Blending photography, painting, and drawing, Deborah Roberts addresses depictions of beauty in art history and popular culture, and how they affect how black women view themselves. Her collages, with multiple gazes vibrating off the page, illustrate what Roberts sees as the lack of a single, easily understood identity for black women. This is the artist’s first New York solo show.

5 Ninth Avenue, November 9–December 23, 2017; opening reception, 6 p.m.–8 p.m.

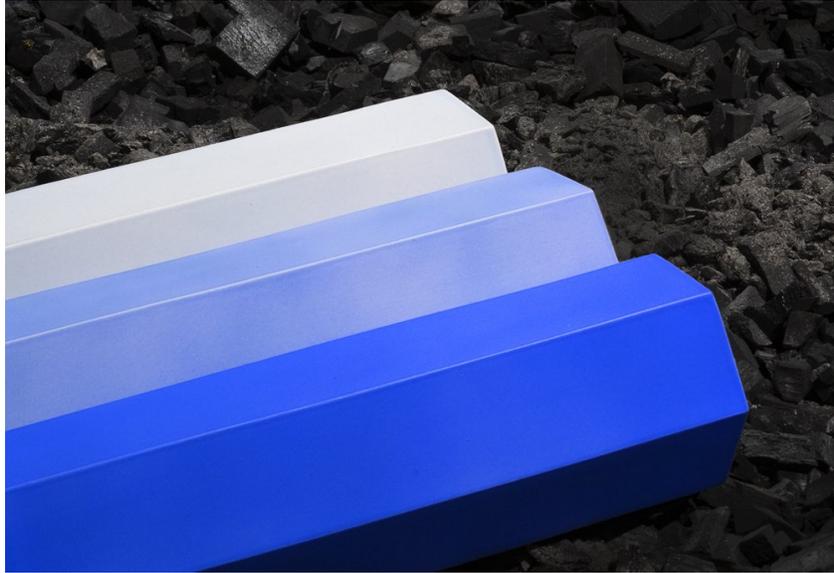


Nina Chanel Abney, *Hothouse* (2016). Courtesy of Jack Shainman.

29. “Nina Chanel Abney: Seized the Imagination” at Jack Shainman

In her first show at Jack Shainman, Nina Chanel Abney will tackle racism, sexism, climate change, and other complex subjects. The dejected tone of her paintings, which suggest that none of these pressing issues ultimately matter, belie their cheerful, colorful appearance.

513 West 20th Street, November 9–December 20, 2017; opening reception, 6 p.m.–8 p.m.



Anton Ginzburg, *Sky Poles* (detail). Courtesy of Fridman Gallery.

30. “Anton Ginzburg: Staring and Cursing” at Fridman Gallery

Born in Russia in 1974, Anton Ginzburg responds to the 100th anniversary of the Russian Revolution and its complicated legacy in this show of new work. Attempting to bridge the gap between the Russian avant-garde and Western modernism, Ginzburg has created a new series of paintings, a site-specific mural, and a large porcelain sculpture.

287 Spring Street, November 14–December 23, 2017; opening reception, 6 p.m.–8 p.m.



Richard Avedon, *The Generals of the Daughters of the American Revolution, DAR Convention, Mayflower Hotel, Washington DC, October 15, 1963*. Courtesy of Pace/McGill.

31. “Richard Avedon: Nothing Personal” at Pace/McGill

Photographer Richard Avedon and writer and social critic James Baldwin were high school friends. In 1964, they teamed up on the book *Nothing Personal*, examining the state of life in the US during the Civil Rights era through Avedon’s photographs and an accompanying four-part essay by Baldwin. Long out of print, it will be reissued by Taschen in January. In the meantime, Pace/McGill, now

representing the Avedon estate, presents the first exhibition based on the book, with photographs and archival materials.

537 West 24th Street, November 17, 2017–January 13, 2018



Kevin Amato. Courtesy of SVA Chelsea Gallery.

32. “Street Smart: The Intersection of Art and Design in the City” at the School of Visual Arts Chelsea Gallery

SVA has put together this group show of 19 alumni who take New York City as their muse. The multimedia exhibition includes politically and socially engaged interactive installations, photographs, paintings, sculptures, and illustrations.

601 West 26th Street, 15th Floor, November 18–December 20, 2017; opening reception, November 30, 6 p.m.–8 p.m.



Lois Dodd, *Barn Door View* (2009). Courtesy of Alexandre Gallery.

33. “Lois Dodd: Selected Paintings” at Alexandre Gallery

Lois Dodd’s landscape paintings, created in New York City and rural New Jersey and Maine, offer masterful depictions of the changing seasons and the quality of light at different times of day and the year. The exhibition coincides with the release of her first monograph, written by critic Faye Hirsch.

724 Fifth Avenue, 4th Floor, November 30, 2018–January 20, 2018; opening reception and book signing, December 2, 1 p.m.–4 p.m.



Lynn Stern, *Spectator #14-94a*. Courtesy of Taka Ishii Gallery.

34. “Lynn Stern: Skull” at Taka Ishii Gallery

Skull, Lynn Stern’s new monograph with text by critic Donald Kuspit, showcases the photographer’s fascination with death, a major theme in her work over the last 25 years. On view at Taka Ishii Gallery will be almost the entirety of her 1991 “Skull” series, her first photos to embrace this morbid subject matter, as well as more recent work included in the book.

23 East 67th Street, November 30–December 22, 2017; opening reception 6 p.m.–8 p.m.