

FORT GANSEVOORT

ARTNEWS

Event Horizon: Art Happenings Around New York 9 Art Events in New York: Isaac Julien, Jean-Michel Basquiat, Gretchen Bender, Arakawa, and More

March 4, 2019

By The Editors of ARTnews



Matsuoka Eikyu, *The Uji Princesses*, 1912 (Taisho period), pair of six-panel folding screens.

HIMEJI CITY MUSEUM OF ART

TUESDAY, MARCH 5

Exhibition: “The Tale of Genji: A Japanese Classic Illuminated” at Metropolitan Museum of Art

Exploring the influence of the classic Japanese book *The Tale of Genji* on artistic production in the country from the 11th century to the current day, this exhibition brings together 120 works. Paintings, calligraphy, silk robes, ukiyo-e prints, Japanese comics, and other objects figure in the exhibition. Pieces from the Ishiyamadera Temple, where Murasaki Shikibu is rumored to have begun writing the epic novel, are traveling to the United States for the first time for the Met’s show.

Metropolitan Museum of Art, 1000 5th Avenue, 10 a.m.–5:30 p.m.

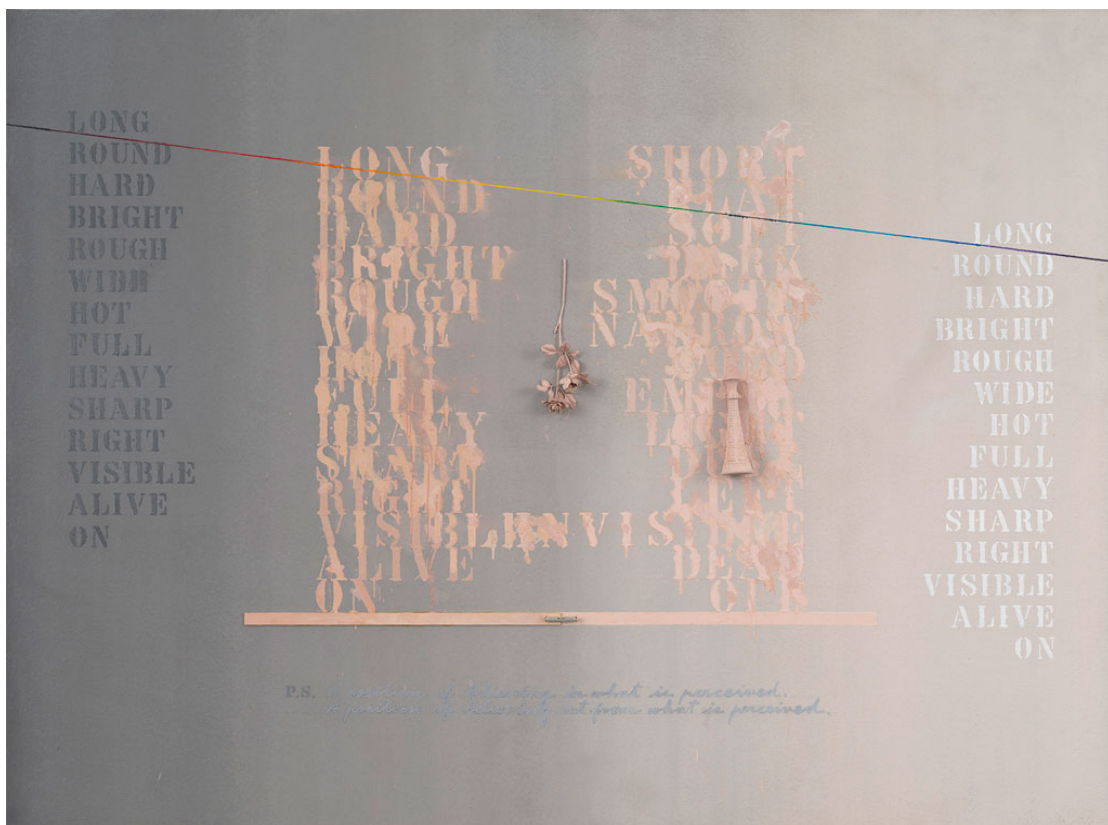
5 Ninth Avenue, New York, NY, 10014 Gallery@FortGansevoort.com

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Opening: Arakawa at Gagosian

This show, "Diagrams for the Imagination," surveys works on canvas and paper made by Arakawa between 1965 and 1984. Arakawa was a founding member of the Japanese avant-garde collective Neo Dadaism Organizers. In the mid 1960s, he started making his "diagram paintings," which often resemble blueprints for chaotically designed structures; some figure in this presentation. Among the works included is *That in Which No. 2* (1974–75), which depicts dynamic and architectural forms in acrylic, graphite, and marker.

Gagosian, 980 Madison Avenue, 6–8 p.m.



Arakawa, *And/Or in Profile No. 2*, 1974, acrylic, graphite, plastic rose, glass vase, wood, and builder's level on canvas.

ROB MCKEEVER/©ESTATE OF MADELINE GINS, REPRODUCED WITH PERMISSION OF THE ESTATE OF MADELINE GINS/COURTESY GAGOSIAN

WEDNESDAY, MARCH 6

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Exhibition: Jean-Michael Basquiat at Brant Foundation

The Brant Foundation—which is run by collector Peter Brant, who was previously chairman of this magazine’s parent company—will launch its New York branch this week with a Jean-Michel Basquiat blockbuster, a version of which showed at the Fondation Louis Vuitton in Paris previously. About 70 paintings and drawings by the late artist have been assembled at the newly redone space, which served as the studio of Walter De Maria; prized works from Brant’s holdings are complemented in the show by significant loans from François Pinault, Yusaku Maezawa, and other notable collectors. While the show has sold out timed tickets throughout its full run, a wait list will be available each day.

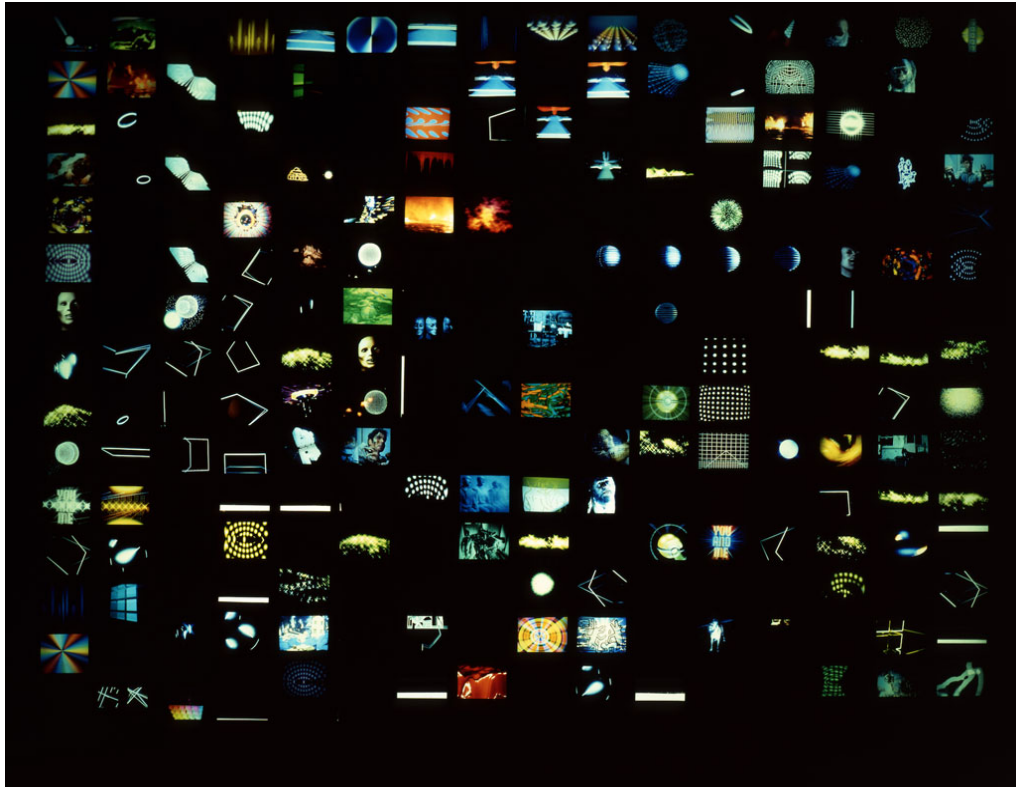
Brant Foundation, 421 East 6th Street, 10 a.m.–6 p.m.

Opening: Gretchen Bender at Red Bull Arts

The first posthumous retrospective of work by Gretchen Bender is titled “So Much Deathless,” and it brings together videos, sculptures, graphics, photographs, set designs, installations, and performances that attest to the artist’s vision of mass media as a machine that churns out meaningless images. The exhibition will chronicle Bender’s career, from her time in the post-Pictures Generation of New York in the 1980s to her development of music videos for the likes of R.E.M. and New Order. Some pieces on view in the show have not been exhibited since the 1980s and 1990s, and the presentation will include Bender’s monumental video installation *Total Recall* (1987), which includes television monitors stacked on top of one another playing appropriated imagery related to conflict.

Red Bull Arts New York, 220 West 18th Street, 12–7 p.m.

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Gretchen Bender, *YOU & ME ACCESSIBLE*, 1984, computer graphics slides on lightbox.
COURTESY THE GRETCHEN BENDER ESTATE AND OSMOS

Opening: Philippe Parreno at Gladstone Gallery

Philippe Parreno's work tends toward the indefinable, with video installations and sculptures that mull over the relationship between organic and inorganic objects, the nature of time, and inexplicable phenomena. (Balloons and light fixtures are two recurring elements.) Perhaps only fittingly, this two-venue presentation of work by Philippe Parreno remains cloaked in mystery, teased only with an image of a slimy-looking animal. The show will include new works, as well as some preexisting ones that will be rearranged for their Gladstone presentation.

Gladstone 64, 130 East 64th Street, 5–7 p.m.; and Gladstone Gallery, 515 West 24th Street, 6–8 p.m.

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Paul Mpagi Sepuya, *Drop Scene (OX5A8165)*, 2018, archival pigment print.
COURTESY THE ARTIST AND TEAM GALLERY, INC.

THURSDAY, MARCH 7

Opening: Paul Mpagi Sepuya at Team Gallery

Ahead of an appearance in the Whitney Biennial and a solo show at Contemporary Art Museum, St. Louis this May, Paul Mpagi Sepuya will debut new photography that considers the medium of portraiture through the lenses of blackness and queerness. The Los Angeles–based artist’s pictures are often set within his studio and sometimes incorporate mirrors. Through collaged and rephotographed pictures of nude forms, camera lens, and photoshoot backdrops, his photographs deal with voyeurism and the power dynamics between the image-maker and the subject.

Team Gallery, 83 Grand Street, 6 p.m.–8 p.m.

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Opening: Patrick Martinez at Fort Gansevoort

Patrick Martinez's first New York solo show consists of three discrete bodies of work, all of them politically minded in one way or another. On view will be a series of paintings that were initially inspired by footage of Tupac's final birthday, which featured a cake with its frosting made to look like the late rapper's face. Martinez's paintings are themselves made to look like cakes—they're loaded with frosting-like globs of thick paint, and they feature portraits of activists including Angela Davis, James Baldwin, and Malcolm X. Also included in the show are collaged landscape paintings that depict Los Angeles, where Martinez is based, as well as a series of neon text pieces that display quotes from Martin Luther King, Jr. and others.

Fort Gansevoort, 5 9th Avenue, 6–9 p.m.



Patrick Martinez, *Alice Walker*, 2019, neon.

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FRIDAY, MARCH 8

Opening: Isaac Julien at Metro Pictures

In his new 10-screen film installation *Lessons of the Hour* (2019), Isaac Julien focuses on the life and work of the 19th-century abolitionist Frederick Douglass. Relying on a combination of digital and film cinematography, Julien offers a series of vignettes that bring to life Douglass's encounters with a variety of figures, among them the photographer J. P. Ball and the suffragist Susan B. Anthony. Alongside the installation, Metro Pictures is showing color photographs related to the film, found archival images, and original tintype portraits from a series called "Lyrics of Sunshine and Shadow."

Metro Pictures, 519 West 24th Street, 6–8 p.m.



Isaac Julien, *Serenade (Lessons of The Hour)*, 2019, matte archival paper back-mounted face on aluminum.

COURTESY THE ARTIST AND METRO PICTURES, NEW YORK

SATURDAY, MARCH 9

5 Ninth Avenue, New York, NY, 10014 Gallery@FortGansevoort.com

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Exhibition: Julia Wachtel at Mary Boone Gallery

This show by Pictures Generation artist Julia Wachtel—one of the final exhibitions to be staged at Mary Boone Gallery before it closes—showcases a new series of paintings. The canvases in the exhibition, titled “Helpp,” feature images sourced from a range of popular media, among them illustrations lifted from online stock-photography services and pictures taken on Wachtel’s iPhone. These images are then reconfigured and reproduced on canvas panels using both hand painting and screen-printing.

Mary Boone Gallery, 541 West 24th Street, 10 a.m.– 6 p.m.