

Art in America

2014 Guide

Museums

Galleries

Artists

Western Sahara

Now that we've got your attention:
Morocco is plundering natural resources
and abusing human rights in
the last colony in Africa.
Find out more.

MUSEUM PREVIEWS

SUMMER

Medium at Large

With contributions by 29 Asian artists, "Medium at Large: Shapeshifting Material & Methods in Contemporary Art" investigates how diverse physical substances and evolving techniques affect—Marshall McLuhan fans might say determine—viewer experience and, therefore, artistic meaning in today's "post-medium" practice. Rattan, human hair, light, oil paint, sound, natural and machine languages, video, live ammunition and more come into play in works from artists such as Sopheap Pich (Cambodia), Ye Shufang (Singapore), Alvin Zafra (Philippines) and Tran Luong (Vietnam).

Singapore Art Museum, through Apr. 26, 2015.

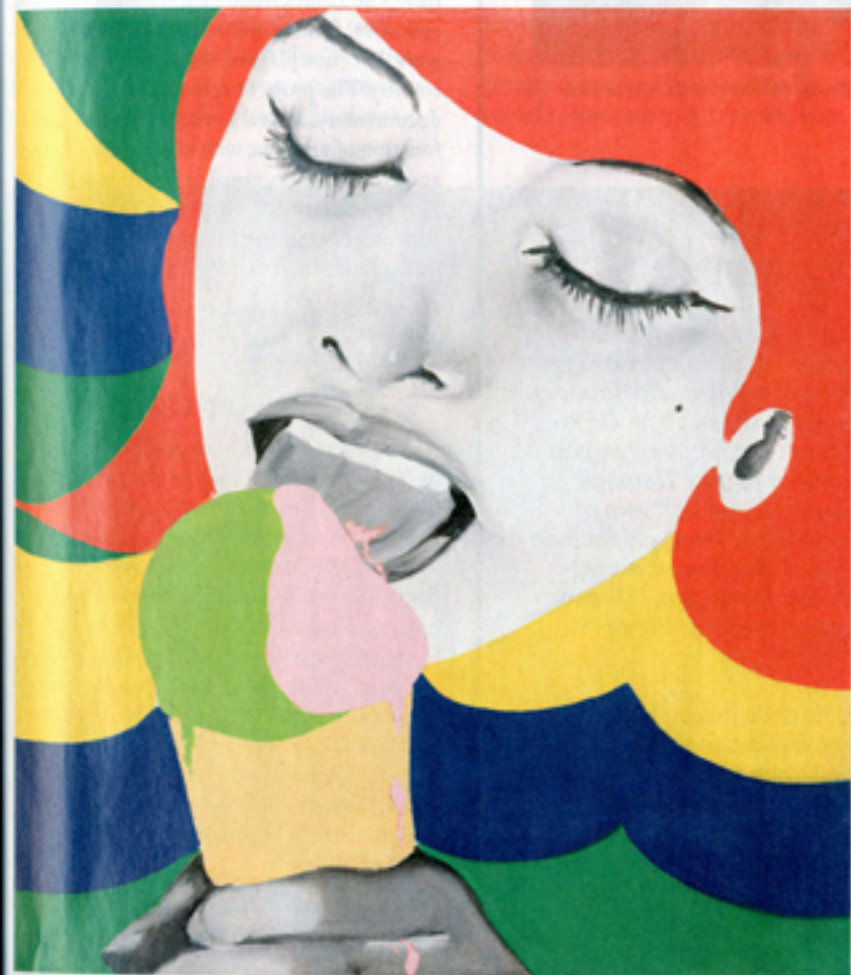
Iranian Art

"Unedited History: Iran 1960-2014" examines the responses of some 20 artists to a tumultuous era marked by the 1979 Islamic Revolution, war with Iraq and persistent tensions with the West. Organized by the Musée d'Art Moderne de la Ville de Paris, the exhibition includes several generations of Iranian artists, from seminal abstract painter Behdjat Sadr (1924-2009) to photographer Morteza Avini (1947-1993) and contemporary figures such as Barbad Golshiri (b. 1982) and Mitra Farahani (b. 1975).

Musée d'Art Moderne de la Ville de Paris, to Aug. 24, 2014; Museo Nazionale delle Arti del XXI Secolo, Rome, Dec. 12, 2014-Mar. 29, 2015.

Ian Hamilton Finlay

Over 200 objects—including sculptures, prints and books—make up this show of



Evelyn Axell: *Ice Cream*, 1964, oil on canvas, 37½ by 27½ inches. In "International Pop."
© Artists Rights Society (ARS), New York / ADAGP, Paris. (See listing on page 48.)

From a pair of exhibitions devoted to Richard Tuttle's career to a long-awaited Sturtevant retrospective, museums around the world have slated a wealth of programming for the upcoming season. Here our editors make their top choices, with select artists, curators and collectors contributing a few of their own.

Simon Starling

This English-born, Copenhagen-based artist won the Turner Prize in 2005 for *Shedboatshed*, a project that involved turning a wooden shed into a boat, sailing it down the Rhine and reassembling it in a Swiss museum. Starling's long-running interest in metamorphosis gives rise to the Chicago MCA's survey exhibition, "Metamorphology," which encompasses films, installations and photographs. Works on view include *Bird in Space* (2004), Starling's rough-hewn steel interpretation of Brancusi's sleek bronze sculpture, and *The Long Ton* (2009), which explores the unequal market values of marble from China and Carrara, Italy, by using an elaborate pulley system to balance one ton of the former with 250 kilograms of the latter. In "Pictures for an Exhibition," on view concurrently at the Arts Club of Chicago, Starling

traces the subsequent relocations of 18 Brancusi sculptures on view there in 1927.

Museum of Contemporary Art Chicago, through Nov. 2, 2014; Musée d'Art Contemporain de Montréal, Feb. 5-Apr. 26, 2015. "Pictures for an Exhibition," Arts Club of Chicago, through Sept. 26, 2014.

John Altoon

Before John Altoon died in 1969 at the age of 43, he had already established himself as one of the preeminent artists in Southern California. Featuring some 70 paintings and drawings, this retrospective examines the singular version of Abstract Expressionism that he developed in the 1950s and gradually distilled into the simplified, exuberantly colored style of his 1962 "Ocean Park" series. The artist's later Pop works combine figurative imagery with abstract forms and frequently offer pointed topical commentary. A typically wry

untitled painting from 1964 imagines Lee Harvey Oswald posing with Tarzan on the cover of *Life*.

Los Angeles County Museum of Art, through Sept. 14, 2014; Rose Art Museum, Brandeis University, Waltham, Mass., Oct. 8-Dec. 21, 2014.

Georges Braque

A radical experimentalist who nevertheless retained elements of the classical tradition, Braque helped create the semi-representational vocabulary that made outright abstraction possible. Marking a half century since his death, this survey aims to convey the full breadth of the modernist master's career. The exhibition was organized in collaboration with Paris's Centre Pompidou, one of the venues where it appeared in earlier versions. Selections range from early Fauvist works to pioneering examples of Cubist painting and collage (both developed in tandem with Picasso), *canéphores* (basket-bearing maids) images of the 1920s and later large-facet still lifes and landscapes.

Guggenheim Museum Bilbao, through Sept. 21, 2014.

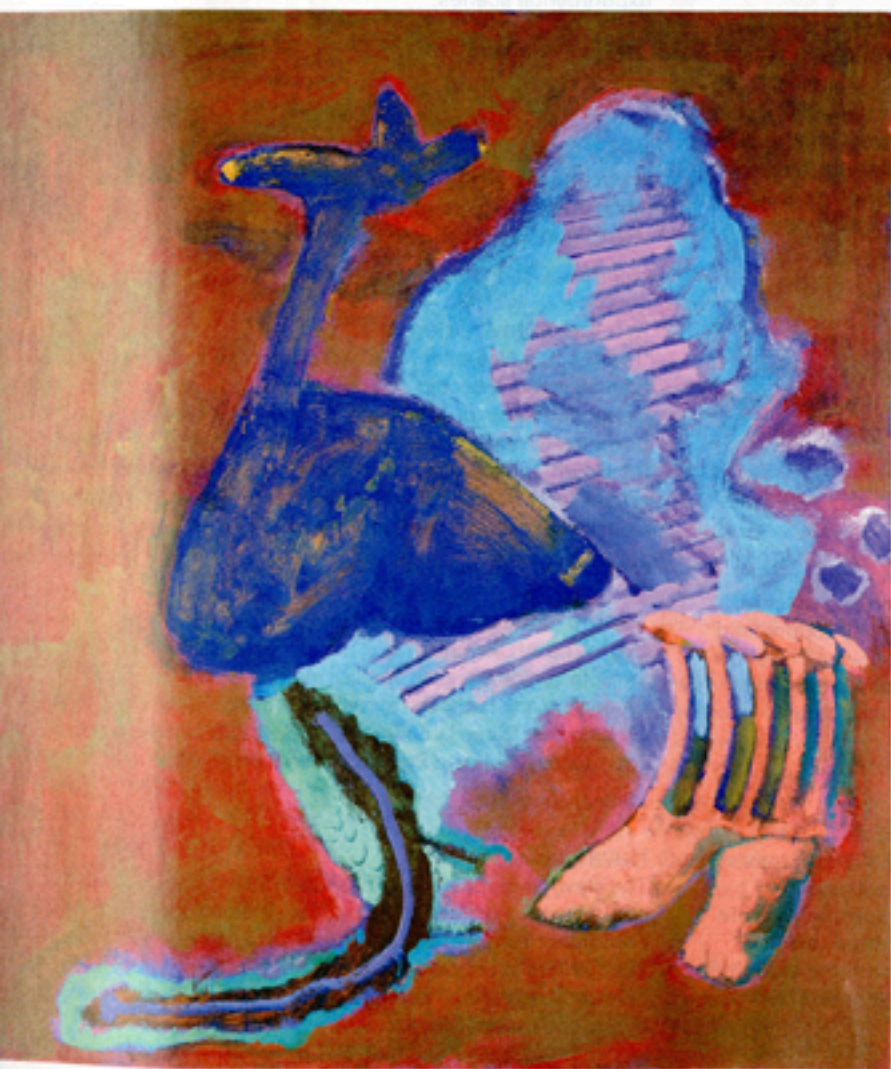
Marisol

Born in Paris in 1930 to Venezuelan parents, Marisol (Maria Sol Escobar) has had a long career in the U.S., studying with Hans Hofmann after WWII, hanging out with the Abstract Expressionists at the Cedar Bar, hobnobbing in Pop art circles and starring in several Andy Warhol films. A sculptor from the early '50s on, she has worked in bronze, painted wood, assemblage, plaster and terracotta. More political than some might realize, the artist not only created portraits of family and friends but also used her work to express outrage over the Vietnam War, poverty and discrimination against women and Native Americans. This exhibition features 34 objects as well as works on paper notable for their violent and erotic themes.

Memphis Brooks Museum of Art, Memphis, through Sept. 7, 2014. A smaller version of the show travels to El Museo del Barrio, New York, Oct. 8, 2014-Jan. 10, 2015.

Archibald Motley

A Chicago artist who was nonetheless associated with the Harlem Renaissance, Archibald Motley (1891-1981) painted nuanced portraits and colorful scenes of African-American life during the 1920s and '30s. This exhibition of 42 works offers an overview of his career from 1919 to 1960. It includes lively paintings of jazz-era Paris, quiet canvases made in Mexico in the '50s, and images of the artist's



John Altoon: *Untitled*, ca. 1964, oil on canvas, 66 by 56½ inches. Private collection. Courtesy NyeHaus, N.Y.

Chicago community. "Archibald Motley: Jazz Age Modernist" was organized by the Nasher Museum of Art, Duke University, Durham, N.C., where it first appeared in winter 2014.

Amon Carter Museum of American Art, Fort Worth, through Sept. 7, 2014; Museum of Contemporary Art, Los Angeles, Oct. 19, 2014–Feb. 1, 2015; Chicago Cultural Center, Mar. 6–Aug. 31, 2015; Whitney Museum of American Art, New York, fall 2015.

James Lee Byars

Taking over MoMA PS1's second floor, this retrospective of globe-trotting American artist James Lee Byars (1932–1997), which premiered earlier this year at Mexico City's Museo Jumex, demonstrates his remarkable breadth and far-flung influences. Work on view includes costumes of folded paper and silk inspired by Noh theater as well as installations that incorporate fabric, printed books, ephemera and letters.

MoMA PS1, New York, through Sept. 7, 2014.

El Greco

Marking the 400th anniversary of El Greco's death, the Prado draws upon its own collections and loans from around the world—some appearing in Spain for the first time—to present a sweeping examination of the master's influence on artists of the 19th and 20th centuries. Alongside 26 paintings by El Greco, the show includes Picasso's *Evocation (The Burial of Casagemas)*, 1901; Cézanne's version (1885–86) of El Greco's *Lady in a Fur Wrap* (1577–78), one of the artist's only portraits; and works by Rivera, Modigliani, Derain, Soutine, Chagall and many other modernists.

Museo Nacional del Prado, Madrid, through Oct. 5, 2014.

Jeff Koons

For all the popular acclaim (not to mention market success) that Jeff Koons has enjoyed over the course of his career, New York museums have until now shied away from surveying his blockbuster work. Whether regarded as clever updates of Pop art or emblems of art world excess, Koons's hyperrealist paintings of pool toys, his monumental balloon animal sculptures and his porno-inspired canvases are recognizable the world over. Organized by the Whitney Museum of American Art, this retrospective features some 120 works, providing an overdue opportunity to assess how Koons's populist approach to readymade imagery has evolved over the



Anne Collier: *Double Marilyn*, 2007, C-print, 48½ by 63½ inches. Collection Dean Valentine, Los Angeles.

past 30 years. The artist's unrelentingly positive message about the virtues of kitsch culture often seems out of step with an art world obsessed with "criticality." But his preternatural ability to repackage base pop cultural artifacts as the most expensive luxury goods conceivable offers much food for thought.

Whitney Museum of American Art, New York, through Oct. 19, 2014; Centre Pompidou, Paris, Nov. 26, 2014–Apr. 27, 2015; Guggenheim Museum Bilbao, June 5–Sept. 27, 2015.

Anne Collier

Anne Collier often photographs artifacts from popular culture, such as album covers and magazines. The nostalgia viewers might feel for the vintage advertisements or old film stills that Collier depicts against spare backgrounds is tempered by her minimalist compositions. Organized by the Museum of Contemporary Art Chicago, this exhibition highlights the artist's longstanding fascination with photography's ability to mediate public and private experience. On view are some 40 works that Collier produced from 2002 to the present.

CCS Bard Galleries, Bard College, Annandale-on-Hudson, N.Y., through Sept. 21, 2014; Museum of Contemporary Art Chicago, Nov. 22, 2014–Mar. 8, 2015; Aspen Art Museum, Apr. 2–July 15, 2015; Art Gallery of Ontario, Toronto, fall 2015.

Albert Paley

Over the course of nearly 50 years, Albert Paley has gone from making jewelry to crafting ornate domestic furnishings to creating monumental abstract sculptures, often exuberantly painted. Examples of his work in bronze and steel are accompanied in this retrospective by drawings, models and photographs that testify to the artist's longstanding dialogue with architecture.

Corcoran Gallery of Art, Washington, D.C., through Sept. 28, 2014.

Emil Nolde

Perhaps no one was more surprised at being included in the notorious "Degenerate Art" exhibition of 1937 than the Expressionist Emil Nolde (1867–1956), who had initially sympathized with National Socialism. The Nazis confiscated more work by him than by any other artist. A member of the short-lived but influential Die Brücke movement, Nolde over his long career depicted colorful landscapes, Berlin night scenes, dancers in exotic locales and religious subjects. All these motifs—explored in paintings, watercolors and prints—appear in the current retrospective, which features little known examples from both early and late in the artist's career. The show was co-organized with the Städel Museum, Frankfurt, where it first appeared in spring 2014.

Louisiana Museum of Modern Art, Humlebaek, Denmark, through Oct. 19, 2014.