

Top Art Shows in New York this Week: Wang Gongyi to Tala Madani

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Tala Madani. Ovenburst II, 2018. Oil on linen. 38 x 30 inches (96.5 x 76.2 cm)

(Courtesy: 303 Gallery)

Wang Gongyi's series of watercolors and prints at Chambers Fine Art and retrospective of Charles White at MoMA are among the highlights in New York for the week of December 7-13. Blouin Artinfo has compiled a list of the coming week's must-visit art shows.

"Wang Gongyi: Winsor Blue" at Chambers Fine Art

On view through January 19, 2019

A well-recognized name in China, Wang Gongyi is a practitioner of art in a wide range of media and styles. This exhibition focuses on two aspects of her oeuvre — a survey of her practice as a printmaker between 1992 and 2002, and a series of watercolors in multiple gradations of a particular shade of blue. Printmaking brought the artist many accolades in her

career, while “her first use of ‘Winsor Blue’ watercolor was a revelation,” the gallery says. Created on Xuan paper, the precise control of the water and paint is crucial for these watercolor works; the colors have to be applied slowly and evenly, and even after drying, gelatin in the watercolor pigments pile up in thin lines at the edges of these works. “The unique watercolor ‘Winsor Blue’ manufactured by Winsor & Newton Co., is brilliantly alive on the Chinese Xuan paper —clean, transparent, and lovely,” the artist said in 2009, explaining her fascination for the color. “The color moves like melodious musical notations. It reveals the evocative traces of mountains, the skies, the water, the air.”

<http://www.chambersfineart.com/> (<http://www.chambersfineart.com/>)



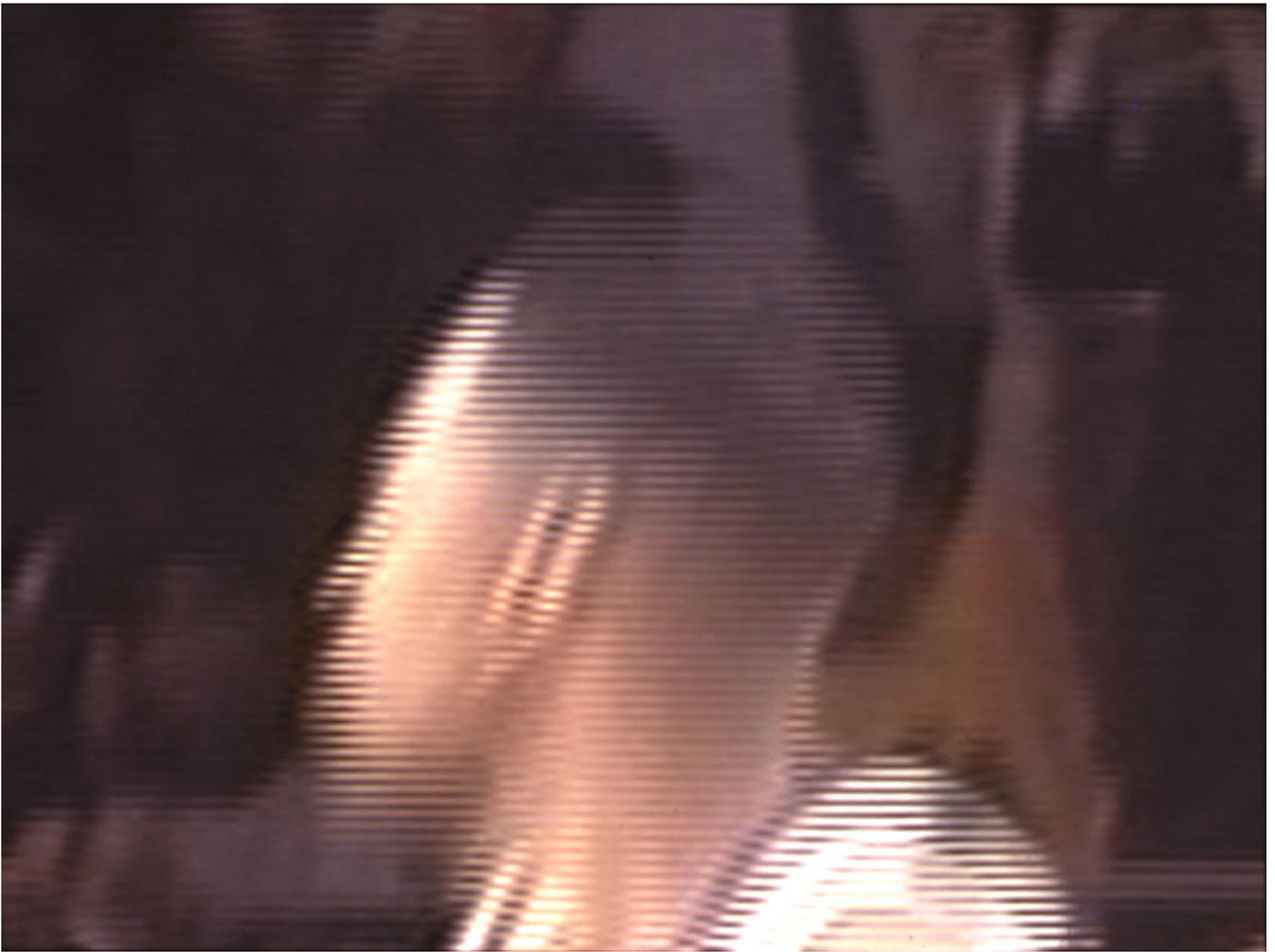
Melisma, 2018. Water color on Chan-Yi Xuan paper. 94 x 171 cm (37 x 67 1/4 in)/ Courtesy: Chambers Fine Arts

“Programmed: Rules, Codes, and Choreographies in Art, 1965-2018” at Whitney

On view through April 14, 2019

The exhibition is a retrospective on conceptual and computational art drawn from the Whitney’s collection, features pioneering artists like [Sol LeWitt](http://admin.blouinartinfo.com/artists/sol-lewitt-26) (<http://admin.blouinartinfo.com/artists/sol-lewitt-26>), [Nam June Paik](http://admin.blouinartinfo.com/artists/nam-june-paik-138677) (<http://admin.blouinartinfo.com/artists/nam-june-paik-138677>), and more than 50 works by 39 artists responding to the revolutionary power of analog and digital technologies. These “artworks explore the spectrum between human will and algorithms, between paralyzing open networks and generative constraints, and reveals the endless scrolls of coded language neatly bound behind the dim glow of screens in our pockets,” writes the Blouin Artinfo critic Connor Goodwin. Drawn from the museum’s collection, the featured works range from pioneering computational art to current work. You can read Goodwin’s review of the show [here](http://admin.blouinartinfo.com/news/story/3300484/at-the-whitney-taking-aim-at-the-digital-age) (<http://admin.blouinartinfo.com/news/story/3300484/at-the-whitney-taking-aim-at-the-digital-age>).

<https://whitney.org/> (<https://whitney.org/>)



Paul Pfeiffer (b. 1966), *Goethe's Message to the New Negroes*, 2001. Video, color, silent; 0:39 min. looped; with color LCD monitor, metal armature, DVD player, and DVD, 5 1/2 × 6 1/2 × 36 in. (14 × 16.5 × 91.4 cm). Whitney Museum of American Art, New York; purchase with funds from the Contemporary Painting and Sculpture Committee 2001.227. © Paul Pfeiffer. Courtesy Paula Cooper Gallery, New York

“Everything Is Connected: Art and Conspiracy” at The Met Breuer

On view through January 6, 2019

The exhibition presents “an alternate history of Post-war and Contemporary art that is also an archaeology of our troubled times,” the museum says. On view are 70 works by 30 artists, working in the mediums of painting, sculpture, photography, video, and installation art, ranging from 1969 to 2016. “The first half of the exhibition comprises works by artists uncovering hidden webs of deceit,” the museum says. “In the second part, other artists dive headlong into the fever dreams of the disaffected, creating fantastical works that nevertheless uncover uncomfortable truths, in an age of information overload and weakened trust in institutions.” Our critic Connor Goodwin wrote a review of the show for Blouin Artinfo, which you can read [here](http://admin.blouinartinfo.com/news/story/3382504/shhh-they-may-be-listening-art-about-conspiracy) (<http://admin.blouinartinfo.com/news/story/3382504/shhh-they-may-be-listening-art-about-conspiracy>).

<https://www.metmuseum.org/> (<https://www.metmuseum.org/>)



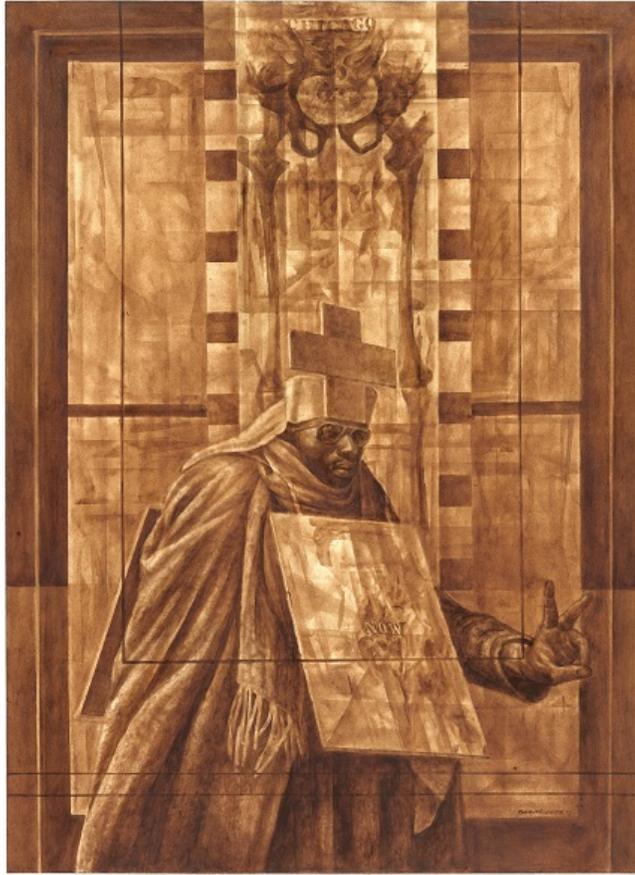
Jane and Louise Wilson. *Stasi City*, 1997. Four-channel digital video, transferred from Super 16mm film, color, sound, 4 min., 50 sec.; Projection: 11 ft. 5 13/16 in. × 15 ft. 7 in. (350 × 475 cm), each channel; Variable Media. Courtesy: Purchase, Harvey Sawikin and Andrea Krantz Gift and Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, 2016 © Jane and Louise Wilson, courtesy 303 Gallery, New York

“Charles White: A Retrospective” at MoMA

On view through January 13, 2019

The American artist Charles White is known for his powerful paintings and murals that captured subjects related to the African-American diaspora. Over the course of four decades, he used his virtuoso skills as a draftsman, printmaker, and painter, to develop a unique style and approach that addressed evolving social concerns and new audiences. His futuristic vision of a socially committed practice inspired many young artists of the 20th-century, such as David Hammons, and Kerry James Marshall. The exhibition at MoMA marks the first major museum survey devoted to his work in over three decades, charting his whole career since the 1930s through his premature death in 1979, bringing together more than 100 works, including drawings, paintings, prints, photographs, illustrated books, record covers, and archival materials.

<https://www.moma.org/> (<https://www.moma.org/>)



Charles White. Black Pope (Sandwich Board Man). 1973. Oil wash on board. 60 × 43 7/8" (152.4 × 111.4 cm) The Museum of Modern Art, New York. Richard S. Zeisler Bequest (by exchange), The Friends of Education of The Museum of Modern Art, Committee on Drawings Fund, Dian Woodner, and Agnes Gund. © 1973 The Charles White Archives. Photo Credit: Jonathan Muzikar, The Museum of Modern Art Imaging Services

Last Chance to See:

Autumn Ramsey at Chapter NY

On view through December 16

The Chicago-based artist Autumn Ramsey's work challenges the construction of social identity using myth and mutation in her figurative paintings. The works from her earlier exhibitions addressed the "cultural and psychological issues through the open expression of emotion, often framed by art historical and mythological analogies," the Chapter NY gallery says. In an interview with the journalist and critic Cody Delistraty for Blouin Artinfo, Ramsey said that she sees the themes of identity, beauty, sexuality, and even the far more slippery idea of morality, as independent, but nonetheless capable of shaping one another in "unexpected and sometimes unsettling ways." You can read Ramsey's interview with Delistraty [here](http://admin.blouinartinfo.com/news/story/3395054/autumn-ramseys-myths-and-mutations) (<http://admin.blouinartinfo.com/news/story/3395054/autumn-ramseys-myths-and-mutations>).

<http://www.chapter-ny.com/> (<http://www.chapter-ny.com/>)

"Diane Airbus Untitled" at David Zwirner

On view through December 15

David Zwirner is hosting the first-ever complete presentation of Diane Arbus' "Untitled" series in collaboration with Fraenkel Gallery. The show marks David Zwirner's first presentation of the artist's work as the co-representative of The Estate of Diane Arbus. The show comprises 66 images, many of which are exhibited for the first time. These were culminated at residences for people with developmental disabilities, places the artist visited many times for recreational purposes, and at Halloween between 1969 and 1971. "The 'Untitled' photographs—direct, enigmatic portraits of the residents of these facilities—are a radical departure from the bold, confrontational images, upon which Arbus' formidable reputation largely stands," the gallery says. "The results are strangely lyrical, even tender, documenting a world possessed of its own rituals and codes of conduct that remain somehow mesmerizingly familiar."

<https://www.davidzwirner.com/> (<https://www.davidzwirner.com/>)

"SWINGERS" at Greene Naftali

On view through December 15

"SWINGERS," a group show featuring artists Chantal Akerman, Marie Angeletti, Lutz Bacher, Barbara Kruger, Josephine Pryde, Heji Shin, and Akram Zaatari, explores the structures of desire in context of consumer culture. "While some works target the modern subject's participation in a neoliberal paradigm where individuality and desire are harnessed as forms of capital, other artists pursue more personal approaches to mine the ways one's subjectivity can merge with its own objectification," the gallery says. "Aware of their status within this creative economy, the works in 'Swingers' take different approaches to uncover how the representation and commodification of desire in turn mediates the relationship between self and other." The critic Jeremy Gloster wrote a review of the show for Blouin Artinfo, which you can read [here](http://admin.blouinartinfo.com/news/story/3365560/in-new-york-art-about-the-cost-of-desire) (<http://admin.blouinartinfo.com/news/story/3365560/in-new-york-art-about-the-cost-of-desire>).

<https://www.greenenaftaligallery.com/> (<https://www.greenenaftaligallery.com/>)

Tala Madani at 303 Gallery

On view through December 15

Through her works, the Iranian artist proposes of a world that frees the primal human desires from convenient norms, leading to compositions that can be grotesque, violent, tender, obscene, and humorous. In one of her painted animations on view, a group of men can be seen struggling under the weight of a giant pink penis that has fallen from the sky; while in another such animation, a man is trapped in a loop of stairs and escalators that eventually leads him to a crowd that mutilates him. In two large corner paintings, men are depicted pointing handheld projectors at the wall; and infants are portrayed innocently discovering their imagination in another set of paintings. "Madani's works are subsumed by light that points both outward and inward, at human instinct, and upended social ritual," the gallery says.

<http://www.303gallery.com/> (<http://www.303gallery.com/>)

Click on the slideshow for a sneak peek at the exhibitions.

<https://www.blouinartinfo.com/> (<https://www.blouinartinfo.com/>)

Founder: [Louise Blouin](https://www.blouinartinfo.com/artists/louise-blouin--2953510) (<https://www.blouinartinfo.com/artists/louise-blouin--2953510>)