

Holiday Gift Guide

An Invitation to Live Colorfully Through Art:



TONY CENICOLA/THE NEW YORK TIMES



COURTESY OF MOMA DESIGN STORE

An artist who often made art about the body: A silk eye mask that gives you the eyes of the artist Louise Bourgeois, at MoMA.

'WILLIAM N. COPLEY' Edited by Germano Celant; Menil Foundation, with Prada Foundation; \$75; menil.org

William N. Copley (1919-96) is among the 20th-century outliers — philanthropist, newspaper reporter, publisher, art dealer, writer, peripatetic lover of women, connoisseur of the high life, generous friend of artists (especially Surrealists) and eccentric folk-Pop painter. All of this is captured in "William N. Copley," a lavish catalog for a retrospective at the Prada Foundation in Milan and seen at the Menil Collection in Houston earlier this year. Most seductive are the ribald, cartoonish, exquisitely colored paintings depicting shenanigans that frequently include women in bloomers, or less.

ROBERTA SMITH

'GAY GOTHAM: ART AND UNDERGROUND CULTURE IN NEW YORK' By Donald Albrecht; Skira Rizzoli; \$55; shop.mcny.org

With a title that just about says it all, "Gay Gotham: Art and Underground Culture in New York" accompanies an exhibition by that name at the Museum of the City of New York (continuing through Feb. 26). It is not definitive, but it is awash in photographs while encompassing a great deal of the cultural contributions of New York City's non-straight denizens.

'ART FOR ALL: THE COLOR WOODCUT IN VIENNA AROUND 1900' Edited by Tobias G. Natter, Max Hollein and Klaus Albrecht Schröder; Taschen; \$69.99; amazon.com

Among the most revelatory exhibition catalogs of the year is "Art for All: The Color Woodcut in Vienna Around 1900," companion to an exhibition organized by the Schirn Kunsthalle in Frankfurt and the Albertina in Vienna, where it remains through Jan. 22. This extra-large book fleshes out the Viennese art world at the turn of the 20th century with 48 unfamiliar artists, one-quarter of them women, who turned to printmaking to produce more affordable art. The distinctive geomet-

ric patterns of the Viennese avant-garde dominate, but other styles are also in play, and the handsome color reproductions sometimes seem suitable for framing.

ROBERTA SMITH

'DUBUFFET DRAWINGS, 1935-1962' By Isabelle Dervaux; Thames & Hudson; \$45; thamesandhudsonusa.com

The career of the French artist Jean Dubuffet had some disappointing phases, but when he was on, he was a genius and he was almost always on in his drawings. This much is demon-

strated by "Dubuffet Drawings, 1935-1962," which accompanies an exhibition through Jan. 2 at the Morgan Library & Museum.

ROBERTA SMITH

'DONALD JUDD WRITINGS' By Donald Judd; Judd Foundation and David Zwirner Books; \$39.95; juddfoundation.org

"Donald Judd Writings" is the largest collection of the distinctive writings by this designer, architect and sculptor. Brick-size, over 1,000 pages long, it reflects the immense range of his interest in art, history and politics, and his disgruntlement with the state of the world. With writings from 1958 to 1993, it also includes letters to editors, diaristic notes and three graduate-school papers — in all, a stimulating portrait of this intractable artist and thinker.

ROBERTA SMITH

'RAISED BY WOLVES (BOOTLEG)' By Jim Goldberg; Jim Goldberg Studio; \$100; jimgoldberg.com

Almost immediately after its first publication in 1995, "Raised by Wolves," by the photographer Jim Goldberg, became a cult classic. A harrowing, unclassifiable documentary, the book tells the story of California street kids in pictures, words and collaged scraps from the subjects' lives. (The photographer Nan Goldin called it "one of the greatest photo books of my lifetime.") But the book went out of print and became nearly impossible to find. Now, Mr. Goldberg, channeling the punk spirit of the original, has self-published a bootleg, with a photocopy feel and additions from his archives, that brings a vital work back into circulation for a new generation.

RANDY KENNEDY

'LOOKING AT PICTURES' By Robert Walser; New Directions; \$24.95; indiebound.org/book

This jewel box of a book came out late last year, but like its author, has flown below the radar and deserves a

bigger audience. Robert Walser, the Swiss novelist who died in a psychiatric institution in 1956, was one of the 20th-century's true originals, stranger than Kafka, more elusive than Walter Benjamin. These are his collected pieces about art and artists — Rembrandt, Cranach, Watteau, Fragonard, Bruegel, Aubrey Beardsley and his own brother Karl — and they float, wonderfully, somewhere in a land between short story and criticism.

RANDY KENNEDY

'THE KEEPER' Edited by Massimiliano Gioni and Natalie Bell; New Museum; \$49.95; newmuseumstore.org

The catalog for one of the most engaging New York museum shows this year, "The Keeper" is about obsessive collecting as a mutant species of art-making, a deeply human desire for preservation that leads in one direction to the world's great museums and in the other to the Collyer brothers. Levi Fisher Ames's fantastical whittled zoo creatures from around the turn of the last century are worth the price of this book all by themselves.

RANDY KENNEDY

'A BOOK ABOUT COLAB (AND RELATED ACTIVITIES)' Edited by Max Schumann; Printed Matter; \$39.95; printedmatter.org

Collaborative Projects Inc., known by the covert-ops-sounding abbreviation Colab, was a group of more than 40 artists who — in the Wild West that was New York City in the late 1970s and early '80s — did things that now seem unbelievable. They staged a monumental show in a former massage parlor ("The Times Square Show") and illegally occupied a city-owned building downtown ("The Real Estate Show"). They started a cable program and a film "division." This book brings it all together in a way that feels as if you're reading about it in a zine taped to the side of a city streetlight pole.

RANDY KENNEDY

'ROSALYN DREXLER: WHO DOES SHE



ADAM REICH

A scarf with a poppy pattern based on a painting by Donald Sultan.

'THINK SHE IS?' Edited by Katy Siegel; Gregory R. Miller & Company/Rose Art Museum; \$50; artbook.com

Rosalyn Drexler, who turns 90 this month, is one of the great lost American Pop artists. ("I was always accepted in the circles of male Pop artists back in the day," she once told me, "but it never occurred to them that I was the only one in the circle not getting paid.") This book, with essays by Hilton Als and Jonathan Lethem, is a drop-dead-gorgeous, pop-culture-packed look back at her career, which is starting to get the recognition it always deserved.

RANDY KENNEDY

'ALMA THOMAS' By Ian Barry and Lauren Haynes (and other contributors); Prestel; \$49.95; studiomuseum.org

The story of the luminous abstractionist Alma Thomas (1891-1978) has always carried an aura of art-world legend: a middle-school teacher finally dedicates herself to painting only after she retires at 69 and becomes, by 1972, the first African-American woman to have a solo exhibition at the Whitney Museum of American Art. The work of Ms. Thomas, which was the subject of a retrospective at the Studio Museum in Harlem this year, practically oscillates off the pages of this book, rich with archival context and essays by contemporary artists like Leslie Hewitt and Leslie Wayne.

RANDY KENNEDY

MAN RAY CHESS SET AND BOARD Artware Editions; \$590; artmarkit.com

The Dadaist and Surrealist compatriots Man Ray and Marcel Duchamp were chess players, and Duchamp was something of a chess obsessive who competed in tournaments. Man Ray designed this set in 1920 to honor his close friend, with typically fanciful touches (the knight is a violin finial). This set is widely available, but Art-



An umbrella from the design company Seletti and the artists' collective known as Toilet Paper.

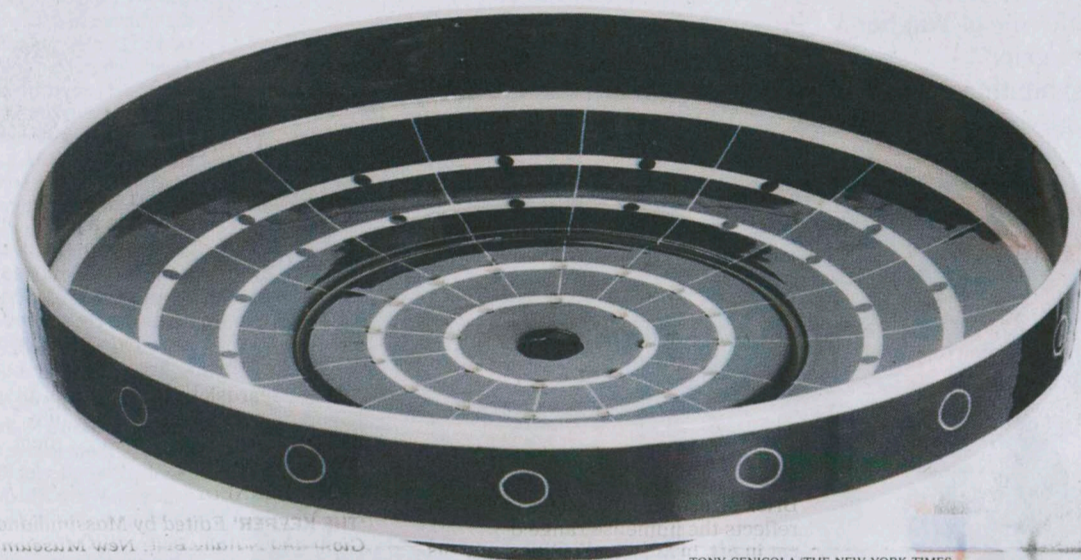
COURTESY OF SELETTI/STUDIO BADINI

Holiday Gift Guide

A Surreal Umbrella, Lush Books, Bold Scarves



NICOLE BENGIVENO/THE NEW YORK TIMES



TONY CENICOLA/THE NEW YORK TIMES

Top, Oliver Croy and Oliver Elser's "The 387 Houses of Peter Fritz," from the New Museum show "The Keeper;" above, a fruit bowl by Hedwig Bollhagen; right, the "I Am a Man" journal, fronted by a piece by Glenn Ligon. Below, "Medieval Garden" (1955) from "Dubuffet Drawings, 1935-1962."



TONY CENICOLA/THE NEW YORK TIMES



2016 JEAN DUBUFFET/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK/ADAGP, PARIS; GLIMCHER FAMILY COLLECTION

markit.com, an aggregator of artist-designed and -inspired gifts, gives a portion of the sales proceeds to cultural organizations around the world.

TED LOOS

ROBERT RAUSCHENBERG 'DOUBLE LUCK' FISH SKATEBOARD The Skat-erom; \$200; store.moma.org

The recipient of this gift can skate with flair, courtesy of an image by the Pop master Robert Rauschenberg (1925-2008), who is the subject of a retrospective opening at the Museum of Modern Art in May (and next month at the Tate Modern in London). Skat-erom, which makes limited-edition skateboards designed by artists and gives some of the proceeds to nongovernmental organizations, collaborated with the Robert Rauschenberg Foundation on the "Double Luck" board. It's one of three Rauschenberg skateboards available exclusively at the MoMA Design Store, with 10 percent of the proceeds going to the artist's foundation.

TED LOOS

YELLOW-ON-WHITE PIN BY CHUS BURÉS Whitney Shop; \$40; shop.whitney.org/accessories

GREEN-AND-WHITE SILK DRESS FROM NARCISO RODRIGUEZ Whitney Shop; \$330; shop.whitney.org/apparel

The Whitney Museum of American Art is giving the 101-year-old abstract artist Carmen Herrera her first solo exhibition at a major museum (through Jan. 2). Ms. Herrera has been devoted to hard-edge abstraction for decades, and her signature style of color blocks translates well to wearable works. The Spanish jewelry designer Chus Burés came up with a yellow-and-white acrylic pin to honor Ms. Herrera's eye. The fashion designer Narciso Rodríguez channeled his admiration for the painter into a green-and-white silk dress, saying that her "purity of line" was the inspiration.

TED LOOS

DONALD SULTAN SCARF weR2; \$300; wer2-studio.com/shop

CORNELIA PARKER 'TRANSITIONAL OBJECT (PSYCHOBARN)' SCARF By Cornelia Parker and weR2; \$195; store.metmuseum.org

Scarves are an archetypal holiday gift, but they need a twist. Donald Sultan's black wool scarf is based on his large painting "28 Poppies." In an email, Mr. Sultan wrote, "Fashion has always appropriated art, and I think it's nice when art appropriates fashion." (He has also turned his work into playing cards and carpets.) Cornelia Parker's silk scarf is named for her recent work exhibited on the roof of the Metro-

politan Museum of Art. The design is based on a photograph of the original barn, whose boards were used in the installation.

TED LOOS

LIPSTICK UMBRELLA By Toilet Paper and Seletti; \$56; artmarkit.com

This functional gift gets a bit of surreal oomph from its unusual parentage: It's the result of a collaboration be-

tween the Italian design brand Seletti and the artist collective known as Toilet Paper, comprising Pierpaolo Ferrari and Maurizio Cattelan. If you saw Mr. Cattelan's 2011-12 show at the Guggenheim, you know that he revels in this kind of provocative image.

TED LOOS

LOUISE BOURGEOIS EYE MASK Third Drawer Down Studio; \$30; store.moma.org

Louise Bourgeois often made art about the body — and her own body suffered from insomnia, which provided her with fodder for a whole museum show. She once described slumber as

"paradise." This silk mask gives you the eyes of the great artist herself. Buying it doesn't guarantee sleep, but it's a nod to how artists make us see differently.

TED LOOS

WOODCUT MEMORY GAME By Bryan Nash Gill; \$18.95; bryannashgill.com

If you find yourself forgetting exactly whom you need to buy gifts for, you'll want to get at least two of these memory games — including one for yourself. Bryan Nash Gill (1961-2013) was a tree hugger extraordinaire who took inspiration from his native New England forests and specialized in woodblock prints. There are 26 pairs of matching cards inside the decorative box recording the interior life of a single tree. Test your memory against a friend, or alone. Or just show off the cards as art. This is the latest in a series based on Gill's work for Princeton Architectural Press, including notecards.

TED LOOS

'CASSAVA GARDEN' TOTE BAG By Njideka Akunyili Crosby and Studio Museum in Harlem; \$25; studiomuseum.org/shop

A tote bag devoted to a tropical tuber seems like a good counterpoint to winter. This new item, available only at the Studio Museum in Harlem, is based on "Cassava Garden," a 2015 mixed-media piece by Njideka Akunyili Crosby. This Nigerian-born Los Angeles-based artist, known for her deft collage work, is an up-and-coming talent to watch.

TED LOOS

FRUIT BOWL WITH STRAINER By Hedwig Bollhagen; \$325; guggenheimstore.org

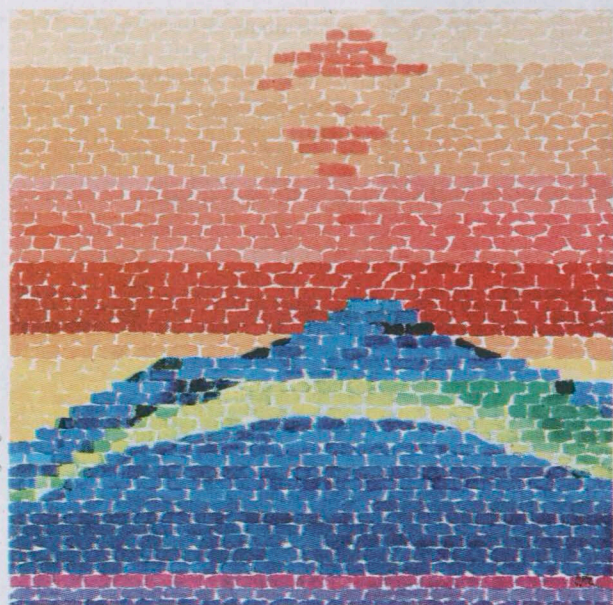
The form-meets-functionality of a striking fruit bowl with a discreet built-in strainer is something you would expect from a Bauhaus-trained artist. After studying at that German academy, Hedwig Bollhagen (1907-2001) began operating her own ceramics workshop in 1934, and products are still made in her style there. Bollhagen has increasingly received posthumous attention — as of last year, there is even a museum devoted to her work in Marwitz, Germany.

TED LOOS

'I AM A MAN' JOURNAL Glenn Ligon; \$10.95; papress.com

Now in the gift shop of the new National Museum of African American History and Culture in Washington, this journal is fronted by a powerful 1988 piece by Glenn Ligon. For the work, Mr. Ligon used the actual text on signs carried in 1968 by African-American sanitation workers who were on strike in Memphis. For anyone jotting down thoughts in the journal, it's also a reminder of the power of bold, direct statements.

TED LOOS



MICHAEL ROSENFELD GALLERY



COLLECTION OF PHILIP AARONS AND SHELLEY FOX AARONS, NEW YORK

Far left, "Apollo 12 'Splash Down'" (1970), from a book about the luminous abstractionist Alma Thomas. Left, a 1960s photograph from "Gay Gotham: Art and Underground Culture in New York."