

WINTER PREVIEW

ART

NOVEMBER 21, 2011



READY FOR THEIR CLOSEUP

“The Renaissance Portrait from Donatello to Bellini,” a major loan exhibition of paintings and sculptures at the Met, considers the flourishing of portraiture in fifteenth-century Italy, where awarts-and-all realism—note the nose of the patriarch in Ghirlandaio’s tender 1490 painting “An Old Man with His Grandson,” from the collection of the Louvre—replaced the idealized beauty of Greco-Roman art. Among the many masterpieces on view are works by Filippo Lippi, Botticelli, Verrocchio, and Mantegna. Opens Dec. 21. | The American photographer Cindy Sherman, arguably our best living portraitist, has spent more than three decades transforming a single model—herself—into scores of characters, ranging from the sirens who star in her iconic, late-seventies “Film Stills” to the tragicomic women of a certain age who haunt recent works. MOMA’s retrospective of Sherman’s pictures opens Feb. 26.

LINE ITEMS

In “Sarah Sze: Infinite Line,” at the Asia Society, the sculptor exhibits a new group of intricate assemblages that play with the spatial conventions of two-dimensional art—from vanishing-point perspective to the dramatic scale shifts seen in Chinese scrolls. Opens Dec. 13. | The Morgan Library & Museum exhibits the drawings of the minimalist sculptor Dan Flavin. More than a hundred works on paper (including early Ab-Ex watercolors and studies for his iconic fluorescent-tube installations) are on view, as are selections from the artist’s personal drawing collection, including Hudson River School landscapes and works by Piet Mondrian and Flavin’s friend and fellow-minimalist Donald Judd. Opens Feb. 17.

TRUE CRIME

In “Weegee: Murder Is My Business,” the International Center of Photography focusses on the years between 1935 and 1946 in the career of the prolific New York photojournalist, who got tips from a portable police-band radio and used the trunk of his car as a darkroom—the faster to deliver his lurid pictures to newspapers. The exhibition includes a re-creation of Weegee’s apartment, and of the exhibitions of his own work that he organized at the Photo League. Opens Jan. 20.

GROUP THINK

It’s armchair-curator season: two upcoming roundups of recent art have already sparked speculation—and will no doubt prompt heated debate, once the lists of participants are made public. The New Museum’s second triennial, “The Generational,” is curated by the astute Eungie Joo, with an eye on international artists in their twenties and thirties. Opens Feb. 15. | The 2012 Whitney Biennial—the first edition was mounted in 1936—is co-organized by the museum’s Elisabeth Sussman (a veteran of the 1993 Biennial) and the young independent curator Jay Sanders, who has a well-deserved reputation for divining both new and underexposed talent. Opens March 1.

HEAVY METAL

“John Chamberlain: Choices,” at the Guggenheim, surveys the career of the American artist, whose polychrome, crushed-car-part sculptures have been labelled Abstract Expressionist, Pop, and minimalist, but whose oeuvre—which also includes works in aluminum foil, urethane foam, and Plexiglas—defies categorization. Opens Feb. 24.