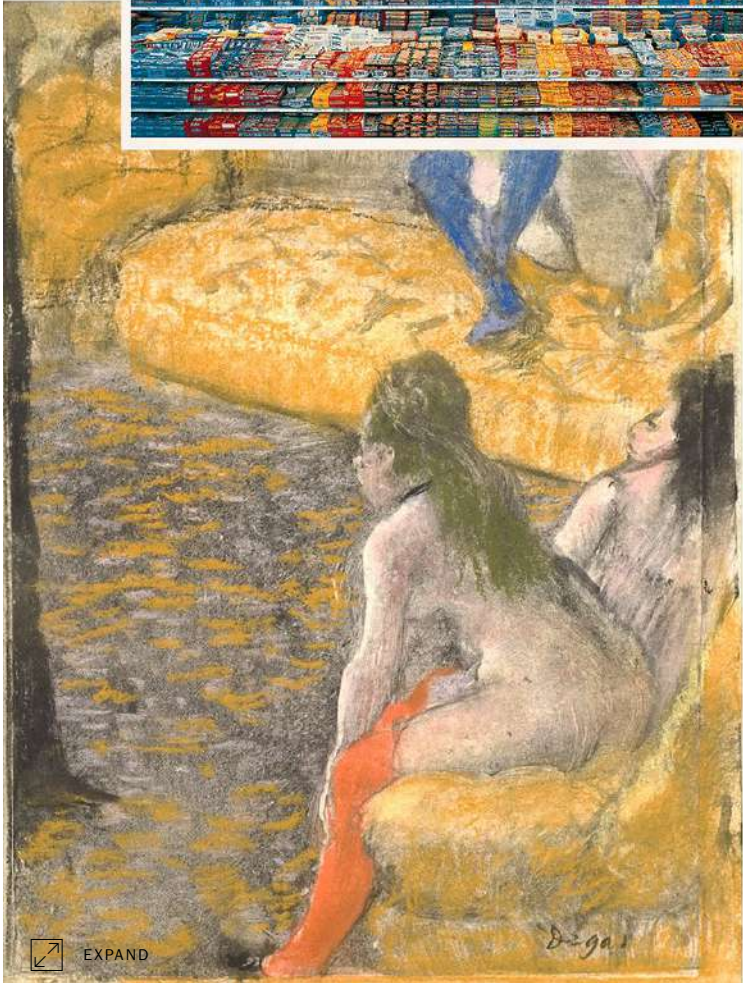


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# Vogue's Spring Art Guide: The Top 10 Shows to See This Season

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by DODIE KAZANJIAN (HTTP://WWW.VOGUE.COM/CONTRIBUTOR/DODIE-KAZANJIAN/)



From top left: Andreas Gursky, *99 Cent*, 1999; Seiichi Furuya, *Izu*, 1978, from the series *Portrait of Christine*, 1979; Malick Sidibé, *Avec Mon Nouveau Sac, Ma Bague et Mon Bracelet*, 1975-2001; Edgar Degas, *Waiting for a Client*, 1879



Photo (From top left): © Andreas Gursky / Artists Rights Society (ARS), New York / Courtesy of The Doris and Donal Fisher Collection at the San Francisco Museum of Modern Art; © Seiichi Furuya / Courtesy of San Francisco Museum of Modern Art; © Malick Sidibé / Courtesy of the artist and Jack Shaman Gallery, New York, New York; Courtesy of Museum of Modern Art

The art world likes its “isms”: Cubism, Surrealism, Abstract Expressionism, Minimalism, Conceptualism, to name a few in the 20th century. But after a brief flirtation with Neo-Geoism in the 1980s, “isms” seemed to evaporate. Until now. Without noticing it, we’re in Globalism. And the shows this spring more than bear that out. Ten shows I’m looking forward to are:

**William Kentridge’s “Triumphs and Laments: A Project for Rome,”** an epic frieze along the banks of Rome’s Tiber, opens on April 21 and a triumphal musical collaboration by Kentridge and the composer Philip Miller. Two musical parades will converge in a fabulous shadow play in the middle of the embankment. It will be the city’s largest public artwork, an 1,800-plus-foot processional frieze. More than 80 huge black-and-white figures and mythological creatures stenciled onto the embankment’s towering travertine walls will cover the sweep of Rome’s glorious and not-so-glorious history, from the city’s mythological beginnings to the struggles of today’s refugees. The work will last for several years, until it fades back to its original state over time.

**Joe Bradley’s** first show at Gagosian (uptown) opens on April 2, but he’s not leaving his original home—the wildly inventive Canada gallery. Bradley’s unique voice in painting, which he acquired while growing up in Kittery, Maine, and going to the Rhode Island School of Design (and God knows where else), hits his desired notes of being “intentionally shoddy” and “pathetic,” but there’s a lot more to it than that—powerful abstractions that never stop surprising you.



Nicholas Nixon, *The Brown Sisters*, East Greenwich, Rhode Island, 1980

Photo: © Nicholas Nixon / Courtesy of Fraenkel Gallery, San Francisco and Yossi Milo Gallery, New York



**The San Francisco Museum of Modern Art’s** new 10-story, Snøhetta-designed building expansion opens on May 14 with three dazzling collections: The Doris and Donald Fisher Collection (one of the best in the West), the new Pritzker Center for Photography (SFMOMA has one of the top photography collections in the world), and a collection of works acquired during SFMOMA’s just-completed Campaign for Art. The expansion nearly triples the exhibition space, giving the museum plenty of room to show 600 of the more than 3,000 works it has brought in through the Campaign. The Fisher Collection exhibition will highlight how a first-rate private collection can live within the context of a major museum—instead of becoming an isolated personal monument. As such, it’s a triumph.

**“Nothingness is not nothing at all,”** at the Long Museum in Shanghai, Olafur Eliasson’s first survey exhibition in a Chinese museum. China will get the full Eliasson interactive treatment with a new work, *The open pyramid*, that looks like it’s trying to approximate the Danish-Icelandic artist’s riotously popular 2003 *The Weather Project* at Tate Modern’s Turbine Hall. It will encourage viewers to participate, as will other installations, sculptures, paintings, and film, which include such basic stuff as water, ice, light, and stone. Mirrors, lenses, and other such optical devices will abound, playing with visual perception. (March 20–June 19)



Edgar Degas, *Three Women in a Brothel, Seen from Behind (Trois filles aassises de dos)*, c. 1877-79

Photo: Courtesy of Museum of Modern Art



“**Edgar Degas: A Strange New Beauty**” at MoMA is an immersion into Degas’s magical and experimental monotypes. Who could forget MoMA’s brilliant show of Gauguin’s monotypes two years ago? Degas made more than 300 during his life, and almost half of them are at MoMA. These rarely seen works reveal much more about the way Degas worked, his restless desire to push all boundaries. They show his full and risky immersion into the process of printmaking, daring him to keep going further. Of course there are ballerinas and prostitutes, but it’s the radical abstract landscapes and female bathers in impossible poses that surprise. MoMA is publishing its latest children’s book, *What Degas Saw* by Samantha Friedman, to coincide with this show. Started by MoMA’s associate publisher Charles Kim in 2013 and based on the museum’s program and collection, the children’s series is a scintillating collaboration between curators and artists. (March 26–July 24)

“**Allen Jones: A Retrospective**” is the first show in New York devoted to London’s Pop painter-sculptor, a British icon who is virtually unknown to the American public. His main subject is sex, usually presented as an idealized, highly stylized female figure. His controversial female “furniture” sculptures will not be included. Another museum-like show at a gallery, in this case Michael Werner, it’s curated by the former Royal Academy stalwart Norman Rosenthal. The survey includes works from 1962 to the present, and Rosenthal has managed to borrow three striking paintings Jones made in 1965, during the year he lived and worked in New York’s Hotel Chelsea, in a room previously occupied by Larry Rivers. (March 31–May 28)



Malick Sidibé, *Vue de Dos—Juin*, 2003-2004

Photo: © Malick Sidibé / Courtesy of the artist and Jack Shaman Gallery, New York



**Malick Sidibé:** Jack Shainman Gallery gives this master Malian photographer his sixth solo show. The black-and-white images by this iconic photographer—a young couple dancing, street scenes, and studio shots in his hometown of Bamako—since the 1950s grow in their importance and influence. Chris Ofili traveled to Mali to be photographed by Sidibé for his *New Yorker* profile two years ago. Sidibé’s most recent works, *Vue de Dos*, takes on the nude, showing women with bare backs to the camera. He’s never shown these private portraits in Mali, but you can see them at Jack Shainman through April 23.

“**What About Art? Contemporary Art From China,**” curated by Cai Guo-Qiang at the Qatar Museums’ Gallery Al Riwaq in Doha (through July 16), gives a look at what’s happening with Chinese art beyond Ai Weiwei and Zeng Fanzhi. Cai has chosen 14 artists and one artist-collaborative to prove the diverse creativity among these contemporary artists. He introduces names most of us don’t know, such as Liu Wei, Jennifer Wen Ma, and Xu Zhen, and asks us to look and see that there’s no one single style in the most recent Chinese art.

**Spring 2016 at the Studio Museum in Harlem** is a feast of exhibitions, including Rodney McMillian’s first solo show in a New York City museum; new projects by Ebony G. Patterson and Rashaad Newsome; and a show called “Palatable: Food and Contemporary Art,” about how artists use food to address everything from politics to race and culture. (Through June 26)

**Maurizio Cattelan** comes out of his five-year hibernation from the art world on the 24th of April, when Maura Axelrod’s film *Maurizio Cattelan: Be Right Back* premieres at the Tribeca Film Festival. He is also showing in Frieze New York (May 5 to 8) in Cecilia Alemani’s special Projects section. And be on the lookout for other Cattelan spottings where you least expect them . . .

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### Gloria Steinem's *Woman* Is Must-Watch TV



(<http://www.vogue.com/contributor/julia-felsenthal/>)

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by [JULIA FELSENTAL \(HTTP://WWW.VOGUE.COM/CONTRIBUTOR/JULIA-FELSENTAL/\)](http://www.vogue.com/contributor/julia-felsenthal/)



Gloria Steinem

Photo: Getty Images



This past fall, the feminist activist and icon Gloria Steinem published a memoir, *My Life on the Road*. The book, her seventh, had been almost two decades in the making, and, as its author told *The New Yorker* (<http://www.newyorker.com/magazine/2015/10/19/road-warrior-profiles-jane-kramer>), she blew through something like 17 deadlines in finishing it.

Since entering the world, Steinem's memoir, met with a flurry of media attention, has thrust the now 82-year-old activist, never far from the spotlight, solidly back into its glare. And recently, a new generation of women, born only years before Steinem conceived of *My Life on the Road*, has begun to claim her as their own.

Perhaps it's because she's speaking their language (with only the occasional generational gaffe (<http://www.nytimes.com/2016/02/08/us/politics/gloria-steinem-madeleine-albright-hillary-clinton-bernie-sanders.html>)). Steinem's made appearances in a Jennifer Lopez video (<https://www.youtube.com/watch?v=PgmX7z49OEk>), in Kate Spade ads (<http://flavorwire.com/537772/kate-spade-ad-stars-anna-kendrick-gloria-steinem>), and on *The Good Wife* (<http://www.vogue.com/2493249/the-good-wife-guest-stars-cameos/>). Long a Twitter user, she joined Instagram about a month ago, and in the weeks since she's posted snaps of her cat, a dreamily retro #tbt of herself and Congresswoman Eleanor Holmes Norton, and a Mother's Day (<http://www.vogue.com/tag/event/mothers-day>) selfie with Lena Dunham (<http://www.vogue.com/tag/celebrity/lena-dunham>) and Laurie Simmons. (Basically, she's a natural.)

This latest spurt of social media-ing has been in part a promotional effort for the octogenarian's new show. *Woman*, a television docuseries hosted and co-executive produced by Steinem, premieres tomorrow on the very millennial-oriented new Viceland channel. And as *The New York Times* ([http://www.nytimes.com/2016/05/08/arts/television/gloria-steinem-viceland-women.html?\\_r=0](http://www.nytimes.com/2016/05/08/arts/television/gloria-steinem-viceland-women.html?_r=0)) pointed out in a recent feature about the show, *Woman*'s host—a “social networker even before she joined Twitter; a non-driver; a voracious traveler who has spent most of her career without a formal job; and a lifelong rule-breaker who can rock a raised fist and a raunchy punch line”—has more than a little in common with her new audience.

*Woman*'s eight-episode first season will air weekly and, per the show's log line, will explore “how violence against women drives global instability.” As Steinem declares in a lead-in that airs at the top of each episode, “I've traveled the world as a writer and an activist my entire life, and I can tell you that by confronting the problems once marginalized as women's issues, we can tackle the greatest dangers of

the 21st century. Behind every major crisis, there's an unseen factor at play, there's a story you've never been told. The greatest indicator of the world's stability, wealth, and safety is the status of women.”



Alice Speri (left), a host on *Woman*, with rebel soldiers in Colombia

Photo: Courtesy of Viceland



The key word there is *confronting*: In the first two episodes of the show (all that were made available to press ahead of time), *Woman* distinguishes itself with an unvarnished, no-holds-barred reporting style—more focused on story-gathering than on proposing solutions—and a brief, 23-minute format (millennial-sized is the term that comes to mind). Steinem appears in each episode to deliver an intro and an outro, her famous face a framing device for the on-the-ground reporting of younger correspondents. (*The New York Times* piece hints that future installments will feature more airtime for Steinem, including an interview with Vice President Joe Biden.) In the first episode, we follow journalist Isobel Yeung to the Democratic Republic of the Congo, where she chronicles a terroristic culture of violent sexual assault that's persisted even since the official end of war in 2003; in the second, journalist Alice Speri takes us to Colombia to examine how the reintegration of FARC soldiers into mainstream society has proved especially thorny for the rebel organization's many female members (and also how the FARC, a haven for women fed up with Colombia's retrograde gender dynamics, may have made a practice of coercing, or forcing, pregnant soldiers to undergo abortions).

Both episodes pack a punch, but the first is a shock to the system that sets a high bar. Cameras follow Yeung into a rebel guerrilla camp, where she introduces us to a warlord, a former farmer who frames his life of violence as an unfortunate necessity in the face of territorial skirmishes and raids by splinter groups from neighboring Rwanda. We meet Mama Masika, a local human rights activist (tragically felled by malaria in the months since the episode taped) and founder of a cooperative village for women who have survived sexual assault only to find themselves socially castigated. And we meet Dr. Denis Mukwege, a Nobel Peace Prize nominee and an expert on treating victims of gang rape, who speculates that the DRC's widespread sexual violence—specifically the rise in incidences of child rape—may be a result of disarming soldiers after a decade of war without offering any sort of psychological support.

Yeung interviews several rape survivors who are shockingly matter-of-fact in recounting their horrific ordeals. But the show's most disturbing moment takes place when Mukwege meets with a distraught mother whose 6-year-old daughter has recently been the victim of sexual assault. We watch as the doctor examines the girl, her face blurred out, her tiny feet dangling from gynecological stirrups, to assess the damage inflicted by her rapist.

It's one of a few times that Yeung tears up at what she witnesses. If you don't do the same, that's a sign of how disorienting these atrocities can be. My first thought—bizarrely, foolishly, embarrassingly—was: Isn't that a violation, to let a camera into a kid's medical exam? Not even remotely the point, of course, but it's a good example of why *Woman* is such an eye-opener. Would we expect anything less from Gloria Steinem?





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