



◀THE L MAGAZINE▶

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FALL ARTS PREVIEW

YOUR MUST-SEE FALL ARTS EVENTS

ART

50 Years at Pace

THE PACE GALLERY

"Why," you rightly ask, "are you recommending that we attend a major gallery's solipsistic birthday celebration?" Well, inasmuch as Pace has shown almost every significant artist since 1960, and will be filling their Manhattan spaces (three in Chelsea, one in Midtown) with just such work, this thematic four-parter—Abstract Expressionism and Pop, Minimalism and Conceptual, landmark exhibitions and 21st Century—is an absolute must-see. *September 17-October 23*

Dumbo Arts Festival

DUMBO

Unlike our other favorite 'hood-wide art party (Bushwick Open Studios), the Dumbo Arts Festival is broader for featuring local and international artists both emerging and established, and more focused in its few square blocks under the bridges. There will be random performances in the street and waterfront parks, and incredible site-specific installations like indoor forests, sidewalks covered in grass and a glacial (video) tunnel to cool off in. *September 24-26*

The Pseudonym Project

THE INVISIBLE DOG

We can't tell you who the artists and organizers behind this show are until it's all over, as they're all going by pseudonyms until closing. We can tell you that they're from all over the world, at different stages of their careers, and

generally very successful. But their accolades are beside the point: curator "Gabriel Yozzo" wants you to appreciate the works without being propped up by the art market star system. *October 2-October 30*

The Last Newspaper

NEW MUSEUM

All "death of print" jokes aside, co-curator Richard Flood (with Benjamin Godsill) told a lecture audience last spring that he had "just found out about blogs three months ago," which might explain the focus on pre-web formats in this exhibition of artists who manipulate mass media texts. There's Sarah Charlesworth, of course, on uncensorable live TV violence, William Pope.L supervising a re-staging of his "Eating the Wall Street Journal" (2000), and other artists who like to play with their infotainment food. *October 6-January 9*

Seductive Subversions: Women Pop Artists, 1958-1968

BROOKLYN MUSEUM

Maybe you hadn't noticed before, but hey, weird: the big Pop artists were mostly men—Warhol, Johns, Hockney, etc.—though that doesn't mean the mid-century movement is off limits to a textbook feminist art history recuperation. Among the more than fifty pieces hanging here will be familiar art femmes like Niki de Saint Phalle and Marisol, but also more obscure (and better?) ladies like Idelle Weber and Yayoi Kusama. *October 15-January 9*

John Baldessari: Pure Beauty

METROPOLITAN MUSEUM

We haven't been this excited for a Met show since they dressed dozens of mannequins in superhero costumes, but this shape-shifting septuagenarian definitely has a few superpowers. He's endlessly funny, creating nonsense photo-text combos and pursuing pointless experiments; he's completely unpredictable, shifting from painting to photography and performance to sculpture, installation and beyond, a multi-pronged development that will make so much more sense in this long-form retrospective. *October 20-January 9*

On Line: Drawing Through the Twentieth Century

MOMA

If you visit Brooklyn galleries at all regularly, you know that drawing is in, but often any notion of method or tradition begins and ends with Beck album cover illustrator Marcel Dzama, which makes this chronicle of the medium's radical transformation during the last century essential viewing for Brooklyn's artists and art appreciators. You appreciate art, even the kind that isn't also a Beck album cover, don't you? *November 21-February 7*

CLASSICAL

Wynton Marsalis

NEW YORK PHILHARMONIC

We doubt you're getting a ticket to this opening night concert, featuring the US premiere of Wynton Marsalis' Third Symphony. (He had a first and second?) But the rest of the program—Strauss and Hindemith—repeats over the next couple of concerts, with Mendelssohn and Dutilleux compositions replacing the jazz legend's. What we appreciate most about new-ish music director Alan Gilbert's programming is the way he sandwiches the scary and modern (Dutti-who?) within the familiar (ah, ol' Rich-