

SEPTEMBER EXHIBITIONS



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9/14-10/20

DIANA AL-HADID NEW YORK MARIANNE BOESKY GALLERY

One of the most buzzed-about shows of the fall season in New York is likely to be Al-Hadid's first solo outing with Marianne Boesky. As in the gallery's 2011 group show "Lost Paradise," where her multimedia sculpture *Trace of a Fictional Third* stunned with its spatial fabulism, Al-Hadid examines themes of ruin and regeneration with three sculptures in the round. The back room of the 24th Street gallery will be taken over by *Suspended After Image*, 2012, above, nearly 24 feet long and 17 feet tall. A stepped white platform is topped with a series of floating plateaus from which rain curtain walls of polymer-dipped string. A trompe-l'oeil cascade with a damask pattern unfurls like a waterfall from the top, while protruding body fragments in smooth plaster surface here and there. The artist describes the additional large-scale work set flush with the front gallery's wall as "a bridge between my sculptures and my drawings, a bit like disappearing frescoes."

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9/6-10/6

JEAN-MICHEL OTHONIEL NEW YORK L&M ARTS

The French artist's work has undergone several metamorphoses since his early-1990s sulfur sculptures. This show, which runs parallel to "My Way," a midcareer survey on view at the **Brooklyn Museum** through December 2, features new works, including *Noeud bleu acier*, 2012, right, that tackle the knot as explored by the French psychoanalyst Jacques Lacan, who used it to describe the relationship between the symbolic, real, and imaginary.



9/7-10/27

THOMAS HOUSEAGO LONDON HAUSER & WIRTH

Houseago has been a hot ticket on the international fair circuit this year, stoking anticipation for his first-ever solo show at the gallery, which will feature recent wall panels and sculptures, such as *Ghost of a Flea I*, 2011, left. The appeal of these sophisticatedly primitive pieces may be their myriad artistic influences, from African tribal artifacts to Cubism to Hanna-Barbera cartoons, rendered nearly unrecognizable.



9/8-10/13

MONA HATOUM BERLIN GALERIE MAX HETZLER

The Beirut-born artist vacillates between strident and subtle but rarely fails to achieve impact. In *Worry Beads*, 2009, shown in Germany for the first time here, she replaces a rosary's beads with cannonballs; in small etchings titled *hair there everywhere*, 2004, she employs her own strands like a pencil. The show's namesake, *Shift*, 2012, above, is a carpet showing a world map overlaid with concentric rings that convey emanating, widespread danger.



9/16/12-1/6/13

KEN PRICE SCULPTURE LOS ANGELES LACMA

By the time of his death in February, at age 77, Price had achieved something almost unimaginable when he began showing half a century ago in Los Angeles: a career in ceramics that earned the acclaim and embrace of the mainstream art world. With this full-career retrospective (which benefits from his input), he gets the star treatment he deserves, including a fat catalogue by über-curator **Stephanie Barron** and exhibition design by **Frank Gehry**.



CLOCKWISE FROM TOP LEFT: DIANA AL-HADID AND MARIANNE BOESKY GALLERY, NEW YORK; GALERIE PEROTIN, PARIS; AND L&M ARTS, NEW YORK; FREDRIK NILSEN, THOMAS HOUSEAGO, AND HAUSER & WIRTH, GREN SLOR, MONA HATOUM, AND ALEXANDER AND BONIH, NEW YORK; KEVIN TACHMAN AND ART BASEL