

ART & DESIGN

Museum & Gallery Listings for Jan. 29-Feb. 4

JAN. 28, 2016

Museums and galleries are in Manhattan unless otherwise noted. Full reviews of recent art shows: nytimes.com/art. A searchable guide to these and many other art shows is at nytimes.com/events.

Museums

★ **Bronx Museum of the Arts: ‘Martin Wong: Human Instamatic’** (through Feb. 14) Fervor, desire and coded insider-outsider knowledge crackle through this career retrospective of one of our great 20th-century American visionaries. Expanding on an earlier survey at the New Museum, the Bronx exhibition takes the artist from precocious juvenilia to unearthly little pictures done the year before his death from AIDS in 1999. Along with his art we have the traces of his countercultural life as mythologist, homoeroticist, existential tourist and urban resurrectionist. And all revolves around his mystical visions of ghetto New York. Neighborhood buildings are fortresslike, crushing, sinister. Yet miracles abound: Windows glow gold; night skies bloom with stars. 1040 Grand Concourse, at 165th Street, Morrisania, the Bronx, 718-681-6000, bronxmuseum.org. (Holland Cotter)

★ **Brooklyn Historical Society: ‘Personal Correspondence:**

Photography and Letter Writing in Civil War Brooklyn' (through June 19) Symbolically, the Civil War ended when Robert E. Lee surrendered to Ulysses S. Grant in the spring of 1865. For many people who lived through it, though, the war never ended at all, and it lives on in letters sent to and from the battlefield. Thousands of these ended up half-forgotten in attics and bureau drawers; a small stash comes to light in this exhibition that consists of just one little room with a lot in it — including letters, Civil War souvenirs and explanatory texts — with everything as readily accessible as if in a well-packed suitcase. 128 Pierrepont Street, near Clinton Street, Brooklyn Heights, 718-222-4111, brooklynhistory.org. (Cotter)

Brooklyn Museum: 'Agitprop!' (through Aug. 7) Most art is political, whether it's means to be or not, and politics is what this group exhibition is all about. Photography, prints and performance are favored media because they're, in different ways, portable, readily legible, easily reproducible and disposable — ready to change as the news changes. The Brooklyn Museum show has change built in. It's been conceived as an exhibition in progress, and at this point, early in its run, it looks like one, only half there and thin. But there's more to come in cumulative stages, with artists chosen by artists already in the show joining on Feb. 17 and again on April 6. Among the later arrivals will be young activist collectives like Occupy Museums and Not an Alternative. 200 Eastern Parkway, at Prospect Park, 718-638-5000, brooklynmuseum.org. (Cotter)

★ **Guggenheim Museum: 'Photo-Poetics: An Anthology'** (through March 27) Formally complex and expressively reserved, even hermetic, the work by 10 photographers in this stimulating show has roots in Conceptualism and takes language, history and speculative thinking as its raw materials. Photographs are structured with the equivalent of poetry's metrical cadences and internal rhymes, and treated less as generators of translatable ideas than of suggestive metaphors. 1071 Fifth Avenue, at 89th Street, 212-423-3500, guggenheim.org. (Cotter)

★ **Jewish Museum: ‘The Power of Pictures: Early Soviet Photography, Early Soviet Film’** (through Feb. 7) Revolutions sell utopias; that’s their job. Art, if it behaves itself and sticks to the right script, can be an important part of the promotional package. That’s the basic tale told by this exhibition of photographs and vintage films of the 1920s and ’30s, but with a question added: What happens to art when the script is drastically revised? Russia was an experiment in progress in the heady years following the 1917 revolution, and avant-garde art, free-spirited by definition, was officially embraced. When Joseph Stalin came to power art became government-dictated propaganda and its makers, often under threat, towed the line. Remarkably, the show presents a dozen films — some familiar, some not — full-length, on a rotating schedule of four a day, in a small viewing theater built into one of the Jewish Museum’s galleries. 1109 Fifth Avenue, at 92nd Street, 212-423-3200, thejewishmuseum.org. (Cotter)

★ **Jewish Museum: ‘Unorthodox’** (through March 27) With about 200 putatively unorthodox works crowded into tightly walled-in spaces, this lively show has the feel of an Outsider Art fair — in a good way. The paintings, drawings, collages, assemblages, ceramics, weavings and videos are variously funny, funky, quirky, eccentric, idiosyncratic and visionary. Are they truly unorthodox by the standards of a contemporary art world wherein no one wants to be thought orthodox? No, but that’s O.K. It’s an entertaining and intermittently exhilarating exhibition nonetheless. 1109 Fifth Avenue, at 92nd Street, 212-423-3200, thejewishmuseum.org. (Ken Johnson)

★ **Metropolitan Museum of Art: ‘Artistic Furniture of the Gilded Age’** (through May 1) In December, the Met unveiled a beautiful new period room in the American Wing: the Worsham-Rockefeller Dressing Room, which was created in the early 1880s by the heretofore little-known cabinetmaker and interior decorator George A. Schastey (1839–1894). A two-part exhibition in neighboring galleries focuses on individual work by Schastey, including an extravagantly ornamented Steinway grand piano. Also featured are sumptuous

furnishings and decorative objects made for the palatial William H. Vanderbilt House by Herter Brothers, one of Schastey's chief competitors. 212-535-7710, metmuseum.org. (Johnson)

★ **Metropolitan Museum of Art: 'Celebrating the Arts of Japan: The Mary Griggs Burke Collection'** (continuing) This lavish roll out of 160 objects came to the Met from the Mary and Jackson Burke Foundation last spring. The Burkes loved Japanese art — all of it — and the collection is close to compendious in terms of media, from wood-carved Buddhas to bamboo baskets, with a particular strength in painting, early and late. The quality of the work? Japan thinks highly enough of it to have made the Burke holdings the first Japanese collection from abroad ever to show at Tokyo National Museum. Some pieces on view now will be rotated out and replaced in February, making this an exhibition to visit at least twice. 212-535-7710, metmuseum.org. (Cotter)

Metropolitan Museum of Art: 'Reconstructions: Recent Photographs and Video from the Met Collection' (through March 13) This show is not framed as a showcase of what's new, hot or trending, but rather includes 18 works by 15 artists acquired during the past seven years — work that Met curators think will endure historically. Among those on view are Moyra Davey's photographs of record store patrons and vinyl record bins, printed on fold-up mailers; Lucas Blalock's example of photography in the post-Internet era, which contains perverse digitally tweaked passages; as well as a deceptively simple image by Sarah Charlesworth, a leading member of the Pictures Generation, who died in 2013 but remains influential. 212-535-7710, metmuseum.org. (Martha Schwendener)

★ **Metropolitan Museum of Art: 'Reimagining Modernism: 1900-1950'** (continuing) One of the greatest encyclopedic museums in the world fulfills its mission a little more with an ambitious reinstallation of works of early European modernism with their American counterparts for the first time in nearly 30 years. Objects of design and paintings by a few self-taught

artists further the integration. It is quite a sight, with interesting rotations and fine-tunings to come. 212-535-7710, metmuseum.org. (Roberta Smith)

★ **Metropolitan Museum of Art: ‘Wordplay: Matthias Buchinger’s Drawings From the Collection of Ricky Jay’** (through April 11) A draftsman, calligrapher, magician and musician, Matthias Buchinger (1674–1739) traveled all over Northern Europe to entertain kings and aristocrats as well as hoi polloi with feats of physical dexterity. He was especially noted for elaborate drawings featuring biblical passages written in letters too small to be read by ordinary naked eyes. This he managed despite having been born without hands or legs: His arms ended at the elbows and his lower extremities were truncated at the upper thighs. Sixteen of his amazing works are featured in this exhibition. 212-535-7710, metmuseum.org. (Johnson)

★ **MoMA PS1: ‘Greater New York’** (through March 7) With a multigenerational team of organizers, MoMA PS1’s every-five-years-roundup of New York art steps away from its founding premise of newness, the idea that it would be an update on the metropolitan market. The 158 artists on the roster range from 20-something to 80-something; a few are deceased. The notion that an “emerging” artist has to be young is discarded. Older artists newly in the spotlight, or back after a long delay, qualify. And history works in two directions. Art from the 1970s and ’80s is presented as prescient of what’s being made now, and new art is viewed as putting a trenchant spin on the past. 22-25 Jackson Avenue, at 46th Avenue, Long Island City, Queens, 718-784-2084, ps1.org. (Cotter)

Museum of Arts and Design: ‘Wendell Castle Remastered’ (through Feb. 28) This eminent woodworker became noted in the 1960s for carving chic, curvy furniture out of blocks of laminated wood. In the past four years he has revived that method with the assistance of digital and robotic technologies that enable him to make bigger and more adventurous works. This engaging show focuses on pieces from those two periods. “Suspended

Disbelief,” made this year, has an irregularly oval, glossy black table top extending horizontally and without legs some 10 feet in the air from a trio of tall conical forms resembling the tips of monstrous tendrils. It’s spectacular. 2 Columbus Circle, Manhattan, 212-299-7777, madmuseum.org. (Johnson)

Museum of Modern Art: ‘Endless House: Intersections of Art and Architecture’ (through March 6) This scattered but enjoyable exhibition, drawn from the museum’s art collection as much as its design holdings, focuses on the single-family home as a place of experimentation and regeneration; of conflict as well as dreams. Its highlight is a series of drawings and photographs by Frederick Kiesler, the Austrian-American polymath whose Endless House — never completed — fused fine art, architecture, furniture and lighting design into a bulbous, unstable whole. Several artists here echo Kiesler’s theme of the house as a reflection of the psychology of its inhabitants. None is more powerful than Rachel Whiteread’s sober image, made with white correction fluid, of a dwelling in East London: a preparatory drawing for a now lost sculpture crafted by filling the house with liquid concrete. 212-708-9400, moma.org. (Jason Farago)

★ **Museum of Modern Art: ‘Jackson Pollock: A Collection Survey, 1934-1954’** (through May 1) The first exhibition devoted to the Modern’s unsurpassed Pollock holding gives a dazzling account of the evolution of his signature poured paintings. Its 58 works on canvas and paper also attest to the Modern’s laserlike focus on accounting fully for the achievements of artists it deems great. 212-708-9400, moma.org. (Smith)

★ **Museum of Modern Art: ‘Joaquín Torres-García: The Arcadian Modern’** (through Feb. 15) Few artists can claim to have captured a revolution in thinking in a single image, but Joaquín Torres-García did. In 1934, Torres-García (1874-1949) took a hard-won knowledge of European modernism from Paris back to his birthplace of Uruguay. He gave the transplanted movement a name — “The School of the South” — and designed for it a now-famous logo: the silhouette of the South American continent

turned upside down and placed above the Tropic of Cancer, where North America was on conventional maps. And he explained the meaning: The South, as a font of creative energy, was the new North, or at least its equal. The image, and the spirit that produced it, can be found in MoMA's career survey, the artist's first major United States retrospective in four decades. 212-708-9400, moma.org. (Cotter)

Museum of Modern Art: 'Ocean of Images: New Photography 2015' (through March 20) To celebrate the 30th anniversary of its longstanding "New Photography" series, and perhaps to soften the news that the series will now change from annual to biennial, MoMA presents the largest and most cosmopolitan edition yet, with 19 artists and collectives, from 14 countries. The title refers to the infinite image blank called the Internet, and borrowed and manipulated images. So built-in delays in accessibility. Almost wherever you look you need to look twice, and consult a label, to fully understand what you're seeing. The extra effort feels more fruitful in some cases than in others, with work by Yuki Kimura, Basim Magdy, Indre Serpytyte and Lieko Shiga particular worth lingering over. 212-708-9400, moma.org. (Cotter)

★ **Museum of Modern Art: 'Picasso Sculpture'** (through Feb. 7) Nearly a work of art in its own right, this magnificent show redefines Picasso's achievement with the first full view here in 50 years of his astoundingly varied forays into sculpture. His materials, not his female loves, become the muses, and are different each time out. The basic plotline: After introducing sculptural abstraction and space, he spent about 50 years counting the ways that the figure was far from finished. 212-708-9400, moma.org. (Smith)

Museum of Modern Art: 'Scenes for a New Heritage: Contemporary Art from the Collection' (through April 10) MoMA's latest installation of works from its permanent collection fills the second-floor contemporary galleries with videos, installations, sculptures, drawings, prints and photographs produced by more than 30 artists during the past three

decades. It's an uneven, haphazard selection, but leaving artistic quality aside, its unusually optimistic-sounding title inadvertently raises a large and intriguing question: At a time when contemporary art seems to be spinning its wheels, what could a new heritage be? 212-708-9400, moma.org. (Johnson)

★ **Museum of Modern Art: 'Soldier, Spectre, Shaman: The Figure and the Second World War'** (through March 20) MoMA usually stages the years after 1945 as a triumph of American abstraction, but this vital show affirms that the human figure never disappeared from art — especially not in battle-scarred Europe. With the end of the war, and the full revelation of the Holocaust, the human body became a sign of pathos and existential dread, notably in the fraught paintings of Francis Bacon and the spindly sculptures of Alberto Giacometti. The same was true of other European artists who received less American acclaim — such as Jean Fautrier, whose haunted “Otages” (“Hostages”) are far better known in his native France. The show is drawn entirely from the museum's permanent collection, and its greatest surprise comes from Jan Müller, a German émigré in New York, whose ghoulish “Faust I” (1956) depicts the witches of Goethe's epic as starved, traumatized wraiths. 212-708-9400, moma.org. (Jason Farago)

★ **Museum of Modern Art: 'Take an Object'** (through Feb. 28) Installed next to the Modern's Jackson Pollock exhibition, this show of 37 works from 1954 to the 1970s reflects how the finality of the Abstract Expressionist's drip paintings deflected many artists from the medium toward found objects and a greater worldliness. Its title is from a famous notebook entry by Jasper Johns. 212-708-9400, moma.org. (Smith)

Museum of the City of New York: 'Activist New York' (continuing) With a focus on activist tactics from the 17th century to the present, this exhibition — designed by the firm Pentagram — is a room-size onslaught of sensory stimulation, complete with videos, graphics and text. Told through 14 “moments” in New York activism, it includes a facsimile of the Flushing Remonstrance (1657), a petition for religious tolerance given to Peter

Stuyvesant, director-general of the settlement, as well as contemporaneous objects, like a Dutch tobacco box, a Bible and “Meet the Activists” kiosks adjacent to each display, which identify activist groups working in the present. Fifth Avenue at 103rd Street, 212-534-1672, mcny.org. (Schwendener)

Museum of the City of New York: ‘Jacob A. Riis: Revealing New York’s Other Half’ (through March 20) The Danish immigrant muckraker’s stark photographs, coupled with his documents from the New York Public Library and the Library of Congress, vividly portray the changing face of poverty since Riis exposed the poor to an oblivious public 125 years ago and remind viewers of the lingering challenges. Fifth Avenue at 103rd Street, 212-534-1672, mcny.org. (Sam Roberts)

New-York Historical Society: ‘Maestà’: Gaddi’s Triptych Reunited’ (through March 20) This tiny but lovely exhibition focuses on three marvelous Italian Early Renaissance paintings from a collection given to the society by Thomas Jefferson Bryan, one of most discerning American collectors of the 19th century. The main attraction, by Taddeo Gaddi, is a triptych whose central panel depicting Mary enthroned — the Maestà — here is temporarily reunited with the folding shutters from which it had been separated long ago. The two other paintings are a poignant Crucifixion by a follower of Duccio di Buoninsegna and a lively, panoramic picture of an Ancient Roman procession by Giovanni di Ser Giovanni Guidi, Masaccio’s younger brother. 170 Central Park West, at 77th Street, 212-873-3400, nyhistory.org. (Johnson)

Studio Museum in Harlem: ‘A Constellation,’ ‘Black: Color, Material, Concept,’ ‘Lorraine O’Grady: Art Is ...’ and ‘Marc Andre Robinson: Twice Told’ (through March 6) “A Constellation,” includes the work of 26 artists and focuses on themes of abstraction, the figure and the history of the African diaspora. “Black: Color, Material, Concept” continues the conversation around blackness initiated by Thelma Golden, director and chief curator of the museum, who introduced the term “post-black” into the cultural

conversation almost 15 years ago with the exhibition “Freestyle.” In the basement, a sculptural installation by Marc Andre Robinson weaves together formalism with black cultural history, while another, “Lorraine O’Grady: Art Is ...” offers a fantastic exhibition of photographs documenting Ms. O’Grady’s performance piece during Harlem’s 1983 African-American Day Parade, in which she skillfully weaves together art, activism and participation. 144 West 125th Street, 212-864-4500, studiomuseum.org. (Schwendener)

★ **Whitney Museum of American Art: ‘Collected by Thea Westreich Wagner and Ethan Wagner’** (through March 6) Two of New York’s most dedicated explorers of new art set an important example by refusing the auction or private-museum route and giving almost all of their large collection to a museum. Their generous gift both signifies and adds to the Whitney’s growing stature, especially going forward, as it is integrated into the museum’s rich holdings. This first sampling is quite rewarding. 99 Gansevoort Street, at Washington Street, 212-570-3600, whitney.org. (Smith)

★ **Whitney Museum of American Art: ‘Frank Stella: A Retrospective’** (through Feb. 7) This grand, high-spirited, slightly overstuffed exhibition pays overdue tribute to a prominent American artist whose 60-year odyssey through and beyond painting began in this city. It further anoints the Whitney’s new building: The show could never have been pulled off at its old uptown address. And its ingenious installation — alternately dazzling, oppressive and nuts — resounds with stimulating clashes of color, style and process that bring a new unity to his contentious achievement. 99 Gansevoort Street, at Washington Street, 212-570-3600, whitney.org. (Smith)

Galleries: Uptown

★ **‘Swedish Wooden Toys’** (through Feb. 28) This presentation of more than 300 playthings from the late 16th to the early 21st centuries will be catnip for anyone into antique toys. The show features diminutive vehicles of

all kinds from old-time wagons, trains and fully-rigged sailboats, to futuristic cars and a rocket ship. There are naturalistic and anthropomorphic animals, weapons, puzzles, games, dollhouses and architectural construction kits. While many of these items were produced by big manufacturers like BRIO and Playsam, many others are one-of-a-kind wonders like a miniature baking set from around 1900 that includes rolling pins, spatulas and other implements all lovingly carved from wood and fitting into a tray just eight inches long. Bard Graduate Center Gallery, 18 West 86th Street, Manhattan, 212-501-3011, bgc.bard.edu. (Johnson)

Galleries: 57th Street

Sally Michel (through Feb. 13) The wife of the American painter Milton Avery was a painter in her own right, while working full time to support him. This affecting exhibition, primarily of landscapes from the 1950s, shows that she was influenced by his pared-down style, but found her own way with richer colors, rougher textures, smaller size and greater emotional intensity. D. Wigmore Fine Art, 730 Fifth Avenue, at 57th Street, 212-581-1657, dwigmore.com. (Smith)

Galleries: Chelsea

★ **‘Concrete Cuba’** (through Feb. 20) The history of postwar abstraction expands with this riveting exhibition of nearly 40 works. All were made in Cuba during the 1950s by a group called Los Diez Pintores Concretos — the 10 Concrete Painters. Working small, they fruitfully extended the geometric vocabularies of Constructivism, Mondrian and late Kandinsky with local colors and repurposed materials. David Zwirner, 537 West 20th Street, Chelsea, 212-517-8677, davidzwirner.com. (Smith)

Ann Veronica Janssens (through Feb. 20) This Brussels-based British artist extends yet shows up the tradition of Southern California’s Light and

Space movement. Mainly her strict yet playful economy of means avoids the usual fuss — built-out environments, computerized light shows and removal of footwear — that belies the movement's less-is-more, dematerialized aesthetic. The results are as beautiful and more thought-provoking. Bortolami Gallery, 520 West 20th Street, Chelsea, 212-727-2050, bortolamigallery.com. (Smith)

Sarah Meyohas (through Feb. 6) This exhibition's 10 white canvases with black lines scrawled across them are not examples of Minimalist Expressionism. Rather, they represent a 10-day performance by Ms. Meyohas, now completed, in which she traded stocks of 10 different companies on the New York Stock Exchange from her laptop in the gallery and then drew lines on the canvases mimicking the graphed price lines of each trading session. The paintings aren't much to look at but they're exceptionally interesting to think about. 303 Gallery, 507 West 24th Street, Chelsea, 212-255-1121, 303gallery.com. (Johnson)

★ **Robert Ryman** (through June 18) For nearly 60s years, the Minimalist painter Robert Ryman has had few equals when it comes to doing more with less. White has been his primary, if not quite his only, color, the square his typical format. And yet within these seeming limitations a remarkably fecund and resonant body of work has evolved as demonstrated with unusual clarity (and in natural light) by this small but comprehensive exhibition. Dia: Chelsea, 535 West 22nd Street, 212-989-5566, diaart.org. (Smith)

★ **Martin Wong: 'Voices'** (through Feb. 6) This excellent exhibition complements the Bronx Museum of Art's current retrospective of Wong's poignant, street-wise Magic Realist paintings and is nearly equal in size and substance. Organized from the artist's estate by Anneliis Beadnell and Dino Dincer Sirin, it includes art-school ceramics and early paintings full of promise, dazzling quick sketches, poems written in a spiky calligraphy on hanging scrolls and late paintings that point Magic Realism in a new direction. P.P.O.W., 535 West 22nd Street, Chelsea, 212-647-1044, ppowgallery.com.

(Smith)

Galleries: SoHo

★ **Giorgio Morandi** (through June 25) The Italian master of modern still life, and closet abstractionist, is celebrated in a large show devoted foremost to his painting from the 1930s, which are not well known in this country. They reveal a period of struggle during which the artist had settled on what to paint, how to paint was still very much up for grabs. Joel Meyerowitz's large color photographs of Morandi's still life objects — which he sometimes altered — are also on view. Reservations are required. Center for Italian Modern Art, 421 Broome Street, near Crosby Street, SoHo, 646-370-3596, italianmodernart.org. (Smith)

★ **Hans Schärer: 'Madonnas and Erotic Watercolors'** (through Feb. 7) One of Switzerland's most celebrated artists, Hans Schärer (1927–1997) created paintings that look as if made by a self-taught psychiatric patient. This delightful show presents two bodies of work created between the late 1960s and the mid-1980s. In the main gallery are 41 portraits of the biblical Mary, each called "Madonna." On the mezzanine level are 87 watercolors: cartoon images of voluptuous women cheerfully engaging in all kinds of sexual activities often involving runty, priapic male figures and sometimes priests. Swiss Institute Contemporary Art, 18 Wooster Street, near Grand Street, SoHo, 212-925-2035, swissinstitute.net. (Johnson)

Galleries: Other

Dana DeGiulio and Molly Zuckerman-Hartung: 'Queen' (through Feb. 7) Two painters, long based in Chicago, have moved to New York, and their joint exhibition at Lyles & King is a dramatic statement signaling their arrival. Ms. DeGiulio's paintings take a simple trope, the floral still life, and remake it into a black-and-white postpunk-type affair. Ms. Zuckerman-

Hartung's work is a firestorm of techniques and effects: bleaching, dyeing, staining and sewing linen, silk and humble dropcloths. Throughout the show, the message is clear: Everything matters. Marks matter, titles matter and gestures matter. 106 Forsyth Street, at Broome Street, Lower East Side, 646-484-5478, lylesandking.com. (Schwendener)

★ **'Global/Local 1960–2015: Six Artists from Iran'** (through April 2) In the early 1960s, the American art patron Abby Weed Grey traveled to Iran, loved the new art she saw there, bought it and gave it to New York University, where she also founded Grey Art Gallery. For its current multigenerational show, the gallery joins two artists from its collection, Parviz Tanavoli and Faramarz Pilaram, with borrowed work by four younger figures. Of particular interest is an installation by Chohreh Feyzdjou (1955-1996) who, late in her career, recycled her only earlier paintings in installations that suggest the contents of Pharaonic tombs. She is well matched in the young Tehran Conceptualist Barbad Golshiri, who takes funerary monuments and history as his theme. Grey Art Gallery, New York University, 100 Washington Square East, Greenwich Village, 212-998-6780, nyu.edu/greyart. (Cotter)

★ **Glenn Ligon: 'We Need to Wake Up Cause That's What Time It Is'** (through April 17) At some point in the 1982 film "Richard Pryor: Live on the Sunset Strip," the politically trenchant comedian says that racism makes him so furious he can't speak. Silence is the most immediately arresting feature of Mr. Ligon's installation, for which the soundtrack of the film has been eliminated. What's left is an entirely visual experience, and a radically fragmented one, projected on several screens ranged around the gallery. On one, Mr. Pryor appears, full length, on stage; On the others, he's divided into close-ups: his mouth on one screen, his hands on another; his torso and groin isolated on a third; his shadow, cast by the spotlight on yet another. Luhring Augustine Bushwick, 25 Knickerbocker Avenue, at Ingraham Street, Brooklyn, 718-386-2746, luhringaugustine.com. (Cotter)

★ **'Painting Tranquility: Masterworks by Vilhelm Hammershoi'**

From SMK — The National Gallery of Denmark' (through Feb. 27) One of Denmark's most celebrated artists, Hammershoi (1864-1916) was known as "the painter of tranquil rooms." This beautiful show of 24 paintings includes pictures in severely muted colors of women in nearly empty rooms suffused by atmospheres of mystery and loneliness; misty, gray cityscapes, devoid of people, that are like anxiety dreams; and tenderly unflinching portraits of the artist's wife, Ida. Scandinavia House, 58 Park Avenue, at 38th Street, 212-779-3587, scandinaviahouse.org. (Johnson)

Public Art

Jeppe Hein: 'Please Touch the Art' (through April 17) People with small children likely will enjoy Mr. Hein's three-part show. If it's a hot day, the kids will rush to be drenched by "Appearing Rooms," which has water spouting up unpredictably from a square platform of metal grating. Youngsters as well as grown-ups also may be fascinating by the perceptually confounding "Mirror Labyrinth NY," which consists of mirror-surfaced planks of stainless steel in varying heights planted in the grass in a spiral formation. Meanwhile, guardians can rest on one of 16 fanciful, shocking orange park benches while their young charges clamber about on the furniture's surrealistically altered parts. Brooklyn Bridge Park, 334 Furman Street, Fulton Ferry, Brooklyn, publicartfund.org. (Johnson)

Out Of Town

Dia:Beacon: Robert Irwin: 'Excursus: Homage to the Square³' (through May 2017) A walk-in maze with walls of white scrim lit by color-filtered fluorescent tubes, Mr. Irwin's "Excursus: Homage to the Square³" had its debut in 1998 at the Dia Center for the Arts in Chelsea. It was so popular that the curators elected to keep it on view a year longer than its originally planned run. It's reincarnation here is similarly transporting, if not as thoroughly as the original was. But to experience it at Dia:Beacon along

Minimalist works by other artists that encourage heightened perceptual attention to the here and now is as spiritually calming as it is historically illuminating. 3 Beekman Street, Beacon, 845-440-0100, diaart.org. (Johnson)

★ **Museum of Fine Arts Boston: ‘Made in the Americas: The New World Discovers Asia’** (through Feb. 15) One of the great gifts that multiculturalist thinking gave us was freedom from the tyranny of purity. Simply put, there’s no such thing, at least not in art. Everything is a mix, and this has always been true. Globalism, which we take to be so 21st century, is as old as the hills. In this smallish show those hills encompass the Andes, the Alps, the Appalachians and Mount Fuji between the early 16th to the late 18th century. The main setting includes large swaths of North, Central and South America being colonized by various European powers, all of which had lucrative commercial links to Asia, and they were bringing Asia with them to the New World. The result: some of the most brilliant American art ever. 465 Huntington Avenue, Boston, 617-267-9300, mfa.org. (Cotter)

★ **National Gallery of Art: ‘Power and Pathos: Bronze Sculpture of the Hellenistic World’** (through March 20) One of the best sculpture surveys you’ll ever see, this one refutes the view that Hellenistic period was inferior to the idealized renderings of the Classical age. Its 40 outstanding figures and heads trace the introduction of an unprecedented realism visible in a combination of motion, emotion and physical detail that can still astound. On the National Mall, between Third and Seventh Streets, at Constitution Avenue NW, Washington, 202-737-4215, nga.gov. (Smith)

Last Chance

★ **Enrico Baj** (closes on Saturday) With works spanning the 1950s, ’60s and ’70s, this exhibition reintroduces an irrepressible Italian artist. Mr. Baj (1924-2003) was prone to ridiculing accepted tastes and sentiments by adding to existing paintings, forging satirical characters out of found objects and fabrics and recycling shards of wood veneer into images of comforting,

complacent bourgeois furniture. An original and overlooked bad boy of postwar art. Luxembourg & Dayan, 64 East 77th Street, Manhattan, 212-452-4646, luxembourgdayan.com. (Smith)

‘The Missing: Rebuilding the Past’ (closes next Friday) The Anya and Andrew Shiva Gallery at John Jay College of Criminal Justice is always worth keeping an eye on. Its current group show was inspired by the continuing destruction of antiquities in Iraq and Syria by ISIS and was conceived as an alarm, a protest and a symbolic form of restitution. Works by seven artists refer to campaigns of cultural obliteration present and past. A catalog essay by the curators, Erin Thompson and Thalia Vrachopoulos, addresses the positive and negative impact of digital technology on archaeological preservation. 860 11th Avenue, at 59th Street, Clinton, 212-237-1439, shivagallery.org. (Cotter)

★ **Morgan Library & Museum: ‘Ernest Hemingway: Between Two Wars’** (closes on Sunday) Mounted on walls that have been painted tropical blue to suggest Hemingway’s years in Key West and in Cuba, this show takes him all the way from high school to roughly 1950 with photographs, handwritten first-drafts and personal correspondence. But the largest and most interesting section focuses on the ’20s, Hemingway’s Paris years, and reveals a writer we might have been in danger of forgetting: Hemingway before he became Hemingway. 225 Madison Avenue, at 36th Street, 212-685-0008, themorgan.org. (Charles McGrath)

★ **Museum of Modern Art: Walid Raad** (closes on Sunday) Official political history is as self-assured sounding and logically suspect as presidential primary promises. This is the kind of history — a modest amount of matter plumped on clouds of hot air — the Conceptual artist Walid Raad devises in this excellent and confounding retrospective consisting of fantastic tales spun from a few hard facts, and the live equivalent of an operatic mad scene. All the work in MoMA’s third floor gallery addresses the Lebanese civil war of the 1970s and ’80s from the surreal the perspective of a fictional collective called the Atlas Group, which Mr. Raad invented. In MoMA’s atrium

the artist himself appears in an extraordinary, psychologically edgy performance focused on the bull market for “Middle Eastern” art. As Mr. Raad traces the expanding path of politics and money, art reaches a vanishing point: The more of it there is, the harder it is to see. The logic sounds confusing? Get confused. 212-708-9400, moma.org. Reservations are required for performances; see website for details. (Cotter)

Yoko Ono: ‘The Riverbed’ (closes on Saturday) Each of the largest exhibition spaces at Andrea Rosen and Lelong is similarly occupied by a participatory, spiritually therapeutic installation called “The Riverbed,” which presents square black cushions and rounded stones from a river bed on the floors. Some of the stones have words like “dream” and “wish” inscribed in small black letters on them. Visitors are invited to pick one up and let their feelings of anger and fear go into it. Galerie Lelong, 528 West 26th Street, Chelsea, 212-315-0470, galerielelong.com. (Johnson)

★ **Nathaniel Robinson: ‘Discrete Pieces’** (closes on Sunday) This inventive sculptor makes technically impressive, philosophically provocative works that play in the gap between perception and cognition — between what you see and what you understand. Among this exhibition’s beautifully made works is a life-size representation of a sidewalk mailbox lying on its side. Stripped of all extraneous details and colored entirely powder blue, it has an almost immaterial quality; it’s a Platonic ideal of the standard mailbox. Launch F18, 94 Allen Street, between Broome and Delancey Streets, Lower East Side, 917-388-2464, launchf18.com. (Johnson)

Bill Viola: ‘Inverted Birth’ (closes on Saturday) Mr. Viola goes for big, cosmic themes, which, he funnels into technically impressive video works of compelling, quasi-religious sincerity. The main event of this exhibition is an awesome video called “Inverted Birth.” The 15-foot-tall projection shows in slow motion and in reverse a man standing on a bare stage as he is subjected to a tremendous deluge of liquid, accompanied by the electronically amplified roar of pouring water. It has something to do with purification. James Cohan

Gallery, 533 West 26th Street, Chelsea, 212-714-9500, jamescohan.com.
(Johnson)

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