

ARTNEWS

9 Art Events to Attend in New York City This Week: Sally Saul, Carolee Schneemann, ‘Camp,’ and More

BY *The Editors of ARTnews* POSTED 05/06/19 2:42 PM



Ryuji Miyamoto, *Grosses Schauspielhaus, Berlin*, 1985, gelatin silver print.
©RYUJI MIYAMOTO/COURTESY THE ARTIST AND TAKA ISHII GALLERY, TOKYO AND NEW YORK

TUESDAY, MAY 7

Talk: Nayland Blake at Dia Art Foundation

As part of the Dia Art Foundation’s “Artists On Artists Lecture Series,” Nayland Blake—the subject of a recent *ARTnews* [profile](#)—will discuss the varied work of Joseph Beuys. Both artists’ work spans numerous mediums, including performance and sculpture. Let a [tweet](#) from Blake offer a preview of what’s in store: “Do I have

thoughts about German talk to the dead hare guy? You betcha!”
Dia:Chelsea, 535 West 22nd Street, 5th Floor, 6:30 p.m. Tickets \$10



Virgil Abloh for Off-White c/o Virgil Abloh, *Ensemble*, pre-fall 2018. “Camp: Notes on Fashion.”
JOHNNY DUFORT, 2018/THE METROPOLITAN MUSEUM OF ART, NEW YORK, GIFT OF VIRGIL ABLOH C/O OFF-WHITE™, 2018

THURSDAY, MAY 9

Exhibition: “Camp: Notes on Fashion” at Metropolitan Museum of Art

The Met’s annual blockbuster Costume Institute show has arrived once again. This year’s show draws its title “Camp: Notes on Fashion” from Susan Sontag’s 1964 essay “Notes on ‘Camp,’” which theorized an aesthetic founded on the merging of “high” and “low” forms of art-making as a way

of parodying and subverting bourgeois attitudes. With some 250 objects including womenswear, menswear, sculptures, paintings, and drawings, the show’s thematic focus ranges from the royal courts of French kings Louis XIV and Louis XV to queer subcultures in Europe and America during the 19th and 20th centuries. Among the works included are Björk’s famed swan dress, Virgil Abloh’s stripped-down and meta designs, and a Moschino shirt reading “Too much irony!”

Metropolitan Museum of Art, 1000 Fifth Avenue, 10 a.m.–5:30 p.m.

Screening: Carolee Schneemann at Electronic Arts Intermix

This all-day event honors the pioneering filmmaker and feminist artist Carolee Schneemann, who died earlier this year and left behind an influential oeuvre. EAI will screen early films including *Viet-Flakes* (1962–67/2015) and *Snows* (1967–2009). Other highlights are the famed *Meat Joy* (1964/2010), which the artist once described as an “erotic rite,” and a selection of Schneemann’s performative lectures. The presentation will coincide with PPOW’s opening of “Tooth and Paw,” an exhibition centered on the artist’s relationship to her cat La Niña.

Electronic Arts Intermix, 535 West 22nd Street, 10 a.m.–6 p.m.



Elise R. Peterson, *angelboy*, 2019.
COURTESY THE ARTIST AND BAXTER ST
AT THE CAMERA CLUB OF NEW YORK,
NEW YORK

**Opening: Elise
Peterson at Baxter St.
at the Camera Club of
New York**

“In Due Time” brings together video works and still images by Elise Peterson, whose work explores the connections between identity and sociopolitical forces. The show examines relationships between the artist and others, with a focus on motherhood and birth in works that are part of an ongoing collage animation series.

Baxter St. at the Camera Club of New York, 128 Baxter Street, 6–8 p.m.

**Opening: Sally Saul at
Pioneer Works**

Often taking the form of smallish sculptures of dogs and people, Sally Saul’s figurative work can be

personal and political—and always imbued with a certain whimsical, cartoonish spirit. This exhibition surveying three decades of work starts with sculptures made by Saul in Austin, Texas, during the late 1980s and 1990s, and continues on with more recent work created over the past 20 years in New York City and the upstate locale of Germantown, where the artist lives with her husband, the painter Peter Saul. Alongside her sculptures will be never-before-seen works on paper.

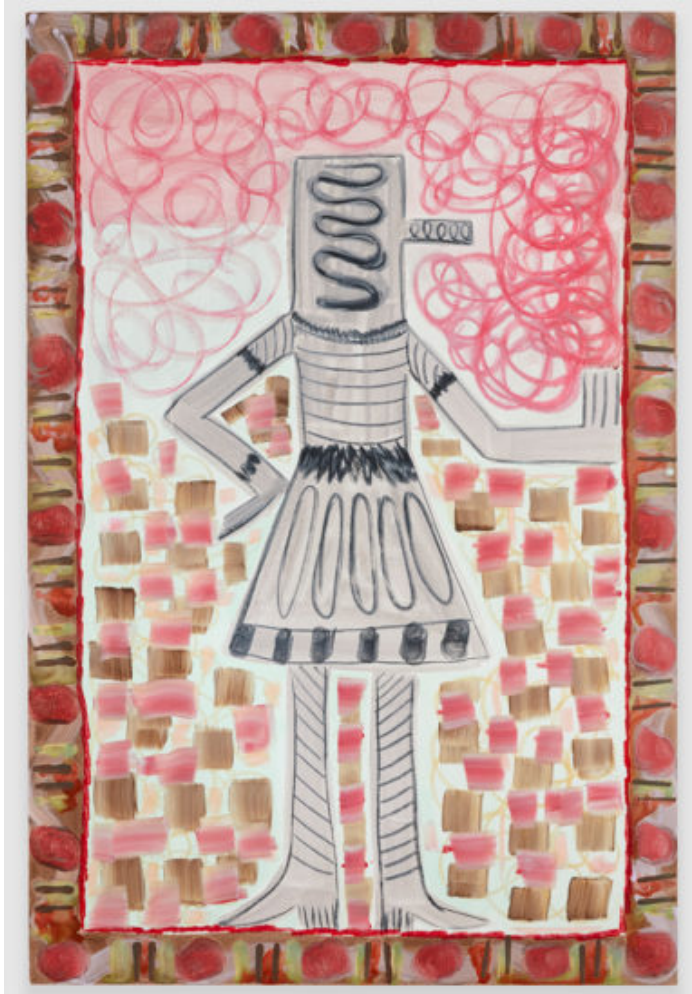
Pioneer Works, 159 Pioneer Street, Brooklyn, 7–9 p.m.

Talk: “Alchemy: Found Material in Contemporary African-American Art” at New Museum

Nari Ward uses found materials including baby strollers, fire hoses, and baseball bats to create works that speak to issues of African-American identity. As a

supplement to his current New Museum survey, this panel discussion uses the artist's choice of materials as a starting point to think through how black artists can use repurposed media to help express ideas of culture and history. On hand to discuss the topic will be artists Willie Cole, Abigail DeVille, and Shinique Smith, with the moderator role filled by writer and curator Andrianna Campbell.

New Museum, 235 Bowery, 7 p.m. Tickets \$10/\$15



Tamara Gonzales, *Defumador*, 2018, acrylic and pastel on canvas.

COURTESY THE ARTIST AND KLAUS VON NICHTSSAGEND GALLERY, NEW YORK

FRIDAY, MAY 10

Opening: Tamara Gonzales at Klaus von Nichtssagend Gallery

“Bo Yancon,” the title of Tamara Gonzales’s new exhibition, is taken from a nickname given to the artist by the indigenous Shipibo people of Peru. The Brooklyn-based Gonzales is a frequent traveler to the country, and many of the paintings in her exhibition are inspired by a certain style of patterning common in Shipibo artwork. In each of the show’s paintings, a figurative character is front and center, in gray scale while colorful outer borders reference the patterning traditions of the Shipibo.

Klaus von Nichtssagend Gallery, 54 Ludlow Street, 6–8 p.m.

SATURDAY, MAY 11

Opening: Ryuji Miyamoto at Taka Ishii Gallery

Japanese photographer Ryjui Miyamoto is known for documenting urban architecture in flux, creating harrowing black-and-white images that often feature buildings in various states of decay. Miyamoto’s newest show features some 20 works culled from his 1986 “Architectural Apocalypse” series, with otherworldly images of half-destroyed structures that emphasize their dark tones. “The act of photographing is always an encounter between light and photosensitive material in darkness,” the artist has said. “As the dark underside of the city grows still deeper

and darker, I'm sure we won't run out of further encounters between light and whatever photosensitive apparatus."

Taka Ishii Gallery, 23 East 67th Street, 6–8 p.m.

SUNDAY, MAY 12

Opening: Harry Dodge at Callicoon Fine Arts

For his first show at Callicoon Fine Arts, the Los Angeles–based artist Harry Dodge presents new and recent work that continues his interest in the relationship between oppositional ideas such as the mixing of advanced and simple technologies. Works include mixed-media table-top sculptures, drawings, and a new animated video, *Late Heavy Bombardment*, with a focus on the state between defense and preemptive aggression.

Callicoon Fine Arts, 49 Delancey Street, 6–8 p.m.