

Art in America

TEN EXCITING EXHIBITIONS OPENING AROUND THE WORLD IN SEPTEMBER

By Art in America August 31, 2021 11:07am

Even as they continue to implement precautions to protect staff and visitors, museums are returning to a semblance of normalcy after the uncertainty of the pandemic, finally opening long-postponed shows. Here's a list of the most significant exhibitions opening around the world in September—from retrospectives of historical figures to new commissions from dynamic young artists. They were selected and written by editors of A.i.A. and ARTnews.

For more listings and information, visit the A.i.A. Guide online.

Raúl de Nieves

An exuberant collaborator, Raúl de Nieves has been a member of the art-noise band Haribo, an actor in several Ryan Trecartin videos, and an opera with composer Colin Self. He also has his own, distinctively individual work as a sculptor, a kind of bizarre couture of beads, bells, and fringes, often presented in all-over environments of plastic and foil styled to look like stained glass. His installations have the same pageantry and theatricality that serve him so well in his performative endeavors, reflecting a sensibility infused with Catholic ritual, the colorful syncretism of his native Mexico, and the crafty joy of queer nightlife. For his solo exhibition at the ICA Boston, de Nieves is debuting a new body of work.

Institute of Contemporary Art, Boston, Sept. 1, 2021– July 24, 2022.

Joan Mitchell

Among the few women members of the Eighth Street Club, Joan Mitchell was a stalwart of the Abstract Expressionist movement. This retrospective follows the full arc of her career by bringing together works produced in the US and Europe. Featuring rarely seen paintings, pastels, and works on paper, as well as sketchbooks and archival photographs, the show explores both Mitchell's artistic practice and her daily life. Highlights include works made in response to New York—for example, *Evenings on 73rd Street* (1957)—and abstracted French landscapes such as *Vétheuil* (1967–68), as well as the three-panel painting *Bracket* (1989).

San Francisco Museum of Modern Art, Sept. 4, 2021–Jan. 17, 2022; Baltimore Museum of Art, Mar. 6–Aug. 14, 2022.

Camille Pissarro

Regarding Camille Pissarro, Paul Cezanne once wrote: “He had the good fortune to be born in the West Indies, where he learned how to draw without masters.” Occasionally, the case needs to be made that Pissarro was more interesting than he may seem, both as an artist and as a person. His image is staidier than that of Cezanne, the bad boy of proto-Modernism. But he was no less an innovator. Often credited with founding Impressionism, he pushed and pulled the style in many subtle ways. “Camille Pissarro: The Studio of Modernism,” the first presentation of the artist’s work in Switzerland in over sixty years, fleshes out Kunstmuseum Basel’s stock of eight paintings and many works on paper with numerous loans.

Kunstmuseum Basel, Sept. 4, 2021–Jan. 23, 2022.

Bienal de São Paulo



Belkis Ayón: *The Supper*, 1988, collagraph in six parts, 54¼ by 117¼.
Photo : Courtesy estate of Belkis Ayón. Photo José A. Figueroa

When curator Jacopo Crivelli Visconti announced his vision for the 34th Bienal de São Paulo in 2019, the event promised to be one of the biennial’s most ambitious. Unfolding over several months from March to December 2020, the main group exhibition in Parque Ibirapuera is complemented with solo shows, performances, and more across the city and beyond. The pandemic caused a yearlong delay and a substantial reduction of programming. But at its core, the exhibition still considers art’s relations to its surroundings, and how these connections evolve—a fitting theme in a time when everything rapidly changes from one moment to the next. Titled “Faz escuro mas eu canto” (“Though It’s Dark, Still I Sing”), the exhibition includes

ninety-one artists, including Alfredo Jaar, Beatriz Santiago Muñoz, Belkis Ayón, Deana Lawson, Gala Porras-Kim, Jaune Quick-to-See Smith, Lawrence Abu Hamdan, and Tony Cokes.

Ciccillo Matarazzo Pavilion, Parque Ibirapuera, São Paulo, Sept. 4–Dec. 5, 2021.

Oscar Muñoz

While established artists often work at a large scale, using material presence to convey an expansion on the ideas of their prior work, Oscar Muñoz has remained dedicated to ephemerality and disappearance as both thematic and formal parameters. Many of his serial drawings, sculptures, videos, and photographs are portraits rendered in coal dust, refracted in water, abstracted into a grid of coffee-stained sugar cubes, or revealed only by hot breath on a mirror. The Phoenix Art Museum’s mid-career survey of fifty works elucidates the tangible events—war, assassinations, urban development, cyclical political conflicts—that drive the Colombian artist’s critical and poetic oeuvre. Artist workshops modeled after those at a cultural space Muñoz founded in Cali will encourage wider reflections on the impact of political instability.

Phoenix Art Museum, Sept. 11, 2021–Jan. 16, 2022.

Thea Djordjadze

Thea Djordjadze’s metal sculptures and site-specific installations follow the cold geometry of organizational systems. But her titles (I trust the liar. With pleasure, tea or that is the last item on this list: a glass of anger) and secondary materials (sheer curtains, foam wedges) hint at psychological tensions and slanted logics that keep her work feeling enigmatic. The Berlin-based artist’s exhibition of new and prior works responds to the distinctive neo-Renaissance architecture of the Gropius Bau, and is installed in the galleries that once held displays of archaeological finds by a pioneer of the field, Heinrich Schliemann.

Gropius Bau, Berlin, Sept. 18, 2021–Jan. 16, 2022

Barbara Kruger

In the 1980s and early ’90s, Barbara Kruger’s deconstructed ad-like photos and terse, incisive phrases (“I shop therefore I am,” “your body is a battleground”) seemed to be everywhere—magazines, exhibitions, posters, billboards—assailing power structures and their victims with strident black, white, or red lettering. Chauvinism, consumerism, and sexism all got a visual talking-to in an unwavering voice developed during Kruger’s years of success in the New York graphic design trade. Making extensive use of screens and LED videos, “Thinking of You. I Mean Me. I Mean You” brings together sixty works from every phase of the artist’s career, ranging from early single-page paste-ups to full room “wraps” to sound and digital moving-image works produced from about 2000 onward.

Art Institute of Chicago, Sept. 19, 2021–Jan. 24, 2022; Los Angeles County Museum of Art, Mar. 20–July 17, 2022; Museum of Modern Art, New York, 2022.

Rafael Barradas

Rafael Barradas, a self-taught artist from Uruguay, was only twenty-three when he followed an old friend to Paris, where he ended up immersing himself in Cubism, Futurism, and other various avant-garde movements of the early twentieth century. Barradas developed a style he called Vibrationism. Dedicated to capturing the energies of modern life, Barradas's paintings often featured crowded streets, taverns, and card players, melding their settings and subjects together in frenzied wholes. "Rafael Barradas: Arrow Man" opens at Malba as part of the museum's twentieth anniversary celebrations. The retrospective showcases oils, watercolors, and works on paper from 1913–23, a prolific period he spent in Spain.

Malba (Museo de Arte Latinoamericano de Buenos Aires), Sept. 21, 2021–Feb. 14, 2022.

Huang Rui

Once an urban youth "sent down" to Inner Mongolia during the Cultural Revolution, Huang Rui emerged as a central figure of the Great Opening-Up that swept China following the death of Mao Zedong. A co-founder of the Stars group, whose experimental work prompted police action outside the National Art Museum in 1979, Huang went on to help run the journal *Today*, to self-exile in Japan for fifteen years, and to return in 2000 as a major force behind the 798 contemporary art district in Beijing. "Huang Rui: Ways of Abstraction" presents non-representational work from every phase of the artist's career, which encompasses oil painting, printmaking, sculpture, ink painting, photography, and performance, all of them balancing Western and traditional Chinese influences.

UCCA Center for Contemporary Art, Beijing, Sept. 25–Dec. 19, 2021.

Jasper Johns

A quintessential American artist, Jasper Johns became known for his emblematic depictions of flags, maps, and other ubiquitous images of postwar mass culture. Johns's radically inventive style helped propel new directions in Pop, Minimal, and Conceptual art. "Jasper Johns: Mind/Mirror," running concurrently at the Whitney Museum of American Art and the Philadelphia Museum of Art, emphasizes practices of doubling that the artist has continually employed over his seven-decade career. Across the two institutions, the retrospective includes nearly five hundred paintings, sculptures, drawings, prints, working proofs, and monotypes, with both iconic pieces and previously unseen ones, as well as works from Johns's own collection by Japanese artists he befriended while exhibiting and studying with master printers in Tokyo in the 1960s and '70s.

Whitney Museum of American Art, New York, and Philadelphia Museum of Art, Sept. 29, 2021–Feb. 13, 2022.