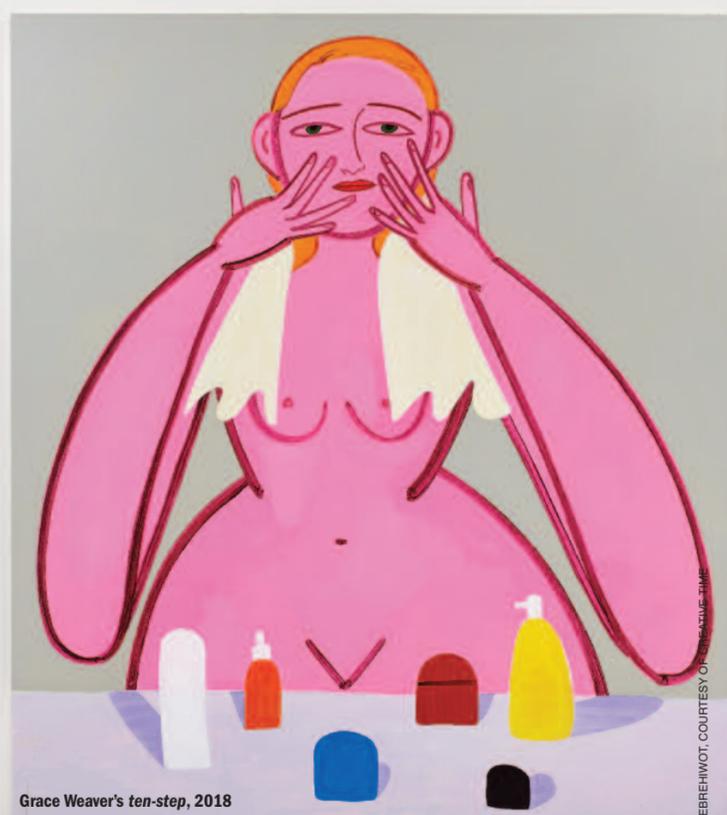


TWENTY FIVE

We've gathered 25 exhibitions, happenings and moments that have caught our attention — and we think they'll capture yours, too.



From a distance **Aaron Curry's** sculptures often look like two-dimensional monsters. As one gets closer the flattened image expands, and one sees his abstractions for what they are—a negotiation of mass, color and form. On October 14, Curry and his greatest hits land at The Bass in Miami for “Tune Yer Head,” a solo survey that takes the form of an immersive environment. To transform the museum halls into a fully realized landscape, Curry will install complementary carpet and wallpaper for the first time. In short, his colorful beasts will have a place to call home! **THEBASS.ORG**



Grace Weaver's *ten-step*, 2018

Dancing with Paint

For **Grace Weaver's** solo debut with James Cohan, the New York-based painter unveils a body of work that embraces the imperfections of the painting process. “Painting is so much about problem solving, and acrylic comes with its own set of challenges,” Weaver says during a visit to her studio. Her new series celebrates the quick-drying nature of acrylic paint and the choreography of her custom brushes and markers, which she implements in order to create her striped shirts and continuous lines. See her works through October 28 and head to culturedmag.com for an extended conversation.

WWW.JAMESCOHAN.COM

THE ARTIST AND JAMES COHAN GALLERY; PHOTO BY ANTHONY GEBREHIWOT; COURTESY OF CULTURED MAG



On November 1, Miami says hello to its first Creative Time Summit. This year's theme derives its inspiration from the unique position the Floridian city occupies in relationship to climate change, international immigration patterns and queer cultures. Titled “On Archipelagos and Other Imaginaries—Collective Strategies to Inhabit the World,” the summit brings together artists, scientists, technologists and philosophers for a discussion on how we can do better by one another. Tickets are available online.

CREATIVETIME.ORG

Crack Rodriguez performing during the Creative Time Summit “Of Homelands and Revolution” in Toronto, Canada, 2017.



PHOTO BY DANIEL PÉREZ; COURTESY OF THE ARTIST

Show Stopper

Kayode Ojo's background in photography is not always visible in his sculptures, but his attention to detail shines through. This past April, Paula Cooper Gallery's Laura Hunt paired Ojo's work with Zoe Leonard's—a comparison that helped reveal the young artist's roots as an image maker. This September, Ojo receives his first Parisian solo show at Balice Hertling—an ideal FIAC sidetrack. **BALICEHERTLING.COM**

Kayode Ojo's *Overdressed (Black)*, 2018



Annette Kelm's *Untitled*, 2012

"When Tara Willis and I set out to curate a show together, we quickly landed on movement, place and identity as central themes uniting our work," says Grace Deveney, the assistant curator at **Chicago's Museum of Contemporary Art**. The resulting group exhibition, "Groundings," invites six artists into the museum to perform and rehearse as if full-time residents. Deveney adds, "We hope this show awakens in our viewers a new consideration of the forces—both seen and unseen—that govern our daily lives." **MCACHICAGO.ORG**



On November 16, Berlin-based artist **Ceal Floyer** makes her triumphant return to London with a solo show that takes over the recently renovated Lisson Gallery. Known for her sly sense of material humor, Floyer's upcoming exhibition promises to address—or perhaps more accurately, undress—the updated white cube. "The subtle but significant remodeling of Lisson's space since my last show there seemed to call for a subtle but significant change of approach (even the door has moved around the corner)," she says nonchalantly. You can almost hear her smirk. **LISSONGALLERY.COM**

Ceal Floyer's *Overhead Projection*, 2006

PHOTO BY ANDREA ROSSETTI; © 2012 ANNETTE KELM. COLLECTION MUSEUM OF CONTEMPORARY ART, CHICAGO. GIFT OF JENNIFER AUBREY, 2015. IS. © SUE WILLIAMS. 308 GALLERY, NEW YORK.

Sue Williams's *All Quiet*, 2018



Body Positive

This past February, New Yorkers were treated to a rare showing of **Sue Williams's** early paintings at Skarstedt's uptown gallery. The cheerful palette and blatant eroticism of her '90s canvases provide context for the bodily abstractions in her new work. Those traveling to London this fall can see this transition in all its glory, at Williams's exhibition of new paintings on view at Skarstedt's UK location. **SKARSTEDT.COM**

PHOTO BY CHRISTIAN DEFONT; ALBIN DARLETT. THE MODERNA MUSEET, STOCKHOLM. MUSEO CASA MOLLINO, TORINO.

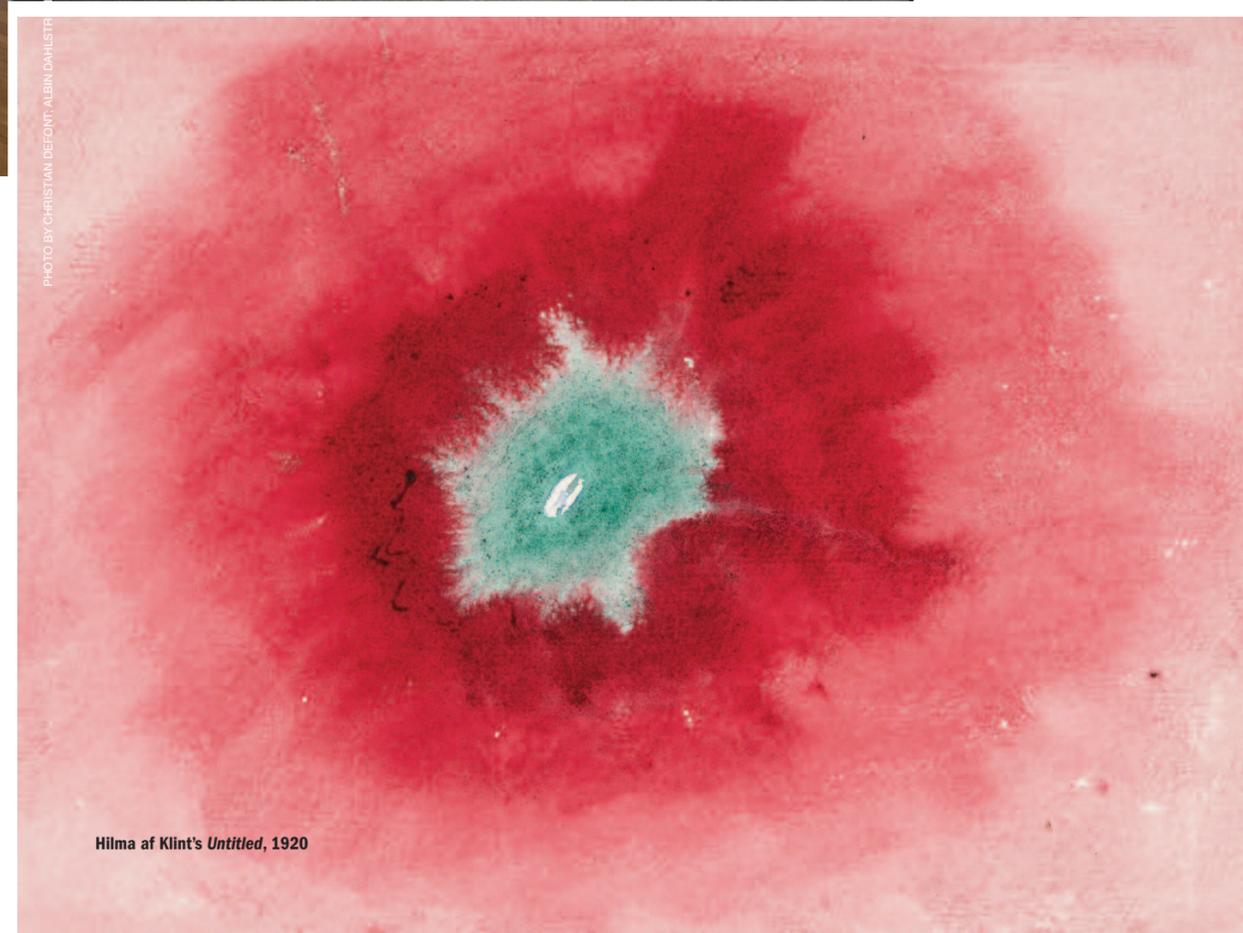


Vita Haas and Lucy Weisner's pop-up retail concept, **Café Forget**, acts as a platform for young and even reluctant fashion designers to connect with new customers. Based in New York, the female-run boutique set up shop at 165 Duane Street this summer, offering one-of-a-kind garments from designers like Lou Dallas, Gauntlett Cheng, Poche and Onea Claire. This November the duo launches their first book and latest retail space. Learn more about their unique approach to commerce on culturedmag.com. **CAFÉFORGOT.COM**



Sinuuous Curves

Zanotta was one of **Carlo Mollino's** earliest supporters, and this year, the design house pays homage to the Italian architect by re-issuing several of his pieces, including the *Fenis* chair. Captured here by Mollino himself (who dabbled in erotic photography), the *Fenis* chair's curvature is emblematic of the slinky forms he introduced into the furniture vocabulary of the 1950s and '60s. **ZANOTTA.IT**



Hilma af Klint's *Untitled*, 1920

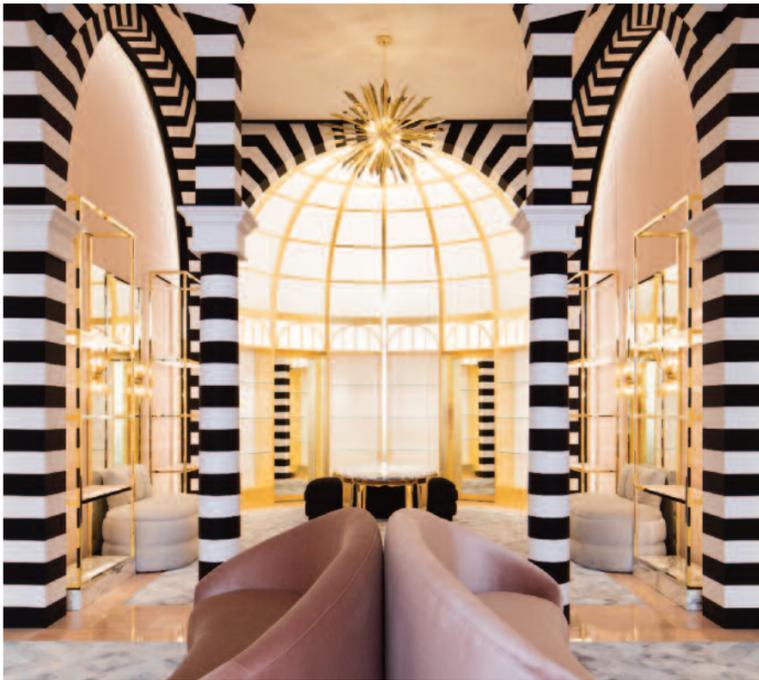
The star of "The Encyclopedic Palace," the 2013 Venice Biennale exhibition, **Hilma af Klint's** nonobjective paintings and drawings from the early 20th century reset the timeline for abstract imagery. A reclusive figure whose works did not emerge on the market until well after her death in 1944, Klint's biomorphic compositions call to mind horticultural diagrams conceived on psychedelics—and showcase a level of mysticism not found in successors like Kandinsky. This fall, the Guggenheim gives over Frank Lloyd Wright's Rotunda to the late artist's legacy. **GUGGENHEIM.ORG**

Body (and bawdy) humor connects the work of painter Emily Mae Smith and ceramicist Genesis Belanger, who will mount their first collaborative exhibition organized by Valentine Blondel at **Perrotin New York** in November. Across different mediums, both artists respond to the flattened plane of screen-based visual culture. **PERROTIN.COM**



Genesis Belanger's *Acquiesce*, 2018

PHOTO BY MAHO KUBOTA, PHOTO ANDREW JACOBS, COURTESY OF THE ARTIST AND NATHALIE KARG GALLERY



A strike of marble, a throw of fur, a sconce twisted to look like a branch: these are signature moves from interior designer **Ryan Korban's** repertoire, celebrated in all its glory in his second monograph, "Interiors," out this September from Rizzoli. With images of Korban's recent projects for Balenciaga and Alexander Wang, the new book aligns the designer with his fashion peers. We asked the designer about the new book and what we could do to make our spaces better. Read the transcript on culturedmag.com. **RIZZOLIUSA.COM**



Bamboo and Brass Floor Lamp, 2018

Aaron Aujla and Benjamin Bloomstein started making furniture for private commissions under the name **Green River Project LLC** two years ago. Since then, their New York-based business has grown exponentially through word of mouth. This October, Green River Project launches its first showroom, an East Village space where the duo plans to program dinners as well as debut their latest pieces, like this bamboo and brass floor lamp from 2018. Get the full scoop on culturedmag.com. **GREENRIVERPROJECTLLC.COM**

PHOTO BY MAHO KUBOTA, PHOTO ANDREW JACOBS, COURTESY OF THE ARTIST AND NATHALIE KARG GALLERY

Activist Agenda

Given the scope of climate catastrophe, it is clearer than ever that drinking water is a human right in dire need of protection. On September 21, **Phillips** hosts a charity auction to benefit One Drop, a humanitarian group working in Latin America to provide access to clean water. The sale includes contemporary luminaries like Camille Henrot, Anne Imhof and Nicolas Party (seen here). **PHILLIPS.COM**



Nicolas Party's *Sunset*, 2018

Pope.L.'s *Rebuilding the Monument* (chicago version/ the vitrine problem/ two of three), 2007



Facing Off

New York is enchanted with **Pope.L.** His pungent installation at the 2017 Whitney Biennial won him the Bucksbaum Award and his neon-lit sign on the High Line captured the public's imagination all summer long. The artist feeds the frenzy this fall with "One thing after another (part two)," his new show at Mitchell-Innes & Nash. The exhibition includes a series of Re-Photo collages that he describes as "figural encounters," which combine photos of body parts and appropriated print imagery. **MIANDN.COM**

© POPE.L.; COURTESY OF THE ARTIST AND FREIGHT+VOLUME

View of Sam Jablon's New York studio

Sam Jablon's paintings begin as phrases that he renders in a series of small studies, which evolve into larger and more frantic compositions. His newest poetry arrives at Freight + Volume this September, in its most triumphant iteration yet. **FREIGHTANDVOLUME.COM**



Anni Albers in her weaving studio at Black Mountain College, 1937.

Please Touch In her 1982 essay "Material As Metaphor," Anni Albers wrote: "How do we choose our specific material, our means of communication? 'Accidentally.' Something speaks to us, a sound, a touch, hardness or softness, it catches us and asks us to be formed." This October, the Tate dives into Albers's process, with a survey exhibition of more than 300 works by the artist. The show aims to capture the richness and diversity of her oeuvre—especially her modern approach to the medium of textiles. **TATE.ORG.UK**



Shattering the Mold

Born almost 20 years after English sculptor Barbara Hepworth, the late American artist **Naomi Feinberg's** abstract forms evoke the powerful compositions of the modernist icon. Like Hepworth, Feinberg was pioneer in her own right, quite literally carving a space for herself in the male-dominated mid-century art scene. On September 13, Lobel Modern gallery celebrates Feinberg's unique sensibility with a survey of her work. LOBELMODERN.COM

Naomi Feinberg sculpting in her studio in the 1960s.

4.43.29296. ©THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS; COURTESY, LOBEL MODERN

Even by his standards, **Andy Warhol** is having a big year. The Whitney's blockbuster Warhol show opens this November, and the Dia Art Foundation brings his monumental installation *Shadows* (1978–79) to the Calvin Klein store in New York before it travels upstate to Beacon. For a more intimate moment with the late Pop icon, head to the Cantor Arts Center at Stanford University, where an exhibition selected from Warhol's collection of negatives and contact sheets is on view starting September 29. Check out culturedmag.com for more on Warhol and the people who knew him best.

Andy Warhol's Contact Sheet [New Years Eve party at River Café with woman in Marie Antoinette mask, Benjamin Liu and Larissa, Michael Musto, Tama Janowitz, Paige Powell, Ron Galella], 1987



Leipzig 20. Oktober 1913

Cage-Free

Artist **Walton Ford** is always on the hunt for new stories to unpack. This fall, he hones in on the Barbary lion—a subspecies that has been immortalized throughout art history, from Roman architecture to the MGM Studios logo. Opening October 10 at Paul Kasmin's new Chelsea flagship, "Barbary" celebrates the king of the jungle and its entanglement with our collective images of power. PAULKASMINGALLERY.COM



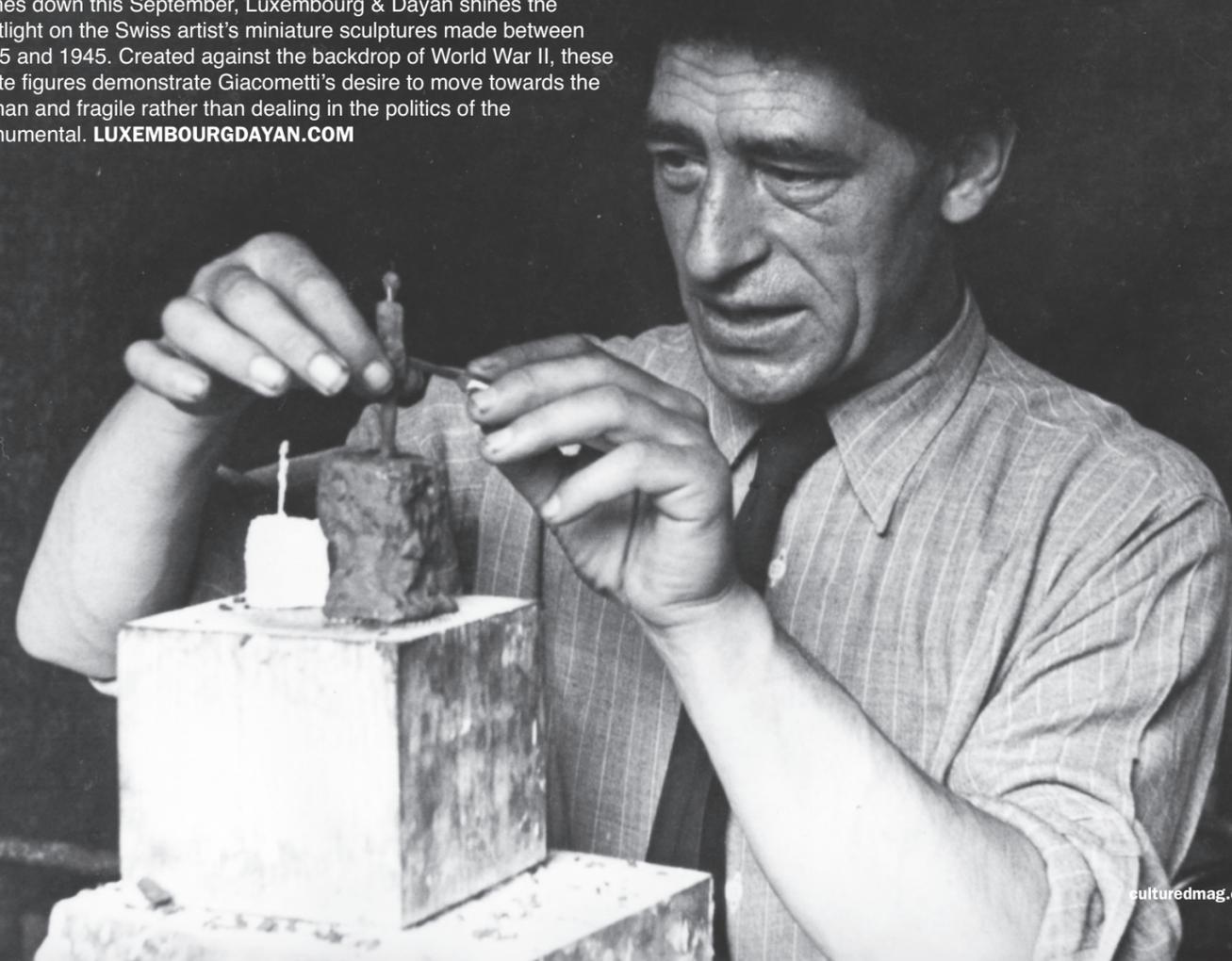
Walton Ford's *Leipzig 20 Oktober 1913*, 2018

Small and Mighty

As **Alberto Giacometti's** Guggenheim-swallowing retrospective comes down this September, Luxembourg & Dayan shines the spotlight on the Swiss artist's miniature sculptures made between 1935 and 1945. Created against the backdrop of World War II, these petite figures demonstrate Giacometti's desire to move towards the human and fragile rather than dealing in the politics of the monumental. LUXEMBOURGDAYAN.COM

Giacometti in his room at Hôtel de Rive, Geneva, October 1944.

IMAGE COURTESY OF THE ARTIST AND KASMIN; PHOTO BY ELLI LOTAR; COURTESY OF FONDATION GIACOMETTI



The provocative title of **Wolfgang Tillmans's** September exhibition at David Zwirner in New York, "How likely is it that only I am right in this matter?", is a fitting introduction to Tillman's decades-long career examining originality and truth in image-making. The artist takes on this question with an increasing political urgency, in works that address smartphone technology, darkroom techniques and activism. **DAVIDZWIRNER.COM**



Wolfgang Tillmans's *How likely is it that only I am right in this matter?*, 2018

© BUCHHOLZ, BERLIN/COLOGNE, AND MAUREEN PALEY, LONDON



Liaigre's second New York City showroom in the NoMAD district.

When **Christian Liaigre** launched his eponymous brand in the 1980s, the French interior designer joined the ranks of photographer Herb Ritts, model Christy Turlington and Anna Wintour, who collectively defined the era's upscale glamor. This fall, Liaigre ushers in a new chapter with the brand's second New York flagship, located in the up-and-coming NoMAD district. **LIAIGRE.COM**



Artist Mira Lehr in front of *Creation*, 2017

© WOLFGANG TILLMANS. COURTESY THE ARTIST AND DAVID ZWIRNER, GALLERY

Global Healing

Artist **Mira Lehr** sees female energy as a healing force that could potentially save our planet. The diversity and fragility of her local ecosystem are threads that anchor her September exhibition "Tracing the Red Thread," at the Museum of Contemporary Art North Miami. **MIRALEHR.COM**

Tara Donovan's *Untitled*, 2014



COURTESY THE ARTIST AND PACE GALLERY

Perfect Synergy

Tara Donovan's fall solo show at the Museum of Contemporary Art Denver provides the blue-chip artist a rare opportunity to look at the links between the different mediums she engages. She credits the curator Nora Burnett Abrams with shedding light on the relationship between her sculptures, immersive installations, paintings and drawings. "Abrams has created poignant juxtapositions within the exhibition that demonstrate how works in different formats and from different time periods share many of the same aesthetic concerns," Donovan says. Make the connections yourself with a visit to the show, through January 27. **MCADENVER.ORG**