

GAGOSIAN

# VOGUE

A Guide to This Spring's Best Art Shows

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*Iman Raad, Eye (Left), 2017, acrylic on raw canvas, 34 x 40 inches*

IMAN RAAD, “Tongue Tied,” at Sargent’s Daughters (March 18 to April 23, 2017)

This is the New York debut of this breakout young talent from Iran, whose brightly colored paintings and installations allow fruits, flowers, butterflies, animals, and other nonhuman subjects to get a life.

MARCEL DUCHAMP AND THE FOUNTAIN SCANDAL at the Philadelphia Museum of Art (April 1 to December 3, 2017), and a show on the same subject at Francis Naumann Fine Art, New York

(April 10 to May 26, 2017)

It’s 100 years since Duchamp upgraded the urinal from an everyday object to the high art of sculpture—by taking it out of the men’s room and putting it on a pedestal. It’s art because Duchamp said so: “Readymade.” One of the world’s most scandalous works of art, it was never actually seen. The original disappeared just before its scheduled debut at the First Exhibition of the Society of Independent Artists in 1917, but the work became famous through replicas, and has been changing the way we look at art ever since.

ANSELM KIEFER at Gagosian Gallery, West 21st Street Chelsea (Opening May 5, 2017)

Spring permeates this gallery, not only with Kiefer's seductively glorious watercolors (the first he's made in more than 30 years), but also with the show's title, "Transition From Cool to Warm." Flowers abound, and so does the female body, in full-bloom splendor. Kiefer being Kiefer, it doesn't stop there. His most recent artist books are included, along with a new series of landscape paintings—in some, you can see the artist's palette and studio through the distant trees. The show comes equipped with a major publication—Karl Ove Knausgaard wrote one of the texts.

ELIZABETH JAEGER at Jack Hanley Gallery (March 17 to April 16, 2017)

Her second solo appearance confirms Jaeger's reputation as a young sculptor to keep your eye on. Unglazed ceramic nude torsos rest on steel display stands, repetitive and precise, speaking the language of classical art in a thoroughly modern way. Seventy-five drawings (reclining nudes, nymphs, odalisques) add to the soothing affect.

RACHEL HARRISON at Greene Naftali Gallery (April 28 to June 17, 2017)

Painted sculptures, reckless and bold yet oddly discrete, reveal Harrison as an original thinker and maker, and grapple with the limits of art in an uncertain world.

JOHN BALDESSARI at Craig F. Starr Gallery (April 7 to May 20, 2017) and ED RUSCHA at Gagosian uptown (May 6 to June 30, 2017)

These two Californian artists have given us any number of unforgettable, text-based, early paintings. Baldessari's 1966–67 "Space Available," just those two words printed small in the middle of a raw canvas, makes you scratch your head and laugh. One of Ruscha's 1970's drawings informs us that HE ENJOYS THE CO. OF WOMEN, set against a verdant green background. Both artists excel at taking art with a grain of salt.

MAMMA ANDERSSON at Stephen Friedman (April 28 to May 27, 2017)

For her first show of woodcuts, Swedish artist Andersson got the idea at her island summer house off the coast of Gotland, Sweden, while watching red deer and hares play amid tall trees. Also included are three large and mysterious paintings, spinning imaginative narratives with the same red deer.

MAKING SPACE: WOMEN ARTISTS & POSTWAR ABSTRACTION at the Museum of Modern Art (April 15 to August 13, 2017)

A stunning array of about 100 works from the museum's collection (almost half of them newly acquired) by more than 50 artists, shows that MoMA is serious about making up for its previous deficiency in this area. The show includes outstanding works by Alma Thomas, Ruth Asawa, Anne Ryan, Joan Mitchell, and many others.

WILHELM SASNAL at Anton Kern (April 22 to May 20, 2017)

Anton Kern is moving uptown, to a townhouse at 16 East 55th Street, and inaugurating the space with new portraits and landscapes by the mesmerizing Polish artist Wilhelm Sasnal. His subjects include Angela Merkel, Marine Le Pen, Hillary Clinton, and Kofi Annan, interspersed with a wintry Polish sky, and rock formations in the Negev Desert.

HENRY TAYLOR, adjacent to the High Line (through March 2018)

On the side of a building on West 22nd Street, this Los Angeles artist has painted an exuberantly colorful, monumental self portrait. Larger than life, he and a friend are swimming in a Palm Springs pool, and causing High Line walkers—and any number of Chelsea apartment dwellers—

to be envious. We may be looking at him, but he definitely has his all-seeing eye on us. You can also catch Taylor's work nearby, at the current Whitney Biennial.

**IAN CHENG** at MoMA PS1 (April 9 to September 25, 2017)

This is the first museum-outing for this 32-year-old, California-born artist, who takes animation to new and mind-bending heights. Chang uses artificial intelligence and video game technology to create self-generating images that progress indeterminately.

**MICHAEL WILLIAMS** at Gladstone Gallery (March 30 to May 6, 2017)

This young innovator, who moved last year from New York to L.A., is having his first show at Gladstone. In it, he combines digitally printed images with painted ones. Williams's large-scale compositions show domestic backyards cohabiting with spaceship interiors, making the familiar look strange and the strange look familiar. His wry humor and wacky imagination keep it all moving at a fast clip.