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Galerie

5 Museum-Quality Gallery Shows to See in New York this Summer
From Mnuchin Gallery's career-spanning De Kooning show to Picasso's Women at Gagosian

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Pablo Picasso, Tête de femme, 1963. Photo: © 2019 Estate of Pablo Picasso/Artist Rights Society (ARS), New York. Photo: Patrick Goetlin. Courtesy Gagosian

Although New York's major art museums—The Met, MoMA, Guggenheim and Whitney—charge adults a \$25 admission fee, exhibitions at the city's hundreds of art galleries can be accessed free of charge. Nevertheless, it's not often that galleries meet museum standards for scholarly exhibitions with in-depth investigations into an artist's body of work and major loans from private and institutional collections to support it, but when they do it can be an enlightening experience.

Rounding up a selection of exceptional exhibitions at Upper East Side and Chelsea galleries, we take you on a timely tour of museum-quality shows that definitely deliver the goods.

Picasso's Women: Fernande to Jacqueline

Gagosian, 980 Madison Avenue
Through June 22

Billed as a tribute to art historian and Picasso scholar Sir John Richardson, this remarkable selection of paintings and sculptures by the commanding Spanish painter focuses on the many inspiring women in Picasso's audacious life. Making his wives and lovers the muses in his

evolving painting styles, Picasso painted his Bateau-Lavoir passion Fernande Olivier as a robust pink nude in his Rose Period mode and his first wife, the Russian ballet dancer Olga Khokhlova, in a neoclassical manner and later as a frightening character raging with jealousy when she found out about his affair with Marie-Thérèse Walter, whom he portrays most amorously in a surreal way.

The French photographer Dora Maar also gets the surreal treatment, when physically merged with Walter in a couple of eccentric canvases and with Isabel Rawsthorne, an artist and model who was Alberto Giacometti's Parisian lover and later Francis Bacon's London bar mate and muse, in a fantastic 1940 painting, where the shifting facial features anticipate Bacon's technique of monstrously distorting his subject's looks. More tenderly, Françoise Gilot is portrayed as an abstracted figure merging with a flower in a grisaille canvas and as a pregnant nude in a bronze sculpture, while his last wife—Jacqueline Roque, whom he met in a Vallauris pottery shop when she was 26 years old and he was 72—is best captured in a black-and-blue painting of a two-faced fractured bust, which oddly reveals facets of all of the women Picasso painted and loved.