

Nina Katchadourian

artnet® news

Editors' Picks: 16 Events for Your Art Calendar
This Week, From David Hammons at the Drawing
Center to Duke Riley on the Great Molasses Flood

From new museum shows to virtual discussions, we have you
covered.

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David Hammons, *Pray for America* (1974). Courtesy of the Museum of Modern Art, New York and the Studio Museum Harlem. Gift of the Hudgins Family in honor of David Rockefeller on his 100th birthday, 2015.

Each week, we search for the most exciting and thought-provoking shows, screenings, and events. In light of the global health crisis, we are currently highlighting events and digitally, as well as in-person exhibitions open in the New York area. See our picks from around the world below. (Times are all EST unless otherwise noted.)

Launching Monday, February 1



Courtesy of Paradise Palase and Jen Shepard

1. Launch of apparel editions + art under \$800 at Paradise Palase, Brooklyn

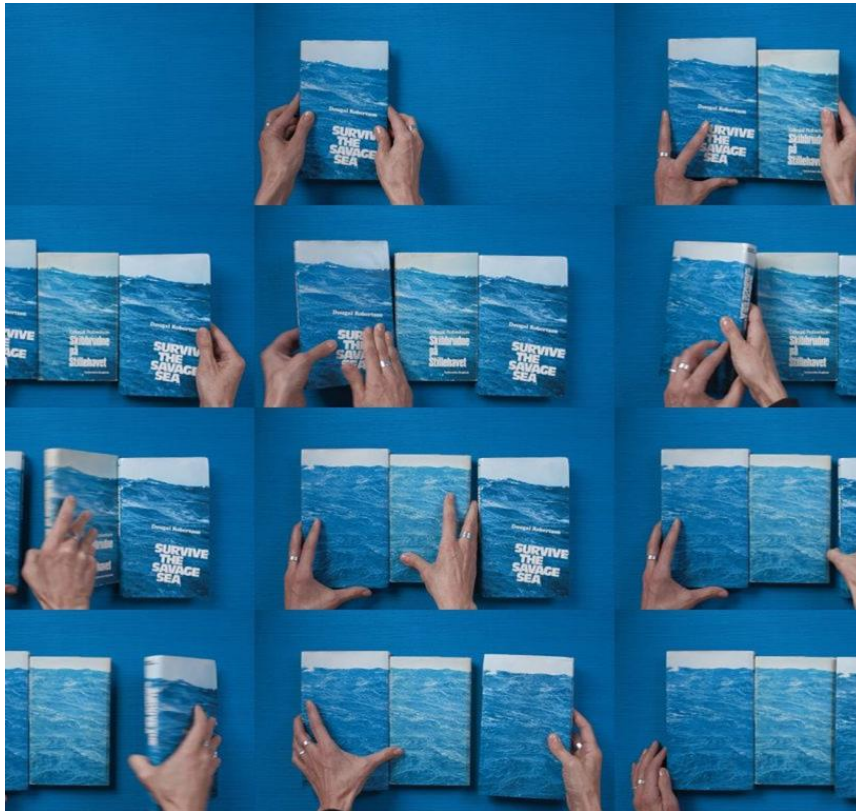
Paradise Palase is doubling down on it's efforts to highlight affordable art by launching a new platform, apparel editions, where they are pairing limited-edition artist-designed t-shirts with artworks by Paul Anagnostopoulos, Emily Oliveira, Mitchell Reece, and Jen Shepard. All works are available for under \$800 and are an excellent way to collect and support fabulous young artists.

Price: Free

Time: Ongoing

—Neha Jambhekar

Tuesday, February 2



Nina Katchadourian, composite of stills from *Orientation Video* (2020). Photo courtesy of Catharine Clark Gallery.

**2. “2020–21 Fine Arts Visiting Artists Lecture Series: Nina Katchadourian”
at Pratt Institute, New York**

Curator and cultural anthropologist Niama Safia Sandy moderates this talk with visiting artist Nina Katchadourian about her varied career, from taking faux Old Master portraits in airplanes bathrooms, to a failed presidential campaign graveyard, to an audio guide on dust for the Museum of Modern Art in New York.

Price: Free with registration

Time: 7 p.m.–8 p.m.

—Tanner West

Tuesday, February 2–Saturday, March 20



Eric Standley, *Omnia* (detail). Photo courtesy of Dinner Gallery, New York.

3. **“Eric Standley: Songs for the Living”** at Dinner Gallery, New York

The former VICTORI + MO gallery presents a selection of Eric Standley’s stunning laser cut-paper sculptures. These labor-intensive works, with their ornate geometric designs, recall the intricate detail of carvings found in Gothic cathedrals.

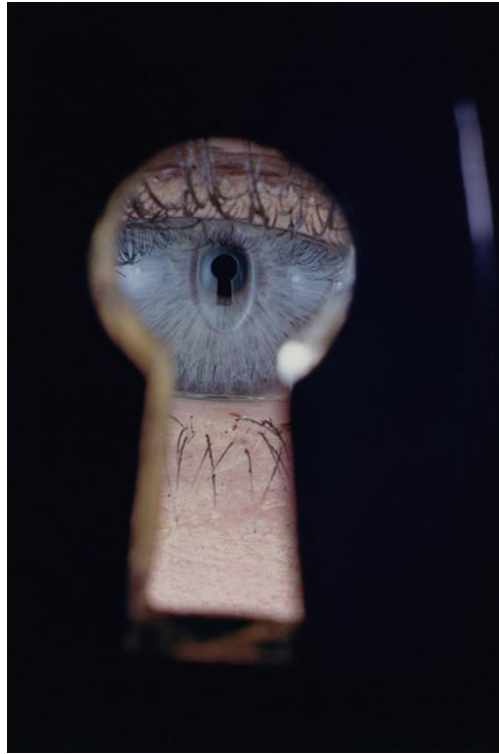
Location: Dinner Gallery, 242 West 22nd Street, New York

Price: Free

Time: By appointment

—Sarah Cascone

Wednesday, February 3



Irving Penn, *Eye In Keyhole, New York* (1953). Photo courtesy of Pace, New York.

4. **“On Radical Modernism, ‘Photographism,’ and Irving Penn”** at Pace,
New York

On the occasion of Pace’s current solo show “Irving Penn: Photographism” (on view through February 18) the gallery brings together three heavy hitters: Grace Coddington, of *Vogue* fame; Jefferson Hack, of Dazed Media; and critic and newly minted Gagosian director Antwaun Sargent. They will discuss the artist’s career and legacy in a Zoom panel moderated by gallery curatorial director Mark Beasley.

Price: Free with RSVP

Time: 1 p.m.

—Sarah Cascone

Wednesday, February 3, and Thursday, February 4



Galerie Chenel at Masterpiece London 2019. Ben Fisher Photography, courtesy of Masterpiece London.

5. “**Masterpiece Symposium** | Journeys through the Material World” at Masterpiece London

Masterpiece London is launching its digital program for 2021 with a series of discussions surrounding the different materials that are used to create artworks. On Wednesday, a panel of leading curators and scholars will discuss “The Stories of Materials,” from mythological narratives to historical trade. On Thursday, experts will discuss “Materials in the Museum,” including methods of display and interpretation for materials from metal to glass.

Price: Free with registration

Time: 5 p.m.–6:30 p.m. GMT (12 p.m.–1:30 p.m. ET)

—*Naomi Rea*

Thursday, February 4



Duke Riley “scrimshaw” sculptures made from discarded plastic. Photo courtesy of Praise Shadows Art Gallery, Boston.

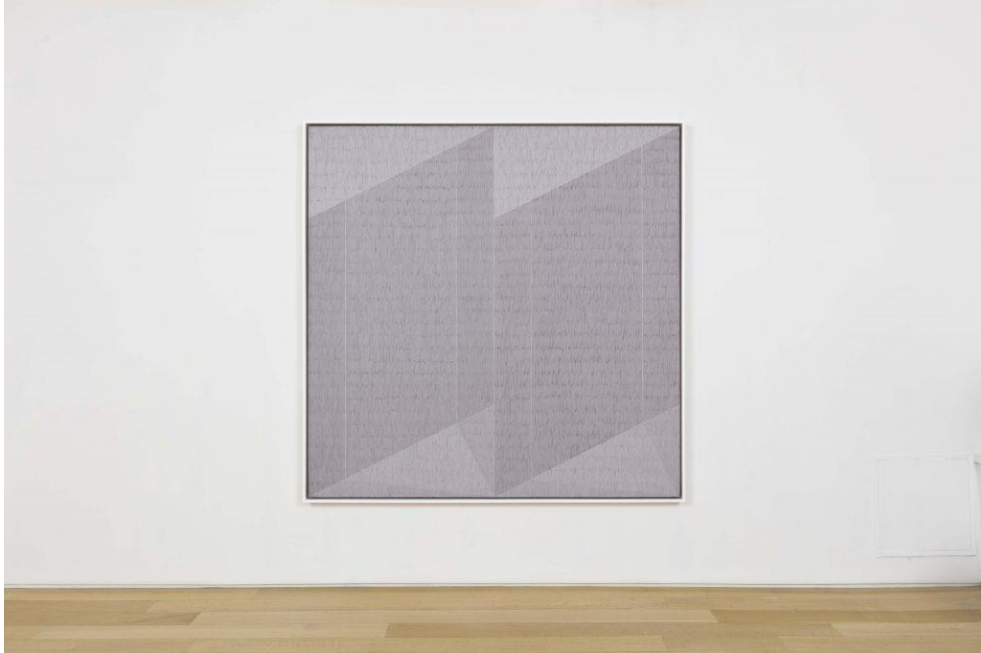
6. **“Artist’s Talk: Duke Riley with Curator Jen Mergel” at Praise Shadows Art Gallery, Boston**

Timed to the opening of the artist’s first solo show in his hometown of Boston—**“Lovers, Muggers, and Thieves,”** on view through March 7—Duke Riley will give a Zoom talk with curator Jen Mergel about the exhibition, which features “scrimshaw” sculptures made with discarded plastic and a mosaic depicting the Great Molasses Flood, the 1919 disaster that saw a literal wave of 2.3 million gallons of scalding hot molasses that killed 21 Bostonians.

Price: Free with registration

Time: 7 p.m.

—*Sarah Cascone*



Installation view, "Tworok: Towards Nirvana/Works from the 70s" Jack Tworok, Q3-72 #5 (1972). Photo courtesy of Van Doren Waxter, ©2021 Estate of Jack Tworok/Artists Rights Society (ARS), New York.

7. **"Jason Andrew and Dorsey Waxter in Conversation"** at Van Doren Waxter, New York

Right now at Van Doren Waxter's stately Upper East Side gallery, a historical exhibition of Jack Tworok's geometric compositions is on view in "Tworok: Towards Nirvana / Works from the 70s." The Polish artist is considered among the first generation of Abstract Expressionists, though his work is best known in its later iterations, when he turned from gestural abstraction toward rigid geometric compositions informed in large part by the Fibonacci sequence of numbers. On the occasion of the show, which runs through March 20, Jason Andrew, of the late artist's estate, and the gallery's Dorsey Waxter will discuss Tworok's painting practice, and his quest for ultimate artistic expression.

Price: Free

Time: 4 p.m. on Instagram live [@vandorenwaxter](#)

—*Caroline Goldstein*



Studio K.O.S. and Wexler Gallery. Image courtesy Studio K.O.S.

8. “Art, Community, Accountability & Agape Love in a Post-Trump Administration,” at School of Visual Arts, New York

MFA art practice faculty and Kids of Survival member Angel Abreu will moderate a virtual talk between Ken Tan, Jeannine A. Cook, and fellow K.O.S. member and BFA Fine Arts faculty member Robert Branch about the way forward—with a focus on community and the role artists play in healing social unrest—in order to move toward a more constructive, peaceful world as we recover from the previous administration.

Price: Free with registration

Time: 6 p.m.–7:30 p.m.

—*Eileen Kinsella*



Joan Jonas, *Vertical Roll* (1972). Still courtesy of Joan Jonas/Artist Rights Society (ARS), New York/Gladstone Gallery, New York and Brussels.

9. “Viewfinder Virtual Screening Series: Joan Jonas and the Inner Worlds of Video” at the Smithsonian American Art Museum, Washington, DC

Following a virtual screening of Joan Jonas’s *Left Side Right Side* (1972) and *Vertical Roll* (1972), curators Saisha Grayson of the Smithsonian American Art Museum and Charlotte Ickes of the National Portrait Gallery in Washington, DC, will talk about the artist’s career and her use of the video camera to suggest internal space. The talk is part of the “Viewfinder: Women’s Film and Video from the Smithsonian” virtual film screening and conversation series from the Smithsonian American Women’s History Initiative, Because of Her Story.

Price: Free with registration

Time: 5:30 p.m.

—*Nan Stewart*

Thursday, February 4–Sunday, May 9



Curran Hatleberg, *Lost Coast (8)*, 2014. Photo ©Curran Hatleberg, courtesy of the International Center of Photography, New York.

10. **“But Still, It Turns: Recent Photography from the World”** at the **International Center of Photography**, New York

ICP has brought together projects by nine contemporary photographers for this group show curated by Paul Graham. Those include Kristine Potter’s *Manifest*, photos taken in Colorado that speak to the archetype of the American cowboy and reconsiders traditions of Western landscape photography; and Curran Hatleberg’s *Lost Coast*, an intimate, episodic portrait of the community in Eureka, California. “This photography is ‘post documentary,’” said Graham. “The work... grapples directly with the world around—nothing staged, constructed, or dramatized. The show contains a principled refusal of photography that only pursues ‘prize-winning moments.’”

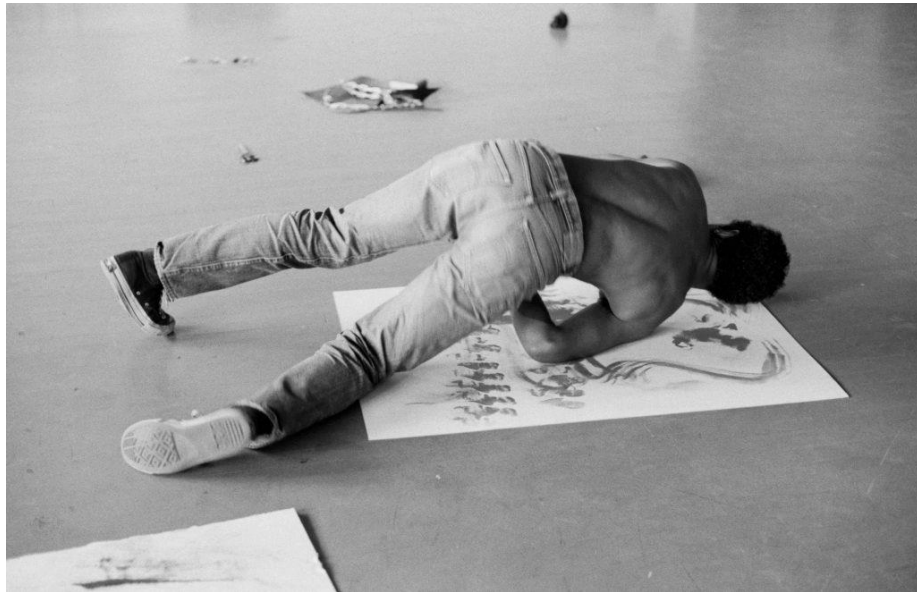
Location: International Center of Photography, 79 Essex Street, New York

Price: General admission \$16

Time: Thursday–Sunday, 11 a.m.–7 p.m.

—Sarah Cascone

Friday, February 5
Friday, February 5–Sunday, May 23



David Hammons inside the Slauson Avenue Studio creating a body print in Los Angeles, 1974. Photo by Bruce W. Talamon, courtesy of the artist.

12. “David Hammons: Body Prints, 1968–1979” at the Drawing Center, New York

In the first museum show spotlighting the important early works on paper of David Hammons, the Drawing Center brings together 32 works, including monoprints, collages, and two sculpture objects. His unconventional large-scale body prints, such as *Pray for America* (1974)—performance-based works that transformed the body into an art-making tool—introduce the major themes that have been throughlines in the artists’s fifty-year career.

Location: The Drawing Center, 35 Wooster Street

Price: Free

Time: Wednesday–Sunday, 12 p.m.–6 p.m.

—*Sarah Cascone*

Through Saturday, February 6



Mie Yim: Psychotropic Dance, Installation View Courtesy of Olympia

13. “Mie Yim: Psychotropic Dance” at Olympia, New York

Make sure to check out Korean artist Mie Yim’s first solo show at Olympia before it closes this week. The artist was forced to reconsider her practice and the surface size of her work upon the closure of her studio at the start of the pandemic. The results are these trippy works on paper, full of vibrant colors and organic shapes that never quite make it clear what they are but seem somehow familiar.

Location: Olympia, 41 Orchard Street, New York

Price: Free

Time: Thursday–Sunday, 11 p.m.–6 p.m.

—*Neha Jambhekar*

Through Saturday, February 20



Installation view of “Iman Raad: At The Earliest Ending of Winter” at Sargent’s Daughter.
Image courtesy the artist and Sargent’s Daughters.

14. “Iman Raad: At the Earliest Ending of Winter” at Sargent’s Daughters, New York

This eye-catching, just-opened show marks the Iranian-born, US-based artist Iman Raad’s second solo show with the gallery, featuring large-scale canvas and reverse glass paintings. The title is taken from a Wallace Stevens poem, *Not Ideas About The Thing But The Thing Itself*. Raad’s work explores the landscape of the self in domestic scenes marked by vibrant hues and unusual placements of birds and other objects—the feathered friends dive into teacups or hold the edges of knives in their talons. This work “references this in-between moment where time and feeling meet in an extended pause, and a possible new knowledge of reality,” according to a statement from the gallery.

Location: Sargent’s Daughters, 179 East Broadway, New York

Price: Free

Time: Tuesday–Saturday, 12 p.m.–6 p.m.

—Eileen Kinsella

Through Saturday, February 27

Through Friday, March 12



Kate Pincus-Whitney, *Feast in the Neon Jungle: Last Picnic in Providence*,
2020 Courtesy of Fredericks & Freiser

16. “Kate Pincus-Whitney: Feast in the Neon Jungle” at Fredericks & Freiser, New York

Fredericks & Freiser presents a solo show of Los Angeles-based artist, Kate Pincus-Whitney. The works are “maximalist” still lifes of elaborately set up dinner parties or picnics, where one can imagine a large group of friends gathered for a celebration. She populates the canvas with “things,” filling the entire surface with objects such as food, drinks, flowers, and dishes, that we are all familiar with as a way to comment on consumption. Instead of making the works look busy, this has the effect of making them look like ornately decorated objets d’art, paintings that you can stare at for a long time to keep finding hidden things that you didn’t see before.

Location: Fredericks & Freiser, 536 West 24th Street, New York

Price: Free

Time: Tuesday–Saturday, 10 a.m.–6 p.m.

—*Neha Jambhekar*

<https://news.artnet.com/art-world/editors-picks-february-1-2021-1939150>