

TIME OUT LOVES

Our top picks for
May 10–23



RACHEL HARRISON

Meta-commentary on sculpture's place in art combines with Harrison's signature attitudinal approach to assemblage in this roundup of the artist's latest work. → Greene Naftali, 508 W 26th St (212-463-7770, greeneaftaligallery.com). Through June 17.

"MIDTOWN"

Lever House, and its spirit of midcentury optimism, provide the backdrop for this group exhibition of contemporary artworks that challenge the boundary between art and design.

→ Lever House, 390 Park Ave, second floor. Through June 9.

NAGY/LIBBY/LE VA

Barry Le Va, Peter Nagy and Anne Libby, respectively, represent three generations of artists who share a propensity for using diagrams or diagramlike forms in their work.

→ Magenta Plains, 94 Allen St (917-388-246, magentaplains.com). Through June 23.

JESS FULLER

The Maine native turned Brooklyn artist presents recent examples of her painted and sewn canvas compositions, which use clothing to evoke body parts.

→ Canada, 333 Broome St (212-925-4631, canadanewyork.com). Through June 11.

TO DO

The best art exhibits May 10–23

"Carol Rama: Antibodies"

Remarkably, Rama, a self-taught Italian artist, lived to the ripe old age of 103, and the energy that sustained her for so long is evident in the aggressively erotic drawings that were her métier. Much of her long career was spent in obscurity, though in the last decade of her life she received major recognition in the form of museum shows and a Golden Lion award for lifetime achievement at the 2003 Venice Biennale. This is her first major survey in the United States. → New Museum of Contemporary Art, 235 Bowery (212-219-1222, newmuseum.org). Through Sept 10.

Verne Dawson, "TINNITUS"

The rudimentary and the sophisticated, the prelapsarian and the futuristic, often collide in Dawson's primitivistic landscapes turned parables. This show presents his newest work. → Gavin Brown's Enterprise, 291 Grand St (646-918-7019, gavinbrown.biz). Through June 24.

"Doug Wheeler: PSAD Synthetic Desert III, 1971"

The California Light and Space artist finally realizes a project first conceived in 1971: an installation of lighting and sound-absorbent material meant to simulate the experience of being alone in the desert.

→ Solomon R. Guggenheim Museum, 1071 Fifth Ave (212-423-3500, guggenheim.org). Through Aug 2.

Mark Flood, "Google Murder-Suicide"

Google is like the Force: It

surrounds us and penetrates us; it binds the galaxy together. Good thing or bad? Houston bad-boy artist Flood has some thoughts on the matter.

→ Maccarone New York, 630 Greenwich St (212-431-4977, maccarone.net). Through July 28.

"Florine Stettheimer: Painting Poetry"

Born into wealth, Stettheimer (1871–1944) was a supporter and promoter of a circle of New York avant-garde artists during the 1910s and '20s, but she was also an artist in her own right. This show presents 50 examples of her work, including her forays into set design.

→ The Jewish Museum, 1109 Fifth Ave (212-423-3200, thejewishmuseum.org). Through Sept 24.

"Georgia O'Keeffe: Living Modern"

The Brooklyn Museum's look at O'Keeffe, the artist famed for painting desert landscapes and barely disguised vaginas (which she vociferously denied doing), takes a different tack by examining the artist's carefully constructed image as a thoroughly modern, independent woman and style icon. The show presents components that played a part in crafting her persona, such as artworks, photographs and examples of her wardrobe.

→ Brooklyn Museum, 200 Eastern Pkwy, Brooklyn (718-638-5000, brooklynmuseum.org). Through July 23.

Anish Kapoor, *Descension*

The renowned British sculptor creates an ink-colored water

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feature for Brooklyn Bridge Park that is dramatically set against the Manhattan skyline: a furious whirlpool filled with water that's been dyed to suggest a black hole as it churns around a void in the center of the piece.

→ Brooklyn Bridge Park, Pier 1, Furman St at Doughty St, Brooklyn (publicartfund.org). Through Sept 10.

"Louise Lawler: WHY PICTURES NOW"

Associated with the Pictures Generation, Lawler was also one of the authors of Institutional Critique, a Conceptualist genre that made museums and other constituents of the art establishment the subject of a deconstructive inquiry.

In Lawler's case, that entailed photos of other artists' works hanging in museums, storage rooms and the homes of collectors, showing how they lived as commodities and decor.

→ Museum of Modern Art (MoMA), 11 W 53rd St (212-708-9400, moma.org). Through July 30.

"Paul McCarthy and Mike Kelley: Heidi, Midlife Crisis Trauma Center and Negative Media-Engram Abreaction Zone"

As masters of Left Coast abjection, McCarthy and Kelley were evenly matched aesthetically, so it's no wonder they collaborated on several projects. This 1992 effort represents the first time they worked together, and in it, they treat viewers to a perverse interpretation of *Heidi*, the classic children's story about a Swiss girl living in the Alps with her sweet, kindly old grandfather—who's depicted as anything but in this installation combining video and sculpture.

→ Jeffery Deitch, 76 Grand St (212-343-7300, deitch.com). Through June 30.

Joyce Pensato, "Make My Day"

You'd be forgiven for feeling you were being watched by this series of six canvases featuring

