



## ART &amp; DESIGN

# Museum & Gallery Listings for June 27-July 3

JUNE 26, 2014

*Museums and galleries are in Manhattan unless otherwise noted. Full reviews of recent art shows: [nytimes.com/art](http://nytimes.com/art). A searchable guide to these and many other art shows is at [nytimes.com/events](http://nytimes.com/events).*

★ **American Folk Art Museum: ‘Self-Taught Genius: Treasures From the American Folk Art Museum’** (through Aug. 17) This exhibition is not only an enthralling display of about 100 works from the museum’s permanent collection; it’s also an intellectually provocative effort to rethink the nature of artistic creativity. There are paintings and drawings, quilts, ceramics, handmade books, pieces of elaborately decorated furniture, duck decoys and weather vanes dating from the mid-18th to the early-21st centuries, all produced by people from many different walks of life who had no formal training in art. The inspirationally democratic message is that potential for creative genius is wired into the consciousness of everyone. 2 Lincoln Square, Columbus Avenue at 66th Street, 212-595-9533, [folkartmuseum.org](http://folkartmuseum.org). (Ken Johnson)

★ **Brooklyn Museum: ‘Ai Weiwei: According to What?’** (through Aug. 10) On the last stop of its tour, the 2012 survey of the courageous Chinese artist-activist Ai Weiwei is much improved by the addition of two new installation pieces, both of which prove that Mr. Ai is nothing without China and that the ready-made that serves him best is life itself. A completely memorable show. 200 Eastern Parkway, at Prospect Park, 718-638-5000, [brooklynmuseum.org](http://brooklynmuseum.org). (Roberta Smith)

**Brooklyn Museum: ‘Chicago in L.A.: Judy Chicago’s Early Work 1963-74’** (through Sept. 28) Love it or hate it, Judy Chicago’s “The Dinner Party” remains a great, enduringly provocative monument of feminist art. This exhibition tells the story of Ms. Chicago’s pre-“Dinner Party” career in Los Angeles, a period during which she evolved from an ambitious graduate student into a full-fledged feminist visionary. There are Minimalist sculptures at the start; glossy Finish Fetish paintings midway through; and, at the end, trippy paintings and drawings in which flowers, butterflies and female genitalia serve as metaphors of political and

transcendental transformation. 200 Eastern Parkway, at Prospect Park, 718-638-5000, brooklynmuseum.org. (Johnson)

**Brooklyn Museum: ‘Divine Felines: Cats of Ancient Egypt’** (through December) If your dream of heaven is eternity spent with the pets you love, this show is for you. All of its 30 objects, sifted from the museum’s renowned Egyptian collection, are of cats, big and little, feral and tame, celestial and not. Whether cast in bronze or carved in stone, their forms and personalities were meant to outlast time, and so they have. 200 Eastern Parkway, at Prospect Park, 718-638-5000, brooklynmuseum.org. (Holland Cotter)

★ **Brooklyn Museum: ‘Witness: Art and Civil Rights in the Sixties’** (through July 13) This imaginatively chosen show lays to rest the idea that photography was the only memorable art the civil rights era produced. Most of what’s here is painting, sculpture and collage. The roster is racially and ethnically mixed, the artists varied in degrees of familiarity. Some, like Jacob Lawrence, Frank Stella and Norman Rockwell, are well known. Others — like Cleveland Bellow, LeRoy Clarke, Virginia Jaramillo and John T. Riddle Jr. — are rare visitors to our major museums. The show gets the balance of history right in other ways too, by letting it be confused and confusing, a thing of loose strands and hard questions still looking for answers. 200 Eastern Parkway, at Prospect Park, 718-638-5000, brooklynmuseum.org. (Cotter)

★ **The Frick Collection: ‘The Poetry of Parmigianino’s Schiava Turca’** (through July 20) The museum’s third collaboration with the Foundation for Italian Art and Culture, this small exhibition is the first appearance of Parmigianino’s “Schiava Turca” in this country. It follows other loans of Renaissance portraits of enigmatic women: Raphael’s “La Fornarina” (from the Galleria Nazionale d’Arte Antica in Rome) and Parmigianino’s “Antea” (from the Museo di Capodimonte in Naples). The painting’s title, which translates as “Turkish Slave,” is a misnomer; scholars suggest that the subject, a woman with twinkling hazel eyes and a mischievous half-smile, is more likely an Italian noblewoman with some literary connections. Whoever she is, she radiates confidence and intellectual poise. 1 East 70th Street, Manhattan, 212-288-0700, frick.org. (Karen Rosenberg)

**Guggenheim Museum: ‘Italian Futurism, 1909-1944: Reconstructing the Universe’** (through Sept. 1) This epic, beautifully designed exhibition may be one of the more thorough examinations of modernism’s most obnoxious and conflicted art movement that you are likely to see. Awash in the manifestoes that its members regularly fired off, it follows Futurism through to its end with the death of its founder, Filippo Tommaso Marinetti, in 1944. It covers the Futurist obsessions

with speed, war, machines and, finally, flight and the aerial views it made possible. And the show highlights relatively unknown figures like the delightful Fortunato Depero and Benedetta Cappa, Marinetti's wife. 1071 Fifth Avenue, at 89th Street, 212-423-3500, guggenheim.org. (Smith)

**Guggenheim Museum: 'Under the Same Sun: Art From Latin America Today'** (through Oct. 1) Installed on two levels in odd-size annex galleries, the second exhibition in the Guggenheim's three-part UBS MAP Global Art Initiative is frustratingly small but still substantial, beginning with a few conceptual pieces from the 1970s and coming up to the present. Formalist luxe, popular in New York right now, is banished in favor of material astringency and acute ideas, a sense of art plugged into life and history, art to think with. 1071 Fifth Avenue, at 89th Street, 212-423-3500, guggenheim.org. (Cotter)

**Jewish Museum: 'Mel Bochner: Strong Language'** (through Sept. 21) Words have been the subjects and primary constituents of the enigmatic, acerbically provocative paintings Mel Bochner has been producing over the past 12 years. This elegantly produced exhibition gives them their due and traces their roots back to text-based works Mr. Bochner created in the '60s and early '70s, when he was one of New York's pre-eminent conceptual artists. 1109 Fifth Avenue, at 92nd Street, 212-423-3200, thejewishmuseum.org. (Johnson)

★ **Metropolitan Museum of Art: 'Charles James: Beyond Fashion'** (through Aug. 10) One of the Costume Institute's most ravishing exhibitions argues for this American fashion designer as a great modern artist — a sculptor-architect with a keen but discreet appreciation of women and their bodies. Aided by the latest digital wizardry, the insuperably forward-looking garments, especially the ball gowns, do most of the talking. Their innovations in shape, draping, seam placement, texture and color coalesce into breathtakingly gorgeous couture and an important show. 212-535-7710, metmuseum.org. (Smith)

★ **Metropolitan Museum of Art: 'The Flowering of Edo Period Painting: Japanese Masterworks from the Feinberg Collection'** (through Sept. 7) This museum's Japanese galleries have been pulling crowds with a recent series of theme-based exhibitions. It now takes on a different challenge: How to present a cogent narrative within the parameters of a private collection. Given the material, it would have been hard to go wrong. What a collection this is. And what histories, new and old, it holds. Gleaming gold landscape screens, painted fans, painted views into urban brothels: The show is a magnetic beauty. 212-535-7710, metmuseum.org. (Cotter)

★ **Metropolitan Museum of Art: 'Goya and the Altamira Family'**