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Autumn Ideas On the Walls

An Annotated Guide to the Season's Most Anticipated Gallery Exhibitions

By **SAMEER REDDY**

Each fall, the city's art scene restarts its engines with a bevy of blockbuster shows. September saw a slew of high-profile openings, including Matthew Barney at Barbara Gladstone and Richard Serra at Gagosian, and forthcoming shows offer a likewise impressive slate of artists. Presenting well-known names could be seen as a shrewd recessionary programming strategy for traffic and sales, but the pay-off for art enthusiasts is the opportunity to see the kind of world-class exhibitions that bolster New York's reputation as the epicenter of the art world. Here are five new exhibits that span a variety of mediums and are well worth investigating.



Nan Goldin/Matthew Marks Gallery

Nan Goldin's 'Swan Like Embrace.'

Nan Goldin: Scopophilia

Matthew Marks Gallery

522 W. 22nd St., (212) 243-1650

Oct. 29-Dec. 23

Nan Goldin's documentation of her own life and those of her friends has long pursued intimacy at all costs, in the process inaugurating a confessional genre of photography that has influenced a generation of artists. For her eighth solo show at Matthew Marks, Ms. Goldin will stage a 25-minute installation of slides, commissioned by the Louvre Museum in 2010, which

offers a new perspective on the voyeuristic nature of art-viewing. She was allowed unusual access to shoot within the museum, and has selected more than 400 photographs, juxtaposing details of iconic works by artists such as Delacroix and Ingres with selections from her archive featuring a cast of characters, including family and friends, familiar to fans of her work. A soundtrack with narration provided by the artist accompanies the slides.

The artist says: "There is a formal play between photos of my friends and the paintings and sculptures, but they also deal with mythology. The piece is based on finding some aspect of the mythological characters in the varying nature of my friends so they become ... an updated version of the myth."



Salon 94, New York

Marilyn Minter's 'Mercury'

Marilyn Minter

Salon 94 Bowery

243 Bowery, (212) 979-0001

Oct. 28-Dec. 4

After 30 years of exhibiting her work, Ms. Minter's inclusion in the 2006 Whitney Biennial catapulted her to the top of the art world—a testament to the unpredictable nature of any artist's career path. For her third show at Salon 94, set in the gallery's Bowery location, she presents five large-scale paintings based on composites crafted from negative scans of her photographs. The central work is "Mercury" (2011), a 10 foot-tall painting depicting a baby behind a plate of glass, smeared with silver pigment. Ms. Minter further explores the motif of babies bathing in silver with "Play Pen" (2011), a video projected on a first-floor gallery wall.

The artist says: "[The babies] represent a blank slate for the human condition—a beginning, and the clearest articulation of the 'human condition,' unaltered. With adult models you've a lot more control, but the babies were doing things on their own that I would never have even thought of. I just let them loose and shot them playing."



David Zwirner, New York and Zeno X Gallery, Antwerp

Michaël Borremans's 'The Devil's Dress'

Michaël Borremans: The Devil's Dress

David Zwirner

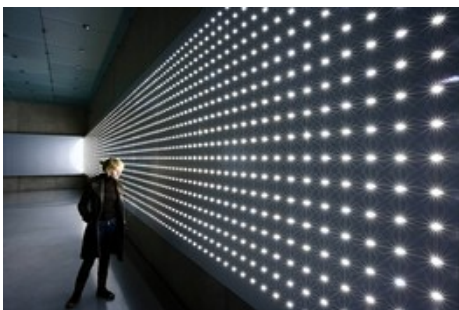
525 W. 19th St., (212) 727-2070

Nov. 4-Dec. 17

When it comes to commanding technique, Mr. Borremans elicits comparisons to the Old Masters. But his paintings, though often appearing to follow a conventional portraiture route, aren't intended to celebrate individuals as much as represent archetypes. For his fourth solo show at Zwirner, the Belgian plans to exhibit a series of paintings, many of which

feature subjects clothed in distinctive costumes, such as the show's titular work, from this year, in which a man lies on the floor, encased in a bright red sculptural form. Mr. Borremans's work appeals to both traditionalists and iconoclasts.

The artist says: "I never work around a central theme or concept. I start with realism, then try to twist it and to question it ... to create an interesting contemporary painting but still have a dialogue with the history of painting."



Carsten Höller: Experience

New Museum

235 Bowery, (212) 219-1222

Oct. 26-Jan. 15

For his first New York survey of works, Belgian artist Carsten Höller stocks the New Museum with his characteristic brand of aestheticized mind games, organizing a multifloor experience

that plays on the senses to investigate modes of perception. Take his "Psycho Tank" (1999), in which visitors float inside a sensory-deprivation tank, or "Light Room" (2008), which employs panels of programmed flashing lights to engineer the sensation that the space around the viewer is rotating. Mr. Höller's scientific background—he holds a doctorate in agricultural entomology—informs his process, translating into art experiences that double as forms of social experiment.

The artist says: "It can indeed be seen as a laboratory, but since self-experimentation will be the aim, the results will be as varied as the minds, experiences, characters, etc. of the visitors/experimenters."



Mary Boone Gallery, New York

Jim Isermann's 'Untitled (Drop Ceiling) (0311),'

Jim Isermann

Mary Boone Gallery

541 W. 24th St., (212) 752-2929

Oct. 29-Dec. 17

Visitors to Jim Isermann's first show at Mary Boone Gallery will be forgiven if they don't immediately recognize the artwork: obfuscating the distinctions between architecture, art and design is part of Mr. Isermann's creative motivation. He plans to alter Boone's atrium space by installing a textured drop ceiling constructed from hundreds of translucent styrene panels. The transformative effect will best be perceived by those familiar with the gallery's dramatic architecture, which will be shrunk down to a more modest scale, its grand wooden trusses rendered temporarily invisible except for small glimpses around the edges of the panels.

The artist says: "In a public space, [my work] is not always immediately recognizable as art. In an art context the works' self-conscious conceptual core is unavoidable and the work hopefully resonates with the architecture and expectations of the gallery."

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