

FALL PREVIEW

AUGUST 31-SEPTEMBER 7, 2009

SPECIAL
DOUBLE
ISSUE

NEW YORK

The
Swinging
Season
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&
More

► Can the Yankees hoof it all the way?

► Penélope Cruz: *Uno, dos, tres... ¡Viva!*

► Michael Bloomberg and Bill Thompson: It takes two to tango (right?)

► Daniel Craig's Broadway boogie; Blake steps Lively to an indie beat

► Tina Fey and Jerry Seinfeld: TV with a meta twist

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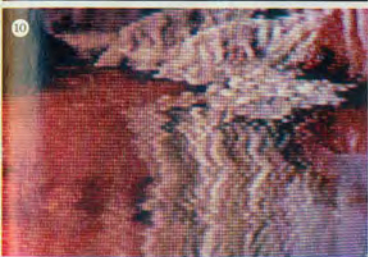
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8 Janine Antoni: Up Against Luring Augustine; Sept. 12–Oct. 24. This MacArthur winner returns with a video of herself hanging by ropes, spiderlike, in her daughter's room—and with a copper device in the form of a gargoyle that allows a woman to urinate standing up. As Antoni puts it, “The body becomes a funnel through which the world has been poured.” I’ll say.

9 Sarah Anne Johnson: House on Fire. Julie Saul Gallery, Sept. 17–Nov. 14. For her third solo show, Johnson combines photography, sculpture, and painting to tell the story of her grandmother's medical mistreatment. Dark scenarios, enacted by small figures, unfold in an elaborate dollhouse. Uncanny, touching, and formally inventive.

10 Tauba Auerbach: Here and Now/and Nowhere. Deitch

Projects; September 3–Oct. 17. A super-promising artist who uses sign-painting techniques, math, mysticism, and philosophy to “explore the impossible ... to violate itself, or crumple it, or double it back on itself.” It’s retinally exciting, logical, and cerebral all at once.

11 Paul Chan: Sade for Sade's Sake. Greene Naftali; Oct. 22–Dec. 5. Chan's five-hour-plus looped video of shadowy figures engaging in religious rituals and mayhem, experiencing natural disasters, and having sex is a visual ballad, putting all Chan's interests in one darkly sexual, psychologically challenging basket.

12 Justine Kurland Mitchell-Innes & Nash; Oct. 15–Nov. 14. This photographer's exploration of fictive utopias and the dreams of the itinerant gives

us pictures of empty freight trains rolling through mountain landscapes, hobo musicians, and wizened prospectors still looking to strike it rich. A perfect photographic chaser to the Met's Robert Frank show.

13 Peter Fischli & David Weiss: *Matthaeu Marks;* Oct. 30–Jan. 16. I think of this extraordinary Swiss team as “Shamans of the Alps.” For this extravaganza, they're building an installation out of 800 magazine ads, and showing their gnarly clay-and-rubber figures as well as a new film starring their animal avatars, a rat and a bear.

14 Lynda Benglis: *Chiem & Read;* Nov. 19–Dec. 19. Our perennial and underappreciated wizard of artistic id will exhibit her wily ways with phallic and labial forms, her penchant for intense color, and her knack for turning

any material into something talismanic and weird.

15 The Bruce High Quality Foundation: *University Susan Inglett Gallery;* Dec. 4–Jan. 23. This artist collective of aesthetic marauders and walking bullshit detectors has opened its own academy, in a donated Tribeca building, intending to subvert art schools' market-driven ethos. The semester-end exhibition of work could be the most interesting new thing you'll see all fall.

16 Sylvia Sleigh: *I-20 Gallery;* Nov. 5–Dec. 19. The 93-year-old painter will present small-scale portraits (made in the sixties and seventies) of noted critics, curators, and other artists, nude, with big heads of bad hair, and flowery clothes. Sleigh's paintings and watercolors are diamonds in the rough, waiting to be rediscovered and savored.

8: COURTESY OF THE ARTIST; 9: COURTESY OF JULIE SAUL GALLERY; 10: COURTESY OF DEITCH; 11: COURTESY OF GREENE NAFTALI; 12: JUSTINE KURLAND MITCHELL-INNES & NASH; 13: COURTESY OF MATTHEW MARKS; 14: COURTESY OF THE ARTIST; 15: COURTESY OF THE BRUCE HIGH QUALITY FOUNDATION; 16: COURTESY OF SYLVIA SLEIGH. PHOTOGRAPHY: 1995.