

THE NEW YORKER

May 22, 2017

Summer Art Preview

By Andrea K. Scott



“Calder: Hypermobility” opens at the Whitney Museum on June 9. Illustration by Lorenzo Gritti

MOMA kicks off the season with the highly anticipated “Robert Rauschenberg: Among Friends,” a retrospective that shines a light on the American artist’s radical gift for transforming the process of making art from a solitary act into a collective adventure. The show, which spans six decades, includes more than two hundred and fifty works, among them such classics as “Monogram” (1955-59), a paint-splattered stuffed goat with a tire around its middle, which collapsed painting and sculpture into a third form that Rauschenberg called a “combine”—the name alone expresses a desire to bring forces together. The exhibition, which was organized with the Tate Modern, in London, where it earned rave reviews, represents the artist’s collaborations with John Cage, Merce Cunningham, Jasper Johns, Yvonne Rainer, Paul Taylor, and Cy Twombly, among others. Opens May 21.

If not for Marcel Duchamp, who knows what Alexander Calder might have called the painted metal-and-wire pieces he began making in Paris, in the early nineteen-thirties, which he thought of as performing sculptures? On a visit to Calder’s studio, Duchamp coined the noun “mobile,” and the rest is art history. In “Calder: Hypermobility,” the Whitney allows visitors to see the works as Calder intended—in motion. The exhibition, on the eighth floor, includes an extensive series of related performances and demonstrations of rarely seen works. It’s also the swan song of Jay Sanders, the museum’s first-ever curator of performance, who is leaving to helm the vanguard nonprofit Artists Space. Opens June 9.

In the twilight years of nineteenth-century Paris, the Rosicrucian critic Joséphin Péladan organized a series of exhibitions, extending invitations to artists of a symbolist bent across Europe. The Guggenheim revisits the scene in “Mystical Symbolism: The Salon de la Rose+Croix in Paris, 1892–1897,” which

includes works by such artists as Ferdinand Hodler, Georges Rouault, and Félix Vallotton, and also has a musical element, which emphasizes the influence of Erik Satie, Richard Wagner, and other composers. Opens June 30.

John Giorno is a poet, an activist, and a legendary downtowner—it was he who slept for five hours and twenty minutes so Andy Warhol could make his 1963 movie “Sleep.” The New York native turns eighty on June 21, and, to mark the occasion, his partner, the artist Ugo Rondinone, celebrates with “I ♥ John Giorno,” an exhibition in thirteen spaces around the city, from Hunter College to the High Line.