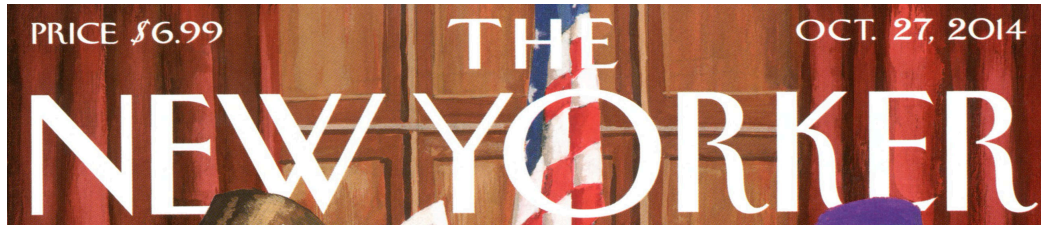


# GLADSTONE GALLERY





**MUSEUMS SHORT LIST**  
**METROPOLITAN MUSEUM OF ART**  
"Cubism: The Leonard A. Lauder Collection."  
Through Feb. 16.

**MUSEUM OF MODERN ART**  
"Henri Matisse: The Cut-Outs."  
Through Feb. 18.

**MOMA PSI**  
"Bob and Roberta Smith: Art Amnesty." Opens Oct. 26.

**GUGGENHEIM MUSEUM**  
"Zero: Countdown to Tomorrow, 1950s-60s."  
Through Jan. 7.

**BROOKLYN MUSEUM**  
"Judith Scott: Bound and Unbound." Opens Oct. 24.

**AMERICAN MUSEUM OF NATURAL HISTORY**  
"Spiders Alive!"  
Through Nov. 2.

**FRICK COLLECTION**  
"Men in Armor: El Greco and Pulzone Face to Face."  
Through Oct. 26.

**ASIA SOCIETY**  
"Nam June Paik: Becoming Robot." Through Jan. 4.

**BRONX MUSEUM**  
"Beyond the Supersquare."  
Through Jan. 11.

**MORGAN LIBRARY & MUSEUM**  
"The Untamed Landscape: Théodore Rousseau and the Path to Barbizon."  
Through Jan. 18.

**MUSEO DEL BARRIO**  
"Marisol: Sculptures and Works on Paper." Through Jan. 10.

**MUSEUM OF THE CITY OF NEW YORK**  
"Mac Conner: A New York Life." Through Jan. 19.

**MUSEUMS AND LIBRARIES**  
**Metropolitan Museum of Art**  
"Grand Design: Pieter Coecke van Aelst and Renaissance Tapestry"  
Before he became the museum's director, in 2009, Thomas P. Campbell organized a pair of acclaimed exhibitions that sought to move textile arts from the shadows to the center of Renaissance and Baroque art history. They have a worthy successor in this presentation of nineteen large-format tapestries, each packed with enough detail for a lifetime of looking, by one of Flanders's forgotten masters. Coecke was an urbane draftsman and panel painter (an early Adoration of the Magi here, with three stern Marys in three panels, is especially fine), as well as a translator of Italian aesthetic theory for northern artists, but it was as a tapestry designer that he won the favor of more royals than you'll find in *Hello!* magazine: Henry VIII, François I, Charles V, and a clutch of Habsburgs and Medicis. He was a restrained colorist—St. Paul, seized in the temple, wears a red-and-blue mantle but has a nearly monochrome face—and preferred to make his mark with expressive figuration and unorthodox, sometimes hilarious iconography. In his jam-packed "Seven Deadly Sins," designed circa 1532-54, Pride is borne on a golden chariot but outshone by a vainglorious horseman leading the procession. Lust, crowned with roses, is looking much happier, despite the poisoned chalice she's borrowed from the Whore of Babylon. Through Jan. 11.

**GALLERIES—UPTOWN**  
**Richard Stankiewicz**  
The American sculptor, who died in 1983, came to prominence in the era of Abstract Expressionism for his agglutinative works in scrap metal: a David Smith of the junk yard. This presentation of works from the sixties and seventies doesn't rewrite the history books, but it's a welcome opportunity to look again at his adroitly composed collisions. The largest sculpture here, an anthropomorphic totem made of mufflers and exhaust pipes, is actually the least convincing. Stankiewicz was better when he went for pure abstraction, as with steel cylinders welded together into wordless, weighty unities. Through Nov. 1. (Washburn, 20 W. 57th St. 212-397-6780.)

**"Experiments in Abstraction"**  
Thanks to a number of fine young artists, non-objective photography looks avant-garde all over again, making this an ideal time to revisit some of its earlier manifestations. A shrewd show of black-and-white work from the nineteen-twenties through the fifties defines the genre broadly and includes plenty of primarily representational images subverted by distortion, soft focus, or radically skewed points of view. Ruth Bernhard, Beuford Smith, and Marvin Newman spark this selection, but Weegee steals it with a mysterious, nearly impenetrably inky picture of men warming their hands at a fire in an oil drum. Alluring examples of pure abstraction are contributed by the darkroom wizards Herbert Matter, Gordon Coster, and Edward Quigley. Through Nov. 8. (De Lellis, 1045 Madison Ave., at 80th St. 212-327-1482.)

**GALLERIES—CHELSEA**  
**Samuel Fosso**  
For four decades, the photographer's busy portrait studio in Bangui, the capital of the Central African Republic, has doubled as his private performance space—like Cindy Sherman, his most memorable work is self-portraiture. In his earliest pictures, Fosso played fashion model, posing in high-waisted flares or simply his underwear. Later, more elaborately costumed roles—spoofs of a grinning golfer and an American tourist—culminated in a sensational series of impersonations of public figures, including Malcolm X, Patrice Lumumba, Muhammad Ali, and Angela Davis. Whether he's teasing stereotypes, subverting traditional representations of masculinity, or reframing the heroic portrait, Fosso is never less than a brilliant provocateur. Through Jan.



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COURTESY DAVID REGEN

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