

The quarterback before he took a knee in protest.

BY JAMES PONIEWOZIK



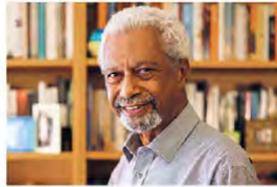
Two women across time form a psychic bond.

BY JEANNETTE CATSOULIS



A Nobel winner's novels are now hard to find.

BY ALEXANDRA ALTER



Weekend Arts

The New York Times

TriBeCa Gallery Guide



AN RONG XU FOR THE NEW YORK TIMES

THETA This gallery space is entered via a basement hatch. David L. Johnson's works are on display at the gallery, which is less than six months old.



MITCHELL CHARBONNEAU AND OFF PARADISE

OFF PARADISE Mitchell Charbonneau's "New Car Scent" is made of bronze.



AN RONG XU FOR THE NEW YORK TIMES

ARTISTS SPACE Visitors looking at "Yara Training Bag," part of an exhibition called "Fundamental Frequency," displaying the works of the percussionist Milford Graves.



R & COMPANY A visitor at an exhibition of the design work of Verner Panton.



AN RONG XU FOR THE NEW YORK TIMES



CREATIVITY CONCENTRATED The view from Franklin Place, looking north toward White Street.



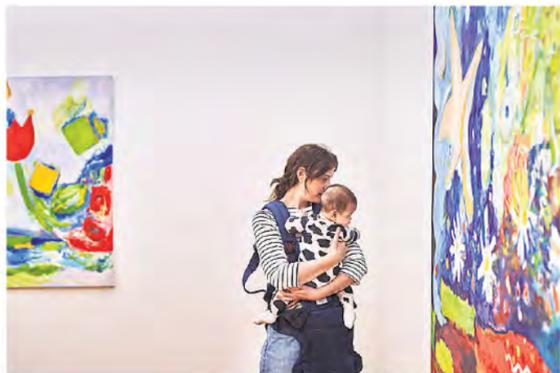
GAURI GILL AND JAMES COHAN

JAMES COHAN The Delhi-based photographer Gauri Gill has a solo show here that includes "Untitled (76)."



AN RONG XU FOR THE NEW YORK TIMES

VIBRANT NEIGHBORHOOD Outside the bistro Frenchette in TriBeCa. The area is now overflowing with art.



AN RONG XU FOR THE NEW YORK TIMES

BROADWAY GALLERY April Swanson, holding her child, Luka Kuo, at an exhibition of Adrienne Rubenstein's works.

A critical mass of creativity has unified the neighborhood. Here are three walks with our critics, providing a springboard to explore New York's most vibrant art scene.

GALLERIES HAVE BEEN MOVING to TriBeCa for a good five years, but the migration has finally hit critical mass. As everyone from tiny new project spaces to the blue-chip titan David Zwirner floods in, this cast-iron and cobblestone neighborhood in Manhattan — south of Canal, north of Vesey and west of Broadway — is no longer just one option of many. For any New York-area

gallery that needs to move or is opening another branch, TriBeCa is now the most exciting place to show contemporary art — the destination that has to be considered. There are now at least 41 galleries in TriBeCa, according to the real estate broker Jonathan Travis — who placed 22 of those himself — compared with fewer than 20 galleries two years, and still more are set to move in. It's not just because a savvy real

estate broker found a cache of dormant retail spaces, either. Rather, the neighborhood's layout and architecture — an endearing mix of sudden broad vistas, quiet nooks and river views — offer the perfect compromise between the art world's romantic 1960s conception of itself and its current professionalized reality. Once the home of New York's central wholesale food market, TriBeCa is full of the

same kind of industrial warehouse buildings and creaky tongue-and-groove wooden floors that give SoHo so much of its character. When the market moved to the Bronx in the early '60s, the neighborhood was left with a desolate appearance that lasted long enough for a star turn in "Ghostbusters," filmed two decades later outside Hook & Ladder Company 8 on North Moore Street. CONTINUED ON PAGE C12

MANOHLA DARGIS | FILM REVIEW



SANDRO KOEPP/A24

Mother of the artist: Tilda Swinton in "The Souvenir Part II," a sequel to the art-house favorite "The Souvenir."

Trying to Dream Herself Into Being

This sequel picks up the story of a young woman's journey toward becoming an artist.

DEEP INTO "The Souvenir Part II," a young woman walks through a hall of mirrors as if in a dream. It is a fraught moment for the character, a film student whose lover died not long ago. After struggling with her grief and her art, she seems on the cusp of a creative breakthrough: She's made her graduate movie and her mother, father and

The Souvenir Part II
Directed by Joanna Hogg

friends are there to see it. As she walks among her mirrored reflections, she also seems to be passing her many different selves — the dutiful daughter, the drifting student, the bereft survivor — now all in service to her role as an artist. The latest from the British filmmaker Joanna Hogg, "Souvenir Part II" is a portrait of a young artist. It's about life and art, in-

spiration and process, growing and becoming. And while it is familiar in many ways, it also isn't the usual bleating about art and artists partly because most such stories are about men, those tortured, mad geniuses whose work dominates culture, filling museums and biopics. This, by contrast, is the story of a recognizably faltering young woman who tells her disapproving male professors that her film will be about "life as I imagine it" — and then makes good on her statement of intent. "Part II" picks up more or less where CONTINUED ON PAGE C8

Fine Arts

TRIBECA GALLERY GUIDE

Cobblestones and a Critical Mass of Art



STREET VISIONS Outside the PPOW Gallery, where a show featuring the works of Robin F. Williams is underway. The artist has been exploring the interplay of textures and techniques.

AN RONG XU FOR THE NEW YORK TIMES

CONTINUED FROM PAGE C1

Still, 1980s TriBeCa was also magical, with air that often smelled of black pepper or roasting nuts, thanks to a few holdout wholesalers.

Pop stars and hedge funders moved in next, and soon condo towers were sprouting from every available lot. The once-sleepy enclave has filled up with overpriced restaurants, over-loud mobile phone conversations and too many tiny dogs. But the large-scale arrival of the art world gives the neighborhood its first unifying theme in 60 years.

What TriBeCa offers in exchange, apart from a brief window of affordable retail space, is a mixed-use ambience that provides art with a more lifelike context than it ever really gets in Chelsea. A painting simply looks different in a place where people

live and work than it does on a windy block of nothing but galleries. Many of the people who've been living in TriBeCa the longest are also artists themselves, which makes for a particularly vibrant and engaged audience. "It's real artists," said Pascal Spengemann, the co-owner of the year-old Broadway Gallery (and an expat of Marlborough Gallery in Chelsea). "Art lovers, people with an investment in the scene, curators. It's been really great."

Other recent arrivals include Chapter NY, a gallery that, after starting life in a tiny Chinatown space and a few years modestly situated at a mezzanine level on East Houston Street, finally has its first substantial footprint on Walker Street. "It's incredible," says Nicole Russo, Chapter's founder. "It's busier than I've ever been on the Lower East Side. The combination of being a store-

front and being on such a good block with so many great galleries has really paid off."

The shift in attention downtown doesn't mean Chelsea is over. Given the sheer number of art galleries still there, as well as the brand-new buildings erected by most of the neighborhood's megadealers and the re-opening of Dia Chelsea, "over" would be hard to imagine. And in a moment when canons of all sorts are toppling, and when notable art galleries have spread up the Hudson and from Miami to Los Angeles, it no longer makes sense to imagine a single center to the gallery scene, anyway. But even a diffuse scene has its hot spots.

A geographical change also doesn't imply more substantive changes, at least so far. Gallery programs have diversified somewhat in recent years, and so have their curatorial teams. But ownership in TriBeCa

remains overwhelmingly white, as it is in Chelsea. What we can hope for is that as more spaces open for the very first time, we'll start to see a difference.

We've divided the best of the shows that are currently open into three itineraries organized around the neighborhood's most gallery-dense arteries: Walker Street, White Street and lower Broadway and Cortlandt Alley. Get a couple of Boccini cookies from Grandaisy Bakery at 250 West Broadway, take a few minutes in adjacent TriBeCa Park to admire the red brick majesty of the AT&T Building and the tide of oaken water towers receding north through SoHo, and use the following as a springboard to explore.

A mixed-use ambience that provides art a more lifelike context.

ITINERARY 1

Walker Street and Surroundings

WALKER STREET, the artery that connects TriBeCa to Chinatown, is now the red-hot center of the center. The former Chelsea gallerist Joséé Bienvenu's new venture, Bienvenu Steinberg & Partners, and a new branch of David Lewis Gallery of the Lower East Side join many others just on the block between Church Street and Broadway. With the arrival of David Zwirner's new kunst-halle-style space 52 Walker, led by Ebony L. Haynes, the street now has as much weight as Chelsea or the Upper East Side. On Lispenard, a block north, visit Denny Dimin, Canada and other galleries, stopping for an espresso at La Colombe, in a house that once hosted Frederick Douglass.

WILL HEINRICH

Gauri Gill at James Cohan

The Delhi-based photographer Gauri Gill's solo show in James Cohan's new TriBeCa space is one of the most original and imaginative I've seen so far this season. It's both contemplative and outgoing. Gill's photography is often a collaborative enterprise, as is the case with two recent and continuing series excerpted in "A Time to Play: New Scenes from Acts of Appearance."

For the earlier one, "Field of Sight," begun in 2013, she made large-scale, black-and-white photographs of barren-looking, low-horizon farmlands in the western Indian state of Maharashtra, not far from Mumbai. A single male figure is present in each picture, usually standing with his back to us as if gravely contemplating what's in front of him. He is Rajesh Chaitya Vangad, a resident of the region and an artist specializing in a type of folk painting practiced by the Warli Indigenous group, often done on house walls and characterized by a vocabu-

lary of nature-related symbols and figures.

In the photographs, Vangad's art is also present "live." At Gill's invitation, he has covered the surface of each photograph, top to bottom, with networks of tiny, meticulously drawn figures suggesting humans, animals and divinities. Together, they depict scenes of everyday life with its pleasures and politics but also its stresses resulting from poverty, environmental degradation and, most recently and catastrophically, Covid-19. In a 2021 piece titled "The Great Pandemic," the landscape is half-obsured by a rain of tiny images of hospital beds, and towering over everything is the figure of the Earth Goddess, Dhartari Devi, ordinarily a source of beneficence, but here holding a symbol of the coronavirus menacingly in her hands.

Rural life is also the setting for the series of large-format color photographs called "Acts of Appearance," though in these the mood is, on the whole, antic and upbeat. Gill's collaborators here are a group of Maharashtra villagers who, once a year, stage a three-day festival called Bohada, for which they create fantastically inventive, brightly painted papier-mâché masks. Traditionally the masks, made for performances, depict Hindu or tribal deities. But for the photographs, Gill asked the villagers, under the supervision of two master mask-makers, the brothers Subhas and Bhagvan Dharma Kadu, to expand their repertoire to include fabulous animals, birds and insects as well as mechanical forms: clocks, cell-phones, computers. They then shot the villagers wearing their creations while participating in the drama they know best: daily life.

The alternative universe that she and they have produced is visually spellbinding.

And as the writer Hemant Sareen notes in an essay accompanying the show, their collaboration has an ethical dimension. Photography, when introduced to India by Europeans in the 19th century, was a tool of control, with the colonial eye behind the lens, the passive Indian body in front of it. Here the transaction is changed, leveled. Photographer and subject meet on shared cultural ground; both are artists, and creativity flows both ways.

HOLLAND COTTER

Through Nov. 13 at 52 Walker Street; 212-714-9500, jamescohan.com.

Ernie Barnes at 55 Walker

Born in Durham, N.C., in 1938, Ernie Barnes used an athletic scholarship to study art, later playing in the N.F.L. and making paintings that appeared on the TV show "Good Times" and on a Marvin Gaye album cover. This strange and wonderful show, copresented by Andrew Kreps and Ales Ortuzar in a space shared by three galleries at 55 Walker, concentrates on Barnes's football-themed works from 1961 to 2003. One pair of canvases from 1990 renders football scrums as wriggling piles of sinuous bodies with ex-

CONTINUED ON PAGE C14



JAMES COHAN The Delhi-based photographer Gauri Gill's solo show is often a collaborative enterprise.

GAURI GILL AND JAMES COHAN

TRIBECA GALLERY GUIDE



SAWANGWONGSE YAWNGHWE AND JANE LOMBARD GALLERY

ECLECTIC VIEWS Above, Sawangwongse Yawngwhe's "Protest III" at Jane Lombard. Far right, "Nest" by the artist Elizabeth Jaeger at Jack Hanley Gallery; right, "Seated Artist" by Ruby Sky Stiler at the Nicelle Beauchene Gallery.

CONTINUED FROM PAGE C12

aggerated tendons, in a dark style, reminiscent of 1930s expressionism, that Barnes called "neo-mannerist." (Downstairs, Bortolami presents trippy, Tarot-card-like paintings of torsos by Nicolás Guagnini.)

WILL HEINRICH

Through Saturday at 55 Walker Street; 212-741-8849, andrewkreps.com, bortolamigallery.com.

Julien Ceccaldi at Lomex

Japanese anime and manga are futuristic forms of animation and comics — but their approaches to gender are often as backward as a sexist 1930s cartoon. The French-Canadian artist Julien Ceccaldi looks to queer, androgynous and gender-shifting manga and anime in his show, "Centuries Old," to create sharp-edged neo-Pop paintings and sculptures using mannequins and dress forms to imagine new human beings. Some, like "Haul From Hell" (2021), a light-box mimicking a stained-glass window, or the sculpture "Marie-Claude" (2021) seem like a French approach to Halloween, in which the ghosts and ghouls of manga past are reconfigured in the gallery present.

MARTHA SCHWENDENER

Through Nov. 7 at 86 Walker Street, No. 3; 917-667-8541; lomex.gallery.

Mitchell Charbonneau at Off Paradise and Someday Gallery

Distressing metal folding chairs with a sledgehammer is a young man's game, and Mitchell Charbonneau, whose first show with this gallery includes more than a dozen such examples of abused furniture, is only 27. But the chairs, which are surprisingly expressive when grouped in pairs, like lovers, or uncanny towers, are actually cast, exactly, in resin before being painted in muted office-work tones of beige, black or green. A few trompe-l'oeil Little Trees air fresheners, cast in bronze but painted to look as if they were just stolen from a taxi cab, add an entertaining accent to a promising debut. On your way downstairs, stop on the third floor, where Brittni Ann Harvey is showing beguiling collages and intriguing sculpture at the brand-new gallery Someday.

WILL HEINRICH

Through Dec. 7 at 120 Walker Street; 212-388-9010, offparadise.com.



LEX BROWN AND DELI GALLERY

DELI GALLERY A video by Lex Brown, titled "Communication," deals with a fictional tech company's attempt to gentrify a city.



RUBY SKY STILER AND NICELLE BEAUCHENE GALLERY

ITINERARY 2

White Street and Surroundings

THE LOWER HALF of TriBeCa's gallery scene is anchored by White Street, with new arrivals dotted along either side of its airy intersection with Church Street and Avenue of the Americas. A pop-up space at 281 Church Street has also been mounting interesting shows, and apexart just closed a memorable show of vintage taxidermy. Start near White Street's western end at Lühring Augustine with a terrific show of Georg Baselitz prints from the 1960s.

WILL HEINRICH

Lex Brown at Deli Gallery

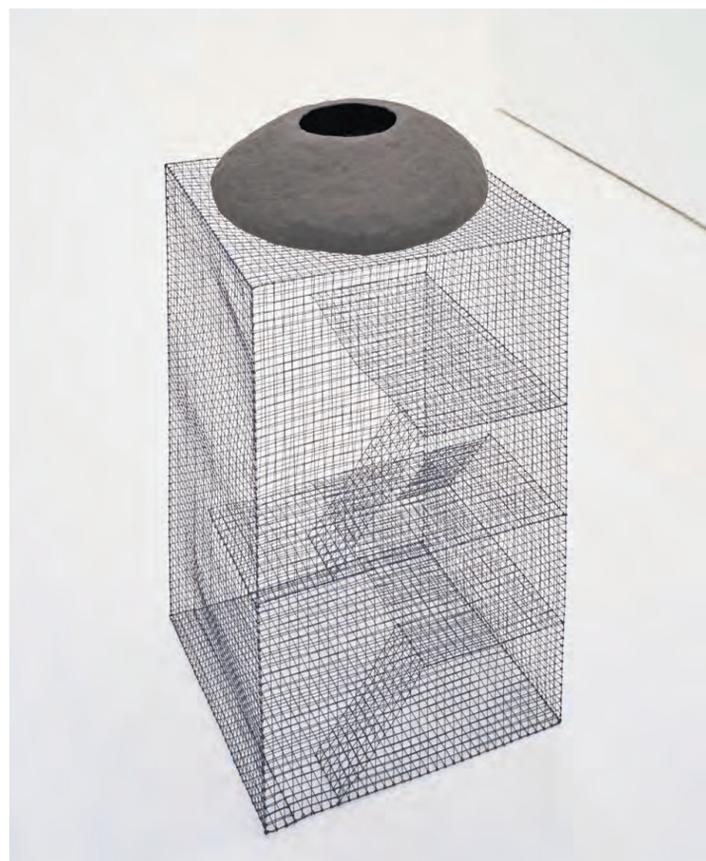
You might not realize that Lex Brown's new video is the centerpiece of her show "Defense Mechanisms," given that it's playing on an old TV set near the back of the space. But "Communication" (2021), which features the artist playing nine characters, forms an emotional and conceptual core from which the exhibition flows. By turns funny, absurd, and meditative, the video concerns a fictional tech company's attempt to gentrify a city and displace residents by using "plot holes" — bombarding people with information so they're no longer in control of their minds or actions. Sound familiar? "Communication" ends with a character rediscovering her inner voice — a process that, in Brown's case, I imagine gave her the freedom to make the disparate work on view.

JILLIAN STEINHAUER

Through Nov. 13 at 36 White Street; 646-634-1997, deligallery.com.

Sawangwongse Yawngwhe at Jane Lombard

In the supposedly globally conscious New York art market, we find little work that deals with the modern political histories of much of the larger, non-Western world. The



ELIZABETH JAEGER AND JACK HANLEY GALLERY

artist Sawangwongse Yawngwhe, in his United States debut, offers one welcome corrective in work that reviews and updates one of those histories, that of the Southeast Asian country of Myanmar, formerly Burma.

Yawngwhe was born there in 1971. By that time his family had already left the country to escape the first of what would be a succession of military coups. The most recent took place in February 2021, and much of the show seems to be a response to that event in the form of diptych paintings that juxtapose panels of narrative scenes with others of abstract patterning.

The narratives are drawn from news photos, which record a history that is complex, even contradictory. In one painting, we see an image of the Burmese-born Louisa Benson, Myanmar's first Miss Universe contestant, posing in a bathing suit. In a second, from the 1960s, she appears as a rifle-toting rebel. The politician, Aung San, sometimes referred to as the father of modern Burma, also appears in two mages. In one, dated 1941, he's receiving military training from the Japanese Army, though in World War II he aligned himself with Britain — which claimed Burma as a colony — to defeat Japan. A photo image in another painting shows Aung San in 1947 in London to negotiate Burma's independence, which he achieved but with compromises that alienated several of the country's ethnic and religious minorities, resulting in conflicts that are very much alive today.

In short, history as Yawngwhe depicts it, is indirect, opaque and unsettling. And in this context, the panels of abstract patterning — based on traditional Burmese fabric designs — function as balancing, steadying elements. As to the exhibition title, "Cappuccino in Exile," that's directed at us in the West, who tend to react to life-or-death conflicts in distant lands, when we react at all, with the emotional equivalent of a mild espresso buzz.

HOLLAND COTTER

Through Saturday at 58 White Street; 212-967-8040, janelombardgallery.com.

Ruby Sky Stiler at Nicelle Beauchene Gallery

In the ultra-stylized portraits of this Brooklyn-based painter, flesh resolves into Euclidean shapes and decorative patterning: eyes and breasts appear as little half-moons, foreheads and shoulders as perfect semicircles of pink and powder blue. They may seem easily digestible at first, but come closer. These paintings are actually wall reliefs: The models' wavy hair consists of incised resin blocks, and the backgrounds are tessellated tiles overlaid with pasted paper. Stiler knows her art history, and steeps these portraits in an omnivorous collection of ornamental motifs: Roman

friezes, Victorian wallpaper, Matisse's stripes and squiggles, the ceramic tiles of Gio Ponti or Roberto Burle Marx. But in two self-portraits, featuring the artist cradling an old-time painter's palette, you also sense a sourer side. Those millennial pinks, those curves, those Insta-ready backgrounds: It's as if the annals of art history fed directly into the Wing.

JASON FARAGO

Through Saturday at 7 Franklin Place; 212-375-8043, nicellebeauchene.com.

Elizabeth Jaeger at Jack Hanley Gallery

This ambitious young sculptor and ceramist presents here more than a dozen black ceramic ovoids — some as large as a cat bed, but most about the size of a Balthazar boule — that each have an aperture on top and small figures in their interior. Crane your neck over each, and you will find strange, often tender scenes of children sitting on benches, office workers hunched over their desks, or a horse asleep on its side. They're like Pompeian dioramas, or maybe gladiatorial arenas, and each stands on a rickety artist-made plinth made of black-powdered wire, compounding their fragility. Yet one of the great delights of Jaeger's art is that, as you gaze down at these fragile little creatures, your mastery and superiority start to give way to deep concern, as if you couldn't bear to see them hurt.

JASON FARAGO

Through Nov. 20 at 177 Duane Street; 917-965-2337, jackhanley.com.

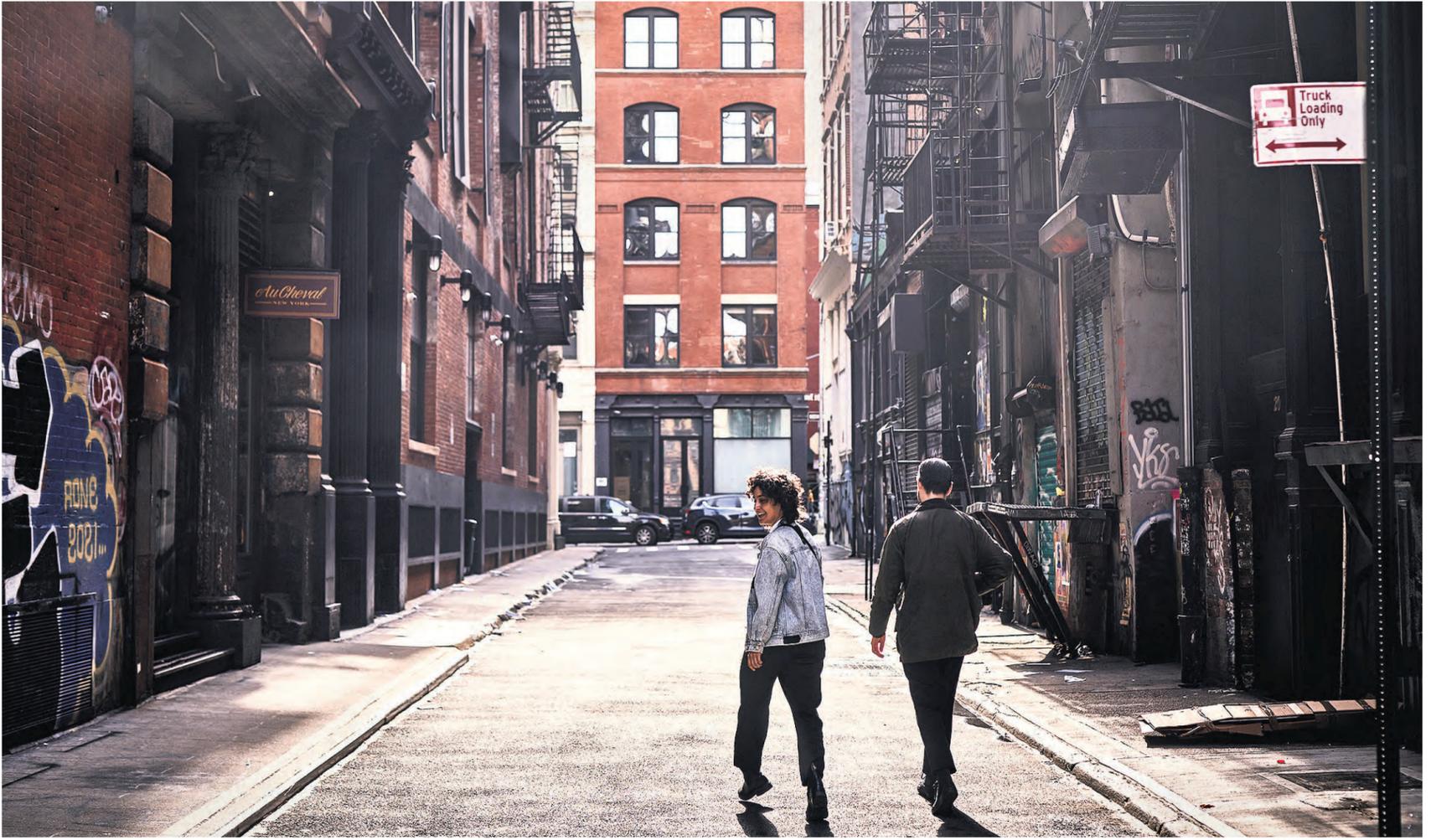
David L. Johnson at Theta

David L. Johnson's debut, at a gallery that is itself less than six months old, is his deft evocation of the bland hostility of contemporary public spaces. To a series of beguiling large photos of desk plants taken through bank windows, and a video of a warbler recovering from its own shocking window encounter, Johnson, a recent M.F.A. graduate, adds a series of idiosyncratic metal devices hung at knee height. One square green plate mounted with narrow triangles looks like a Renaissance-era Spanish helmet; a black semicircle studded with two-inch bars could be the jaw of an equine Steampunk robot. It's surprising how beautiful they are, considering that their original purpose, before Johnson liberated them from Manhattan buildings, was to prevent passers-by from sitting on protruding standpipes. (Note that the store sign with a theta symbol is actually for a fish restaurant — the gallery is across the street.)

WILL HEINRICH

Through Saturday at 184 Franklin; 917-262-0037, theta.nyc.

TRIBECA GALLERY GUIDE



AN RONG XU FOR THE NEW YORK TIMES



ROBIN F. WILLIAMS AND PPOW



CAITLIN MACQUEEN AND MOTHER GALLERY

NEW CREATIONS Top, looking south on Cortlandt Alley in TriBeCa. Above, at Mother Gallery, Caitlin MacQueen's "Counterfeit" channels Catwoman meets Emma Peel. The artist alternates between still lifes painted from observation and vaguely sinister narrative paintings based on images swiped from television. Left, "Bechdel Yetis" by Robin F. Williams at PPOW.

ITINERARY 3

Broadway and Cortlandt Alley

A NUMBER OF TRANSPLANTS are now located near or on lower Broadway, at TriBeCa's border with Chinatown. But the most exciting development is the cluster of small spaces upstairs in two office buildings at 373 Broadway (Queer Thoughts, JDJ) and 368 Broadway (Page NYC, Kapp Kapp).
WILL HEINRICH

Robin F. Williams, PPOW

Robin F. Williams is a distractingly good painter. For several years, she's been exploring the interplay of different textures and techniques, but the works in her exhibition "Out Lookers" take that inquiry to a new level. Each figure has its own surface quality, whether the reflective ethereality of the "Ghost in Labor" (2020), the marbledizing of the "Out Witch" (2020), or the stain-painted "Bechdel Yetis" (2020). The form is so captivating, it almost overwhelms the content: a series of supernatural female figures. Many have a playful, impish quality, and they seem to stand out at the same time that they blend in. Williams has made a practice of painting women who flout societal rules, but here the rules have changed. These creature-women inhabit a world that's all their own.
JILLIAN STEINHAUER

Through Nov. 13 at 392 Broadway; 212-647-1044, ppowgallery.com.

Adrienne Rubenstein, Broadway Gallery

The paintings in Adrienne Rubenstein's "Global Warmth and Global Cooling" are

full of flowers, stars and food — from otherworldly broccoli to a flat red apple that could have been lifted from Eric Carle's "The Very Hungry Caterpillar." There's also a ruby-red goldfish borrowed from Matisse and several references to Mollie Katzen, the cookbook author and artist. But loose brushwork and a gorgeous palette of sugary pastels that ease the way into deeper

blacks and indigos mean that the pieces almost work as abstractions, too — pure expressions of art-historically inflected painterly innocence.

WILL HEINRICH

Through Nov. 20 at 373 Broadway; 212-226-4001, broadwaygallery.nyc.

Caitlin MacQueen, Mother Gallery

Originally in Beacon, N.Y., Mother Gallery relocated to TriBeCa just in time for Covid. Its belated inaugural show, "Ciao! Manhattan," is the solid Manhattan debut of the painter Caitlin MacQueen, who alternates between still lifes painted from observation, and slightly blurred, vaguely sinister narrative paintings based on images swiped from

CONTINUED ON PAGE C16

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