

BROOKLYN MUSEUM

200 Eastern Parkway (718-638-5000)—“Eva Hesse Spectres 1960.” Through Jan. 8. ♦ “Raw/Cooked: Kristof Wickman.” Through Dec. 27. ♦ “Matthew Buckingham: The Spirit and the Letter.” Through Jan. 8. ♦ “Sanford Biggers: Sweet Funk—An Intropective.” Through Jan. 8. ♦ “19th-Century Modern.” Through April 1. (Open Wednesdays, and Fridays through Sundays, 11 to 6, and Thursday evenings until 10.)

AMERICAN MUSEUM OF NATURAL HISTORY
Central Park W. at 79th St. (212-769-5100)—“The World’s Largest Dinosaurs.” Through Jan. 2. ♦ “The Butterfly Conservatory: Tropical Butterflies Alive in Winter.” Through May 28. (Open daily, 10 to 5:45.)

ASIA SOCIETY

Park Ave. at 70th St. (212-288-6400)—“The Buddhist Heritage of Pakistan: Art of Gandhara.” Through Oct. 30. ♦ “Rabindranath Tagore: The Last Harvest.” Through Dec. 31. (Open Tuesdays through Sundays, 11 to 6, and Friday evenings until 9.)

FRICK COLLECTION

1 E. 70th St. (212-288-0700)—“Picasso’s Drawings, 1890-1921: Reinventing Tradition.” Through Jan. 8. (Open Tuesdays through Saturdays, 10 to 6, and Sundays, 11 to 5.)

MORGAN LIBRARY & MUSEUM

225 Madison Ave., at 36th St. (212-685-0008)—“David, Delacroix, and Revolutionary France: Drawings from the Louvre.” Through Dec. 31. ♦ “Treasures of Islamic Manuscript Painting from the Morgan.” Opens Oct. 21. (Open Tuesdays through Thursdays, 10:30 to 5, Fridays, 10:30 to 9, Saturdays, 10 to 6, and Sundays, 11 to 6.)

MUSEUM OF THE CITY OF NEW YORK

Fifth Ave. at 103rd St. (212-534-1672)—“Cecil Beaton: The New York Years.” Opens Oct. 25. (Open daily, 10 to 6.)

NATIONAL ACADEMY MUSEUM

Fifth Ave. at 89th St. (212-369-4880)—“Will Barnett at 100.” Through Dec. 31. (Open Wednesdays and Thursdays, noon to 5, Fridays, 1 to 9, and Saturdays and Sundays, 11 to 6.)

NEW MUSEUM

235 Bowery, at Prince St. (212-219-1222)—“Stefani Jemison and Jamal Cyrus: Alpha’s Bet Is Not Over Yet.” Through Dec. 4. (Open Wednesdays through Sundays, 11 to 6, and Thursday evenings until 9.)

SCULPTURECENTER

44-19 Purves St., Queens (718-361-1750)—“Sanford Biggers: Cosmic Voodoo Circus.” Through Nov. 28. (Open Thursdays through Mondays, 11 to 6.)

GALLERIES—UPTOWN**RICHARD LEAROYD**

The English photographer has devised an unusual version of the camera obscura to create portraits of extraordinary depth and detail. Learoyd’s subjects, seen up close and actual size, have such an uncannily lifelike presence that you wouldn’t be surprised to see their eyelashes flutter. Most of his sitters are young women of unexceptional beauty, both clothed and nude, who turn inward rather than confront the viewer, leaving them all the more vulnerable to intense scrutiny. An older man, shirtless and weathered, with a raw knick or two on his face, seems more amused at Learoyd’s process, though no less available and alive. Through Oct. 29. (McKee, 745 Fifth Ave., at 57th St. 212-688-5951.)

HANNES SCHMID

If Schmid’s big, handsome color photographs of cowboys look familiar, it may be because they were shot for the same Marlboro Man campaign that Richard Prince appropriated as a symbol of all-American macho mythology. Self-consciously iconic (to emphasize the classic archetype, all the faces are shadowed or silhouetted), the works are persuasive, even seductive, as advertising. Schmid deserves credit for some of the greatest print ads of the past century, but without Prince’s subversively deadpan take his pictures are just Wild West kitsch in expensive frames. Through Oct. 29. (Houk, 745 Fifth Ave., at 57th St. 212-750-7070.)

Short List

EIJA-LIISA AHTILA: Marian Goodman, 24 W. 57th St. 212-977-7160. Opens Oct. 25. **GEORGES BRAQUE:** Acquavella, 18 E. 79th St. 212-734-6300. Through Nov. 30. **BARNETT NEWMAN:** Starr, 5 E. 73rd St. 212-570-1739. Opens Oct. 21. **“CALDER 1941”:** Pace, 32 E. 57th St. 212-421-3292. Opens Oct. 21.

GALLERIES—CHELSEA**JOSÉ RAMÓN BAS**

The photographs in this Spanish artist’s vivacious show were made in Senegal, Brazil, Cameroon, Zanzibar, and other (mostly African) countries, and in almost all of them his subjects are children. His style is spontaneous and spirited, and suggests that the world is one big, happy playground—an impression that Bas underlines by writing and drawing on the prints in a loose, childlike scrawl. Countering this sunny optimism, a group of small images of students displaying brief messages on chalkboards—“I want peace in my country,” one reads—make it abundantly clear that their lives are not all fun and games. Through Oct. 29. (Klotz, 511 W. 25th St. 212-741-4764.)

SASHA BEZZUBOV AND JESSICA SUCHER

Photographing in Israel, in 2010, the collaborative duo looked for sites that were less ordinary than they appeared. Many are green, bucolic landscapes that bear only the faintest traces of the Palestinian villages razed in the course of Israel’s “War of Independence”—usually no more than a fragment of wall or scattered rocks. Even subtler and more eloquent are black-and-white pictures of solitary olive trees, left untended since the groves were confiscated from the Palestinians who planted them. Twisted and stunted, they stand as mute symbols of thwarted lives. Through Oct. 22. (Cooney, 511 W. 25th St. 212-255-8158.)

Short List

RICHARD ALDRICH: Bortolami, 520 W. 20th St. 212-727-2050. Through Oct. 29. **RAOUL DE KEYSER:** Zwirner, 525 W. 19th St. 212-727-2070. Through Oct. 29. **JOSEPHINE HALVORSON:** Sikkema Jenkins, 530 W. 22nd St. 212-929-2262. Opens Oct. 21. **MICHAEL KREBBER:** Greene Nafali, 508 W. 26th St. 212-463-7770. Opens Oct. 20. **LARI PITTMAN:** Gladstone, 515 W. 24th St. 212-206-9300. Through Oct. 22. **MARTIN RAMIREZ:** Ricco/Maresca, 529 W. 20th St. 212-627-4819. Through Nov. 12. **RICHARD SERRA:** Gagosian, 555 W. 24th St. 212-741-1111. Through Nov. 26. **NICOLA TYSON:** Petzel, 537 W. 22nd St. 212-680-9467. Through Nov. 5. **LISA YUSKAVAGE:** Zwirner, 519 W. 19th St. 212-517-8677. Through Nov. 5.

GALLERIES—DOWNTOWN**ALEXANDRA BIRCKEN**

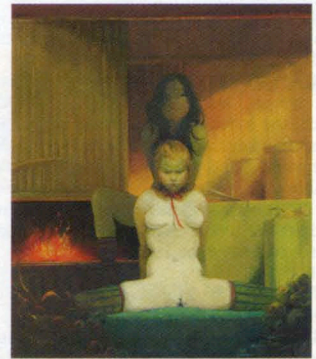
The spirit of Homer’s Penelope (not to mention of Rosemarie Trockel) haunts the mysterious objects in the German artist’s show. Audiotape is woven into a net, magnets are plaited together on a large piece of steel, bundles of rope dangle from the ceiling; a grid assembled from branches leans against a wall, adorned with a grape stem cast in copper. Domestic devotion is teasingly celebrated in a pair of photographs that take navel gazing quite literally: what look like pictures of dust are actually closeups of lint harvested from Bircken’s boyfriend’s belly button. Through Oct. 29. (Kimmerich, 50 White St. 212-226-0070.)

ANICKA YI

The title of the artist’s intriguing solo debut, “Sous-Vide,” refers to a method of slow-cooking food in vacuum-sealed bags—an apt metaphor for the balance of carnal and cool in her hermetic sculptures. Two surfboard fins jut with sharklike menace from the floor, near classified video footage from Wiki-Leaks, projected inside a plastic cylinder intended for use as an oil-drum liner. In this context, a red turtle-

**CRITIC’S NOTEBOOK
DANGEROUS BEAUTY**

The outrageously talented Lisa Yuskavage has been flouting and exalting figurative painting for nearly two decades, in luminous, color-soaked scenes of female nudes that are equal parts kitsch (imagine a Hummel figurine posing



for *Penthouse*) and Old Master (art critics drop names from Vermeer to Pontormo). She does have detractors. “Who could paint so conservatively after the events of the twentieth century?” a well-known formalist recently asked me, as if Greenbergian flatness were a moral imperative. (In 2009, Yuskavage lampooned such critiques as a pie in the face of her figures, which she portrayed with whipped-cream-smearing rendered in Ab Ex-like brushstrokes.) In the artist’s new show at Zwirner, the future of painting has rarely looked brighter—more complex, more limitless. Think of her canvases, as lusciously perverse as ever, as exquisite corpses, seamlessly folding art-historical bodies into the pictures. Note the brazen young woman in “Fireplace,” with the stone-cold flesh of Manet’s “Dead Christ with Angels” and the beribboned neck of “Olympia.”

—Andrea K. Scott