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The top five New York art shows this week

Check out our art critic's suggestions for the best art exhibitions you don't want to miss

By Howard Halle Tue Sep 9 2014

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With an art scene as prominent and ever-changing as New York's, you don't want to miss these essential exhibitions. From the best photography and art galleries to shows at NYC institutions like the Met, MoMA and the Guggenheim, Time Out rounds up the top five art shows of the week.

Monday, September 8–Sunday, September 14



Jim Shaw, The Deluge, 2014
Photograph: courtesy metro Pictures

Jim Shaw, "I Only Wanted You to Love Me"

FREE

Shaw, who was part of the legendary CalArts class that included Mike Kelley, Tony Oursler and John Miller, is something of a polymath of pop-cultural styles and sources (often obscure), which he mixes with references to art history. The paintings in his latest show have been rendered on old theatrical backdrops containing scenic vistas, onto which Shaw layers images borrowed from Da Vinci, Disney and Jimi Hendrix album-cover art. The result might be called mythological allegory with contemporary icons instead of classical gods.

Metro Pictures 519 W 24th St, between Tenth and Eleventh Aves
Fri Sep 12 - Sat Oct 25

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Most popular Art events this week

- "NYC Makers: The MAD Biennial"
- Thomas Knights, "Red Hot"
- Tom Fruin, "Color Study"
- Sleep No More
- Jordan Casteel, "Visible Man"
- "That Obscure Object of Desire"
- "Jeff Koons: A Retrospective"
- Sam Falls, "Light Over Time"
- Nancy Rubins, "Our Friend Fluid Metal"
- Garry Winogrand

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Rob Pruitt Suicide Painting XXXVI, 2014
Photograph: courtesy Gavin Brown's Enterprise

[Gavin Brown's Enterprise](#) 620 Greenwich St, at Leroy St
Sat Sep 13 - Sat Oct 25

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Rob Pruitt, "Multiple Personalities"

✓ **FREE**

For his first New York show in four years, Pruitt's jaded humor takes a backseat to a more introverted take, especially in a series of smooth-all-over compositions—dubbed "Suicide Paintings"—that are featureless except for subtle gradients of skylike color shading vertically from dark to light. Is this the artist's vision of heaven or purgatory?



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Norman Lewis, Untitled, 1949
Photograph: The Pamela Joyner and Alfred Giuffrida Collection; © The Estate of Norman W. Lewis; Courtesy of landor Fine Arts; New Jersey

[The Jewish Museum](#) 1109 Fifth Ave, at 92nd St, 10128
Fri Sep 12 - Tue Dec 30

[MORE INFO](#)

"From the Margins: Lee Krasner and Norman Lewis, 1945–1952"

\$\$\$\$ ✓

The world of the Abstract Expressionists was for the most part white, straight and male, as were the group's most celebrated figures. The movement did include women, African-Americans and gays, but their work was marginalized and generally ignored by critics at the time. Some of their careers have been reexamined in recent years; this show revisits two. Lee Krasner (1908–1984) is still known primarily for being Jackson Pollock's wife, but she was a major force in her own right, and her paintings continue to astound. One of the very few black painters associated with Abstract Expressionism, Norman Lewis (1909–1979) knew Pollock from the WPA, and his work was notable for its fierce intelligence. The Jewish Museum gives them both a well-deserved second look.

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Installation view of "Roman Opalka: Painting ∞"
Photograph: courtesy Dominique Lévy Gallery

[Dominique Lévy Gallery](#) 909 Madison Ave, at 73rd St, 10021
Until Sat Oct 4

[MORE INFO](#)

"Roman Opalka: Painting ∞"

✓ **FREE**

Born in France to Polish émigrés who later repatriated to their homeland, Opalka (1931–2011) pursued a single-minded project for most of his career in which he painted numbers in sequence, starting with the numeral 1 in the upper-left-hand corner of a painting begun in 1965. Once he filled one canvas, he moved on to the next in a quixotic quest to reach infinity. The first pieces were painted in white letters on black, but over time, he added more white to the background until the compositions became monochromatic. He also photographed himself in front of each completed work, creating a record of his face as he aged. By the time he died, he had created 233 paintings, counting to 5 million. This show revisits his five-decade-long exploration of the finite reaching for the infinite.

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Jörg Immendorff, "Café Deutschland"

✓ **FREE**

Immendorff (1945–2007) created this cycle of paintings between 1977 and 1984, and they quickly became the German artist's best-known works. Stylistically evoking such pre-World War I figures as Erich Heckel, Ernst Ludwig Kirchner and Max Pechstein, as well as the Neue Sachlichkeit (New Objectivity) group, each composition depicts a tavern, club or bistro, crowded with individuals meant to represent Germany's Cold War present and Nazi-haunted past. The series is a landmark of German postwar art.

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Jörg Immendorff, The saints - Leda und die Schwäne (The saints - Leda and the Swan), 1984
Photograph: courtesy Michael Werner New York/London

Michael Werner 4 E 77th St, between
Fifth and Madison Aves
Thu Sep 11 - Sat Nov 8

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Morris Louis, "Veils"