

W. 57th St. 212-245-6734. Through Jan. 23. **TOM WESSELMANN:** Haunch of Venison, 1230 Sixth Ave., at 49th St. 212-259-0000. Through Jan. 2.

GALLERIES—CHELSEA

ANDREA BOWERS

Call Bowers a sheep in wolf's clothing—her show is activism masquerading as art. The strategy isn't new, and others have juggled political agendas with far more wit (Martha Rosler), fire (Leon Golub), and formal grace (Felix Gonzalez-Torres). Four videos—including thirty-three rambling minutes of Bowers being trained in the art of tree-sitting—a book, a salvaged protest banner, a smattering of drawings, and a Gonzalez-Torres-like stack of broadsheets invoke environmental concerns, from Kachemak Bay, Alaska, to Port Harcourt, Nigeria. Bowers's heart is in the right place, but when she asks, in a voice-over, "How will we ever protect the environment if we can't keep women and children safe?" viewers are more likely to feel exasperated than spurred to political action. Through Dec. 5. (Kreps, 525 W. 22nd St. 212-741-8849.)

RICHARD SERRA

The man of steel is back, in his first major American appearance since MOMA's 2007 retrospective. The two towering Corten steel sculptures, "Blind Spot" (2002-03) and "Open Ended" (2007-2008), may not break new ground, but to call their labyrinthine game of volume and void "same-old" would be like dismissing late Rembrandt for a predictable play of light and shadow. Art that engenders such a fierce mix of pleasure and terror—claustrophobes enter the sculptures' interiors at their own risk—is not to be missed. Through Dec. 23. (Gagosian, 522 W. 21st St. 212-741-1717.)

YAO LU / AARON SISKIND / JOHN WOOD A strong group of Wood's photo-collage, made between 1955 and 2006, are the centerpiece here, but they're overshadowed by work that's showier and far more historic. Yao, a Chinese photographer making his U.S. debut, adds the flash with a shrewd series of large color images inspired by classic Chinese landscape paintings. What appear to be mountains are, in fact, piles of garbage draped with construction netting and dotted with tiny pagodas, waterfalls, and industrial plants. The digital imagery is seamless; the message about the environment is pointed. But in the back room, a group of vintage Siskind photographs of found Abstract Expressionist images blows everything else—in the gallery, on the street, and in Chelsea—away. Through Dec. 12. (Silverstein, 535 W. 24th St. 212-627-3930.)

Short List

LYNDA BENGLIS: Cheim & Read, 547 W. 25th St. 212-242-7727. Opens Nov. 19. **WILLIAM CORDOVA:** Sikkema Jenkins, 530 W. 22nd St. 212-929-2262. Through Dec. 5. **BARBARA CRANE:** Aperture, 547 W. 27th St. 212-505-5555. Through Jan. 21. **CARROLL DUNHAM:** Gladstone, 515 W. 24th St. 212-206-9300. Through Dec. 5. **TONY FEHER:** D'Amelio Terras, 525 W. 22nd St. 212-352-9460. Through Dec. 23. **SPENCER FINCH:** Postmasters, 459 W. 19th St. 212-727-3323. Through Nov. 28. **ERIC FISCHL:** Boone, 541 W. 24th St. 212-752-2929. Through Dec. 19. **DAN FLAVIN:** Zwirner, 533 W. 19th St. 212-727-2070. Through Dec. 23. **WALTON FORD:** Kasmin, 293 Tenth Ave., at 27th St. 212-363-4474. Through Dec. 23. **DAVID HOCKNEY:** Pace Wildenstein, 534 W. 25th St. 212-929-7000. Through Dec. 24. **SHARON HORVATH:** Bookstein, 138 Tenth Ave., at 18th St. 212-750-0949. Through Nov. 25. **MICHAEL JEO:** Kern, 532 W. 20th St. 212-367-9663. Through Dec. 5. **MIKE KELLEY:** Gagosian, 555 W. 24th St. 212-741-1111. Through Dec. 23. **SISTER CORITA KENT:** Feuer, 530 W. 24th St. 212-989-7700. Through Dec. 5. **ANNA SCHULEIT:** Burke, 638 W. 28th St. 917-677-7825. Through Nov. 28. **SYLVIA**

WINTER ART PREVIEW



LIVE FROM NEW YORK

The fleeting nature of performance art makes it a risky medium for conventional exhibitions, but two museums rise to the challenge next year. "Marina Abramovic: The Artist Is Present," at MOMA, surveys the career of the pioneering performer, who was born in Belgrade in 1946. For the first time since she began working live, in the mid-seventies, Abramovic has sanctioned other artists to perform her pieces. They'll appear in the museum's sixth-floor galleries, where the artist herself will also debut a new work. Opens March 14. ♦ Born thirty years after Abramovic, the Berlin-based Tino Sehgal—notorious for his refusal to allow his "constructed situations" to be documented in any form—transforms the Guggenheim's rotunda and ramp with choreographed movement and live intervention. The exact nature of the show is top secret, but the museum held a casting call for boys and girls between the ages of twelve and eighteen. Could it be that the art, like a teen-ager, will talk back? Opens Jan. 29.

EYE SLY

Born in Vera Cruz, Mexico, in 1962, Gabriel Orozco deftly balances conceptual rigor and visual wit as he shifts between sculpture, photography, painting, drawing, and installation. His mid-career retrospective, at MOMA—where Orozco made his solo museum debut in 1993—includes such well-known works as "Horses Running Endlessly" (1993), a four-color chessboard run riot with knights, and "La D.S." (1993), a silver Citroën meticulously reduced to two-thirds of its original width, to uncanny effect. Opens Dec. 13.

A TIMELY MANNERISM

"The Drawings of Bronzino," at the Met, rounds up almost every known work on paper—some sixty in all—by or attributed to the sixteenth-century Mannerist painter, whose exquisitely detailed, cool-as-a-cucumber portraits made him a star in the Florentine court of Duke Cosimo I de' Medici and his wife, the Duchess Eleonora di Toledo. Many of the loans, from European and North American collections, have never been publicly exhibited before. Opens Jan. 20.

BI CYCLE

Every two years, the Whitney Museum weighs in on the state of contemporary American art with its always galvanizing "Biennial" exhibition. The seventy-fifth edition will be curated by the Italian-born Francesco Bonami, who also organized the 2003 Venice Biennale (the first American citizen to do so). The Whitney's Gary Carrion-Murayari will serve as associate curator. The list of participating artists will be announced early next year. Opens Feb. 25.

SLEIGH: 1-20, 557 W. 23rd St. 212-645-1100. Through Dec. 31. "BESIDES, WITH, AGAINST, AND YET: ABSTRACTION AND THE READY-MADE GESTURE": The Kitchen, 512 W. 19th St. 212-255-5793, ext. 11. Through Jan. 16.

GALLERIES—DOWNTOWN

BARRY X BALL

Ball does for classical sculpture what "Pride and Prejudice and Zombies" did for Jane Austen: he turns a refined masterpiece freaky. Two Baroque busts from the permanent collection of the Ca'Rezzonico museum, in Venice, serve as his source material. Antonio Corradini's "La Purità (Dama Velata)," a portrait of a woman eerily obscured by a veil, becomes twins, copied faithfully in both milky white Iranian onyx and honeycomb calcite, a yellow stone veined with frosty white. Orazio Marinali's "La Invidia" portrays Envy as a grimacing Medusa with pendulous breasts. How could it be any creepier? Reproduced in Belgian black marble, with machined lines scoring its surface with grotesque pin-stripped scars. Through Dec. 12. (Salon 94 Freemans, 1 Freeman Alley. 212-529-7400.)

LILLIAN BASSMAN

At ninety-two, this great American fashion photographer is making the biggest and most challenging work of her career. Whether the extravagant scale of some of the pictures in her new show is suited to images characterized by a hushed, dreamy intimacy is debatable. But as Bassman continues to reinterpret pictures made as far back as 1950, the best of these photographs convey all the energy and excitement she put into them. Many of the largest images are head shots of dark-eyed women—haughty goddesses whose ethereal glamour is exaggerated by prints that dissolve detail into powdery passages closer to pastel drawing than photography. They're spectacular, but not as persuasive as the soft-focus fashion studies here that remain Bassman's claim to fame. Through Dec. 5. (Staley-Wise, 560 Broadway, at Prince St. 212-966-6223.)

BRENDAN FOWLER

Fowler is a musician as well an artist, and he brings a D.I.Y. rocker's rule-smashing spirit to his pictorial-sculptural hybrids. Framed pieces—some are photographs; others suggest band posters—are violently shattered together in groups of three or more. Glass is flattened, paper is ripped, the frame of one image pierces another. It's like the scene of an aesthetic accident. Elsewhere, a group of framed red letters spell out the word "Cancelled," as if the show were an aborted gig and Fowler its AWOL headliner. Through Dec. 6. (Rental, 120 East Broadway. 212-608-6002.)

Short List

KRISTIN BAKER: Deitch Projects, 18 Wooster St. 212-343-7300. Through Dec. 19. **MARCEL BRODTHAERS:** Freeman, 560 Broadway, at Prince St. 212-966-5154. Through Dec. 23. **ERIK HANSON:** Sunday L.E.S., 237 Eldridge St. 212-253-0700. Opens Nov. 18. **STEPHEN IRWIN:** Invisible Exports, 14A Orchard St. 212-226-5447. Through Nov. 29. **KALUP LINZY:** Taxter & Spengemann, 123 E. 12th St. 212-924-0212. Through Dec. 5. **ERIN SHIRREFF:** Cooley, 34 Orchard St. 212-680-0564. Through Dec. 20. "STUART SHERMAN: NOTHING UP MY SLEEVE": Participant, Inc., 253 E. Houston St. 212-254-4334. Through Dec. 20.

DANCE

NEW YORK CITY BALLET

The company ushers in its "Nutcracker" season (Nov. 27-Jan. 3) with a gala evening, in a newly renovated theatre that features a greatly expanded pit, acoustical improvements, new side aisles, and a squared-off stage. In addition to a premiere—a large-scale ballet by the artistic director, Peter Mar-