



Masako Miki: "The Must-See Art Shows and Exhibitions of 2025"

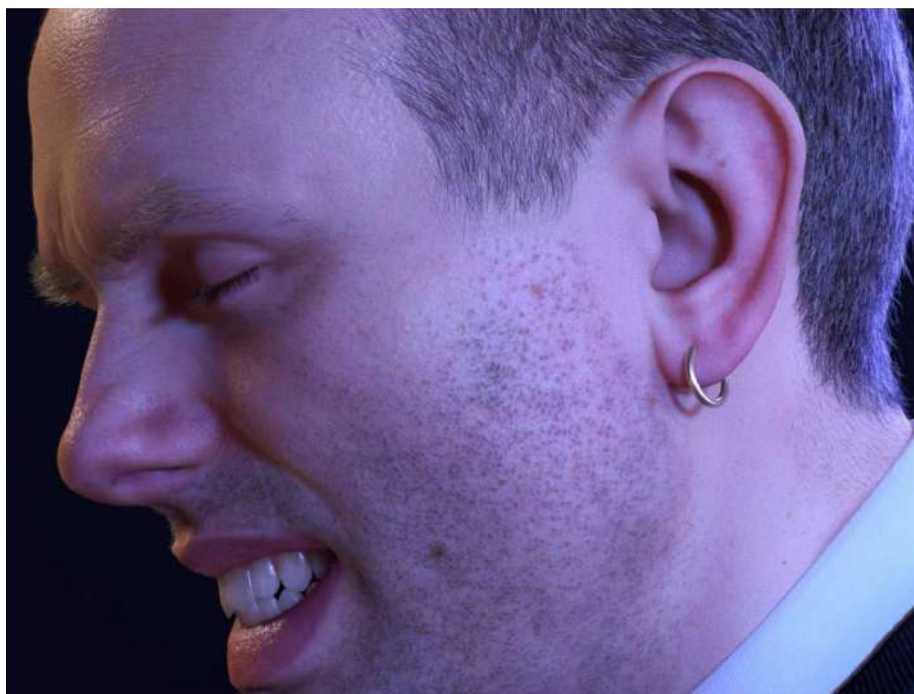
By W Staff

July 21, 2025

As of May, the 2025 arts calendar is still filling up fast. A new object-based exhibition at MoMA explores the innovative nature of design, while George Condo's latest pastel show at Hauser & Wirth focuses on the artist's improvisational approach to drawing. There's also Antonio Santín at Marc Straus, Barkley L. Hendricks at Jack Shainman Gallery, and Todd Gray at Lehmann Maupin New York—and you aren't going to want to miss even one of them. If you're feeling overwhelmed, don't fret. We're keeping track of all the must-see art shows in the U.S. and abroad. So whether you want to visit a show that's popping up in your neighborhood, or plan to take in some culture while traveling, think of this guide as your well-informed pal that will keep you up-to-date on the can't-miss art shows throughout the year.

### Ed Atkins at Tate Britain

The snow falls softly across the screens of Ed Atkins's summer blockbuster in the U.K. This little icebox of an exhibition brilliantly engages the collection's twin preoccupations—the domestic (think Gwen John and George Romney) and the sublime (like J.M.W. Turner and William Blake)—with chilly contemporary foils rendered in the textures of our time.



Ed Atkins, *Pianowork 2*, 2023. Courtesy of the artist

**JESSICA  
SILVERMAN**

621 Grant Avenue, San Francisco, CA 94108  
jessicasilvermangallery.com +1 415 255 9508

The first room serves as an origin story. A reel of Atkins's early short horror homages—made while the artist was experimenting with rudimentary film techniques around the time of his father's death—plays in moody succession. Snatches of dogs panting and snow swirling thickly enough to erase the frame flicker across the screen. Genre and personal lore mingle in the dark.

The uncanny theaters keep unfolding—the exhibition resembles a cineplex haunted by backstage flashes. Next is *Hisser*, Atkins's breakout and his first computer-generated film. It's projected across three successively larger screens, with alleyways between them forming cubbies for private watching. Inside, viewers encounter the artist's CGI avatar: naked, stumbling through a blizzard, having fallen through a yawning hole beneath his bed. Inspired by a real news story about a Florida man swallowed by a sinkhole, *Hisser* becomes a vessel for the artist to emotionally "try on" a fate he himself couldn't survive. "It is around this time that I started calling the characters in my videos 'surrogates' or 'emotional crash-test dummies,'" Atkins writes in the wall text.

That text is one of the show's most disarming features. Narrated by Atkins himself—like many of his films—it gives the exhibition a direct line to the artist's process. His ability to state complex ideas plainly lends the work emotional ballast beyond what standard institutional blurbs offer. You feel this disembodied voice, especially in the final galleries. On the right: a two-hour film of actor Toby Jones reading aloud Atkins's father's cancer diaries, the camera panning slowly across a live audience shifting in collective sympathy. On the left: a selection of Post-it drawings Atkins made daily for his daughter's lunchbox, collaged into a calendar-like grid, "satsuma stains" and all. Of the latter, Atkins writes: "The Post-it drawings are the best things I've ever made. The excuse for their production is unquestionable, found as it is in love. Their reach towards a marred infinite is also utterly devotional." —Kat Herriman

## Masako Miki at ICA San Francisco



Masako Miki, *Midnight March*, 2025. Courtesy of the artist and Sutton Communications

The ICA San Francisco opened in 2020, and recently underwent its first relocation—popping up in the thick of the city’s financial district inside The Cube, a perpetually vacant office tower and Bank of America’s original home. The building’s imposing bones, designed to project strength and trustworthiness, lend themselves to artists who are equally invested in acts of theater. Curator Meghan Smith describes the artists that thrive at the ICA SF as world-builders. This term certainly fits Japan-born, Bay Area-based artist Masako Miki, who has taken over the former bank’s subterranean vaults with a four-year survey of her signature bronze and felted beasts.

As with all of Miki’s work, the installation begins with a folktale—this one drawn from Shinto tradition. Hyakki Yagyō (Night Parade of One Hundred Demons) is, at its core, a fairytale about protest and the power generated when individuals unite under a common idea. Like the original story, Miki’s three-dimensional interpretation seeks to blur the distinction between the spiritual and material worlds through abstraction and animism.

This dissolution begins at the entrance. Miki’s underworld is accessed by a wide set of stairs that resembles an amphitheater. She leans into the space’s theatricality, enhancing the stage-like quality with spotlights. These dramatic shafts of light are the only illumination on the floor, save for a few glowing exit signs. As you descend into the twilight, it feels as though you’re stepping onto a stage—and falling directly into the action.

In the twilight, melancholia lingers despite Miki’s technicolor palette, which almost reads as sinister here. Once your eyes adjust though there is a togetherness that develops among the demons. In other words, one is never alone in the darkness. Perhaps as you stand under a spotlight, you even catch a whiff of collective effervescence (that uplifting rush of emotion that sometimes accompanies group action). This is a quiet protest in the heart of downtown. —K.H.

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SILVERMAN**

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jessicasilvermangallery.com +1 415 255 9508

## Jill Magid at Various Small Fires

Jill Magid is a systems artist. She inserts herself into structures not built to sustain art—legal frameworks, bureaucracies, government institutions—to see what happens when they are asked to do so. Her process begins with deep research, often until she finds a backdoor. Then she lets herself in and documents the consequences of her presence. Magid's past works have embedded her in the midst of creative property disputes, internal police policies and the U.S. Treasury.

Her latest target? Her own Los Angeles gallerist, Esther Kim Varet, and her run for Congress in California.



Jill Magid, *The Platform* (U.S. General Elections, 2026), 2025. Courtesy of the artist and Various Small Fires

Unfolding at Kim's gallery, Various Small Fires—now doubling as an unofficial campaign headquarters—Magid's new exhibition *Heart of a Citizen* embraces the space's paradoxical dual purpose. Its central piece, *The Platform* (2025), collapses the political and the artistic into a single gesture. Scaled to the dimensions of the White House Briefing Room, Magid's carpeted, star-spangled stage sits squarely in the gallery, waiting to host campaign events, speeches, and rallies, as suggested in a crisp email-turned-press-release from Magid to Kim. When not in use, *The Platform* stands as a sculpture in its own right: a minimalist form that invokes the visual lineage of political and artistic theater alike—from Felix Gonzalez-Torres's *Go-Go Dancing Platform* to Jasper Johns's abstracted flags. Without shouting, Magid brings the establishment down to earth. —K.H.

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SILVERMAN**

621 Grant Avenue, San Francisco, CA 94108  
jessicasilvermangallery.com +1 415 255 9508

## Wolfgang Tillmans at Centre Pompidou

The German photographer and artist (and cover shooter for this very magazine) Wolfgang Tillmans will have a milestone retrospective at the Centre Pompidou in Paris starting June 13. Running through September 22, *Nothing could have prepared us – Everything could have prepared us* gives Tillmans free rein over the French museum's 64,000-square-foot library. Almost more notably, this is the final show le Pompidou will mount before closing for a five-year renovation. The photog has described the exhibition as a "curatorial experiment," one which will feature works from his 35-year career of capturing portraiture, still life, and abstraction—and redefining the look and boundaries of documentary photography.

*Nothing could have prepared us – Everything could have prepared us* is presented in partnership with Celine, which is offering free admission to the museum via its "Accès Libre par Celine" initiative during four days throughout the summer: June 13, July 3, August 28, and September 22.



Left: Wolfgang Tillmans, *Echo Beach*, 2017. Courtesy Galerie Buchholz, Galerie Chantal Crousel, Paris, Maureen Paley, London, David Zwirner, New York

Right: Wolfgang Tillmans, *Lüneburg (self)*, 2020 Courtesy Galerie Buchholz, Galerie Chantal Crousel, Paris, Maureen Paley, London, David Zwirner, New York

**JESSICA  
SILVERMAN**

621 Grant Avenue, San Francisco, CA 94108  
jessicasilvermangallery.com +1 415 255 9508



## Calder Gardens

Calder Gardens, a new cultural destination dedicated to the work of Alexander Calder, will open in Philadelphia in September 2025. Described as a multilayered space, the Gardens will act as a place for art, culture, environmental awareness, and introspection. Members and visitors alike will be able to explore the Herzog & de Meuron-designed building, as well as gardens created by landscape designer Piet Oudolf. A rotation of works curated by the Calder Foundation in New York will find a new home on the premises, though pieces will not follow a chronological or thematic scheme. Instead, they will be installed to best interact with the spaces around them. Guests will also be invited to enjoy various series and programs like concerts, lectures, screenings, performances, and more, which will engage audiences and prompt conversations surrounding art, environment, and community. The Gardens open to the public on September 21, and tickets go on sale May 20.



A rendering of Calder Gardens. © 2025 Calder Foundation, New York / Artists Rights Society (ARS), New York

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jessicasilvermangallery.com +1 415 255 9508

## Josh Sperling at Perrotin Los Angeles

There are some artists whose works you can easily imagine hanging in your home. Josh Sperling, with his vibrant, minimal approach to artmaking, falls within that category. And now, with his inaugural exploration of functional design, he's making the idea of living among a Sperling even more enticing. Modular benches and framed mirrors make up the artist's foray into furniture, on view at Perrotin Los Angeles beginning May 31. The vibrant seats play directly into Sperling's practice, plus his often-referenced "bullseye" and "double bubble" motifs. They're complemented by equally playful mirrors, made from ash and walnut woods, a reference to Isamu Noguchi's 1970 marble sculpture, *The Opening*.

But Sperling hasn't abandoned acrylic on canvas, and the sculptural paintings for which he is known—larger-than-life works covered in "swoops" and "squiggles"—are still as eye-catching as ever. The use of color and the inherent silliness of the shapes evoke joy, while the clean lines and puzzle-like arrangement are satisfying to the eye. The show, titled *Big Picture*, provides just that—a synoptic view of Sperling's work, focusing on his signatures, while also marking a new direction for the artist. *Big Picture* is on display at Perrotin Los Angeles from May 31 to July 3.



Josh Sperling. *Big Picture A, B, C, D*, 2025. Photograph by Farzad Owrang; Courtesy of the artist and Perrotin



Josh Sperling, *Spectrum Modular Seating*, 2025. Photograph by Farzad Owrang; Courtesy of the artist and Perrotin

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jessicasilvermangallery.com +1 415 255 9508

## Jack Whitten at MoMA



Installation view of the exhibition *Jack Whitten: The Messenger*. Photograph by Jonathan Dorado

Celebrities and creatives alike have been flocking to *The Messenger*, Jack Whitten's first posthumous retrospective at MoMA. On recent trips, we've spied people like Claire Danes and Arthur Jafa drifting through— a testament to this exhibition's supremacy in a city currently brimming with retrospectives.

What makes *The Messenger* compelling is that it unfolds like a good story; each room unveils another chapter. Whitten's work traces the arc of technology, so while many of the works might be new to the viewer, the pathway of their evolution feels uncannily intuitive. The opening passage of the show reveals some of Whitten's least-known works—early psychedelic landscapes, rainbow mountain ranges, and technicolor gardens populated with hidden faces. These more symphonic pieces give way to process-based abstraction in the second room—when, in 1970, Whitten abandons figuration and introduces the Developer, a large rake tool inspired by photography and the advent of acrylic paint. With the Developer and his other painting tools, Whitten introduced a whole new idea to the Western canon. He began making combed abstractions whose stiff colorful ridges referenced at once vinyl records and Afro picks.

He didn't stop innovating. These pull-based compositions continue to morph as the artist starts adding interruptions. Whitten would place objects under his canvas and reveal their shape by pulling the Disrupter over them as a pin registers the grooves of a record. The Xerox comes along, and Whitten moves into black and white—and then the lines move. There are no longer horizontal and vertical registers reminiscent of sheet music; they cross and overlap. They are transforming into grids and pixels. In the final room, all these differences converge in a heroic masterwork titled *Apps for Obama* (2011), a mosaic-like composition that references the vast ocean of an iPhone screen. One can see all the moves the New York-based artist made along the way here—working in this abstraction for our times. As you leave, the kicker is a minor work, a portrait, a pair of sunglasses embedded in an icy mosaic: a final wink from a very embodied Whitten. —K.H.

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SILVERMAN**

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jessicasilvermangallery.com +1 415 255 9508



Xiao Jiang at Karma L.A.



Xiao Jiang, *Silhouette by the Flowers*, 2024. Courtesy of Karma Gallery LA

The painter Xiao Jiang has shown his quiet, reverent works that evoke the mood of Edward Hopper all over the world—from The Museum of Contemporary Art in Shanghai to London's Olympia Grand Hall. But the Southern Chinese native, born 1977, is decamping to Los Angeles for his next exhibition, a show called *By the Window* at Karma gallery on Santa Monica Boulevard. Running until May 24, 2025, *By the Window* features a group of new pieces that bear Xiao's signature shadowy take on fleeting moments from his life, mostly depicted against landscapes or interiors—always, with an incredible sense of stillness. Jiang was raised in the forested ridges of China's Jinggang mountains, and those peaks can still be seen in many works, including some of the large-scale paintings on view at Karma. Now based in Shanghai, the artist tends to use burlap as a surface upon which to paint. "I paint in and paint out," Xiao said in a press release, "continuously refining the image, gradually discovering the final result through the process."

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SILVERMAN

621 Grant Avenue, San Francisco, CA 94108  
jessicasilvermangallery.com +1 415 255 9508

## Francesco Vezzoli at Modern Art Museum Shanghai



A work by Francesco Vezzoli. Courtesy of the artist

Italian artist Francesco Vezzoli believes the great divas of the world deserve some artistic dignity. "All I wanted to do was to give an artistic positioning to all those melodramas that have influenced my aesthetics," the artist tells *W* over email. "Back in the '80s and '90s, all that cinematic material was still disregarded as too popular and not sophisticated enough." This was the inspiration behind *Divas*, Vezzoli's first museum show in China, curated by Nancy Spector and Shai Baitel. At the Modern Art Museum Shanghai, 25 years of Vezzoli's embroidery work is on display, depicting greats like Anna Magnani, Sophia Loren, and Silvana Mangano, in Vezzoli's typical style, which incorporates embroidery and gemstones. The work is an homage to both European and American cinema, and the weight of 20th-century stardom. But Vezzoli digs beyond the idealized exterior, disrupting the fantasy to expose a more brutal reality that lies beneath.

Vezzoli chose subjects who had the most "impactful and untouchable images" concocted by the studios of the time to serve the public a story of glamour and aspiration. The addition of glittering tears represents "a leaking truth" and "the existence of a true emotional life behind the screen and behind and beyond the desires of the producers." Each work is paired with a poster of that diva's most significant work in order to contrast the idea of stardom and Vezzoli's own interpretation of reality. Old movies have long been an inspiration for the artist, and *Divas* is an exploration of the women who shaped him into the creative he is today. *Divas* is on view at MAM Shanghai from March 30 to June 2.

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621 Grant Avenue, San Francisco, CA 94108  
jessicasilvermangallery.com +1 415 255 9508

## Levan Chogoshvili at the Kunsthalle Zurich



Inside the exhibition. Photograph by Cedric Mussano

Levan Chogoshvili's current show at the Kunsthalle Zurich unfolds like a mini retrospective of the Georgian artist. But there are gaps in the story. For so much of Chogoshvili's life, exhibiting work—which didn't adhere to a preselected list of appropriate social realist subjects—necessitated transgression. Censorship ensures a high attrition. The paintings, drawings, and videos that do make it to Chogoshvili's show arrive as the unavoidable complications to dominant histories. These narratives are ones that the artist has risked his livelihood to repeat out loud. There are bloody stories in the mix, but Chogoshvili doesn't linger in the gore. Instead, he finds the beauty, rescues it, and pulls it out with his rich sense of color and collagist sensibility—both of which draw on the specificity of his visual references from the Free Radio Europe days and the 1900-1910s French fashion magazines his family hoarded, to art historical lineages he grew up admiring from afar such as Spanish painters and American Abstraction.

Many of Chogoshvili's paintings immortalize the world before the Soviet Annexation of Georgia—including its diverse registers of creatives, inventors, advocates, teachers, and business owners who fought for an independent nation and whose family photos even became contraband under this new regime. Or, as Chogoshvili, puts it: "I paint a world that has come to an end." In his series, "destroyed aristocracy," the artist actually cannibalizes some of these ancestral photos as well as some magazine imagery into the gouache-and-tempera paintings that have an almost saintly presence. Chogoshvili compares these works to icons. They carry something forward for the martyrs they depict. Not all the works carry this religious weight, however there is something eternal about everything Chogoshvili touches, even when he's dealing with the most fragile and endangered materials. —K.H.

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jessicasilvermangallery.com +1 415 255 9508

Bárbara Sánchez-Kane and Sofía Alazraki at Dashwood Projects



Bárbara Sánchez-Kane and Sofía Alazraki, *FF #03*, 2025. Courtesy of Kurimanzutto and Dashwood Projects

While Bárbara Sánchez-Kane has stepped away from the regular fashion cycle, she is still a designer. "I've never left fashion; it's the core of my work," she told *W*. "It's just that the access and the speed of it didn't work for me. I like the possibilities of exploration." That exploration continues in her artwork, which exists in conversation with fashion, as well as themes of "Mexicanness," religion, and sexual identity, all at play in *Bárbara Sánchez-Kane y Sofía Alazraki: Fortuna y Fetiche*. The collaboration between the two artists began as an exchange of letters and evolved into a collection of images: Frankenstein-like sculptures by Sánchez-Kane, shot by Alazraki. They were initially created to celebrate the 25th anniversary of Kurimanzutto, the New York and Mexico City-based gallery that represents Sánchez-Kane. The pieces honor the gallery and the familial relationships she has formed with the other creatives she's met through owners José Kuri and Mónica Manzutto. After a feature in *W* last year, they're making their way to Dashwood Projects in Manhattan's East Village, where the works will be on display from April 9 to May 24.

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SILVERMAN**

621 Grant Avenue, San Francisco, CA 94108  
jessicasilvermangallery.com +1 415 255 9508



## Shaniqwa Jarvis at Anthony Gallery



Shaniqwa Jarvis, *it's all around you*, 2025. Courtesy of Anthony Gallery

In *If You Can See My Thoughts, You Would See Your Faces*, photographer Shaniqwa Jarvis explores her past to inform her future. A collection of photography, textile paintings, and film evokes everyday memories—but in Jarvis's hands, they're placed on the same level of influence as watershed life moments. The gallery acts like the inside of Jarvis's brain, with images depicting small vignettes—together forming the human experience. The exhibition culminates in a film, which combines archival footage from Jarvis's youth with newly shot video and audio. Conversations with academics, artists, and creatives create a narrative that reflects on themes in Jarvis's own life, including health, motherhood, and hustling. Is it a memory or is it the collective experience? What is the difference...and does that even matter? *If You Can See My Thoughts, You Would See Your Faces* is on view at Chicago's Anthony Gallery from March 16 to April 12.

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SILVERMAN

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jessicasilvermangallery.com +1 415 255 9508

Julien Ceccaldi at MoMA PS1



Julien Ceccaldi, excerpt from the comic *Last Call*, 2024. Courtesy of the artist.

The opening scene of Julien Ceccaldi's "Adult Theater" finds the French Canadian artist's skeletal heroine, Marie-Claude, dangling from the hands of a painted clock. Around she goes, hanging on every minute, from now until August 25th, the run of Ceccaldi's first institutional solo show curated for MoMA PS1. Marie-Claude is not the only one doing loop-de-loops around the former schoolhouse halls. The exhibition's real revelation is Ceccaldi's first film—a storyboard-driven triumph whose homemade soundtrack the artist spent the press preview trying to avoid, having "heard enough of his own voice now," he tells *W*. The short feature deploys the same cast of horny and conflicted characters that Ceccaldi brings to life in his well-known drawings and paintings: informed by the radical, largely female-drawn comics of his youth (the diaristic cells of Aline Kominsky-Crumb; the pioneering *shojo manga* of the Year 24 Group) Ceccaldi's work muddies experience with fantasy, the romantic and the nostalgic, in a landscape defined by unsheathed consumerism and sex. Castles and bathhouses are recurring settings, places where trysts run rampant and snowball into orgies or folktales.

The show's curator, Kari Rittenbach, offers us a glimpse into Ceccaldi's process by way of a vitrine cabinet brimming with the artist's preparatory materials, which are as neatly kept as the lines in his renderings. Some of them date from the launch of his first stand-alone comic book, *Less Than Dust*, still as bold and fresh as it looked in 2014; even Ceccaldi's Post-it notes about the nature of tragic heroes like *Solito* (2018) appear newly ironed. These clues point towards a meticulousness, a baroque devotion to detail that powers the artist's command of every space and medium within his reach: the white cube, the cinema, and the page. —K.H.

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jessicasilvermangallery.com +1 415 255 9508

## Suki Seokyeong Kang at Museum of Contemporary Art Denver



Installation view of "Suki Seokyeong Kang: Mountain—Hour—Face" at the Museum of Contemporary Art Denver, on view through May 4, 2025. Photograph by Wes Magyar

The artist Suki Seokyeong Kang organizes space like a composer constructing a musical arrangement. The grid, which is traditional to Korean musical notation, is her muse and perpetual starting point, from which Kang builds out fantastical landscapes populated by different notes and timbers—from abstract paintings and hanging tapestries of woven grass, to bestial sculptures on wheels and multiscreen video projections.

For her largest U.S. show to date, "Suki Seokyeong Kang: Mountain—Hour—Face," the Korean institutional darling transforms all three floors of the MCA Denver into a metaphorical mountain with a base, a face, and a summit. It is the first time in five years that the museum has invited a single artist to take on all three floors. The intimidating scale of the exhibition lends itself to Kang's architecturally sized ambitions; it also makes it easy to observe the connections the Korean artist is drawing between the mountainous nature of her homeland and Denver's famous ridges. It is a show that speaks directly to the American West and to its canonical artists—figures like Agnes Martin—who tried to capture the region's seemingly infinite horizon in the boundary of a square. —K.H.

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SILVERMAN**

621 Grant Avenue, San Francisco, CA 94108  
jessicasilvermangallery.com +1 415 255 9508

## David Altmejd at White Cube New York



Courtesy of the artist

David Altmejd is returning to New York for the first time in over ten years, taking over the White Cube gallery with a large-scale exhibition that studies the juxtaposition of nature and the human form. Titled *The Serpent*, the show plays across both of the gallery's two floors. The ground level is home to a major sculpture featuring dozens of human heads, connected together and coiling through the room, almost dancing to the sounds of a cross-legged snake charmer that sits below it. One level up, Altmejd creates a space for his bronze work, which, in this specific show, takes the form of white-patinated dancing nymphs and Frankenstein-like creatures that combine characteristics of humans, swans, and musical instruments.

*The Serpent* fuses realism with crude expressionism, science with magic, and a post-apocalyptic vision with an optimistic outlook for a chilling yet enlightening peek into Altmejd's subconscious. The exhibition will be on display at White Cube New York from March 14 to April 19.

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## Grace Prince at Béton Brut, London



Béton Brut x Grace Prince, *Held Absence*. Photograph by Flavio Karrer

Grace Prince has a way of charming her way into the hearts of artisans. The mutual trust she establishes allows the British-born designer to do things for which others might not have the patience. Her fanatical respect for a craftsman mastery, and unquenchable appetite to learn its nuances, pushes both Prince and her artisan collaborators to reconsider what their mediums are capable of—and how to honor the leftovers.

This winter, at the fashionable upstart Béton Brut in London, Prince debuts a new body of work called "Held Absence." The exhibition roots itself in an elongated stay in rural Kyoto, where Prince received a rough-hewn souvenir during a visit to a master Japanese woodworker. This imperfect block grew into a central motif when Prince decided to immortalize it in bronze and use it to compliment the poured glass tops of two astonishing tables, one tall, one low. Almost illusionistic in their defiance of gravity, Prince's spindly-leg tables set a tone for a carefully balanced show that transforms material castoffs into dazzling feats of fragility. Everything in Prince's world looks like it could fall apart at any moment, but her designs astonish by holding together instead. "In all of us there's a childhood nostalgia for breaking, and a beautiful naivety in discovering if something is fragile or not," Prince reminds us. The designer turns our youthful predilection for disaster into something that feels deliciously adult. —K.H.

**JESSICA  
SILVERMAN**

621 Grant Avenue, San Francisco, CA 94108  
jessicasilvermangallery.com +1 415 255 9508

## Nick Cave at Jack Shainman Gallery



Courtesy of the artist and Jack Shainman Gallery

Jack Shainman Gallery inaugurates its new Tribeca location with a monumental solo exhibition by Chicago-based artist Nick Cave. On view through March 15, 2025, *Amalgams and Graphs* debuts a collection of works building upon Cave's investigations into race, class, power, and self. Three striking bronze sculptures make up *Amalgams*, a series of figures in various positions which form the centerpiece of the show and expound on the artist's well known *Soundsuits* series. The masterfully executed works pose a nuanced reframing of the modern-day monument, prioritizing inclusion and strength rather than the oppressive themes that have often been celebrated by public statues of previous generations. Pivoting from public to personal, Cave's *Graphs* present exuberant self-portraits by way of mixed-media assemblage. The artist's face is rendered in needlepoint, sometimes shrouded by vibrant floral patterns. Layered upon them in a patchwork manner are vintage metal serving trays. Cave's choice of materials point to the various ways that aesthetics have worked to establish and enforce class hierarchies throughout history. —Daria Simone Harper

**JESSICA  
SILVERMAN**

621 Grant Avenue, San Francisco, CA 94108  
jessicasilvermangallery.com +1 415 255 9508

*Pirouette: Turning Points in Design at MoMA*



Milton Glaser. *I ♥ NY* concept sketch. 1976. Courtesy of the NYS Dept. of Economic Development

Design as a catalyst for progress is the theme of the new object-focused show at the Museum of Modern Art in New York, running from January 26 to October 18. Furniture, electronics, symbols, and more pieces from the 1930s until today (mostly from MoMA's own collection) will be on display in *Pirouette: Turning Points in Design* to highlight both design's innovative nature and how some objects have had to adapt to keep up with change. "Design can help us steer the course in positive directions by making us aware of, and helping us correct, negative behaviors," says Paola Antonelli, senior curator for the Department of Architecture and Design at the museum. "It can also invent novel behaviors that embody new goals, sustainability and justice among them." Well-known inventions like Apple's Macintosh computer, the Sony Walkman, and Spanx will highlight revolutionary ideas that became commonplace objects. Other creations, meanwhile, tell the story of a more niche influence. By looking at the background, context, and impact of each object, *Pirouette* will highlight their designers as the change-makers they have always been.

**JESSICA  
SILVERMAN**

621 Grant Avenue, San Francisco, CA 94108  
jessicasilvermangallery.com +1 415 255 9508

Cy Twombly at Gagosian



Cy Twombly, *Untitled*, 1985. Photo: Peter Schälchli; Courtesy of Gagosian

A new side of the late artist Cy Twombly will be on display in Gagosian's two-story Manhattan gallery, with a brand-new exhibition on view from January 23 to March 22. Organized in association with the Cy Twombly Foundation, the collection includes pieces created by the artist between 1968 and 1990, including some that have never been seen by the public. Works known as "blackboards," created within the first few years of that period, feature energized strokes across the canvas, a technique that blurs the lines between painting, drawing, and writing. Meanwhile, another series of paintings illustrates an artist more in touch with nature. Created in Bassano in Teverina, Italy from 1981 to 1986, the canvases explore the elements, with earth meeting water and air through the layering of Twombly's strokes. The natural world is at play in a later piece from Twombly's *Souvenir of D'Arros* series, which depicts more realized, but still abstract florals. Elsewhere, a grouping of works on paper, titled *Five Day Wait at Jiayuguan*—inspired by the artist's travels through Russia, Afghanistan, and Central Asia and first exhibited at the 39th Biennale di Venezia—are shown together for the first time in over four decades.

**JESSICA  
SILVERMAN**

621 Grant Avenue, San Francisco, CA 94108  
jessicasilvermangallery.com +1 415 255 9508



## Todd Gray at Lehmann Maupin New York



Work by Todd Gray. Courtesy of the Artist and Lehmann Maupin

Los Angeles and Akwidaa, Ghana-based artist Todd Gray is preparing for his solo exhibition at the Lehmann Maupin Gallery, to be displayed from January 23 to March 22. There, Gray's photo sculptures will be on show, juxtaposing common settings of opulence and power in the Western world with historically Black spaces. For the first time, Gray will be using images from his own photography archive dating back to the early 2000s, some of which feature music icons including Al Green and Iggy Pop. Alongside those are images taken during Gray's fellowship at the American Academy in Rome in 2023. Together, they create visual puzzles that explore the idea of "post-colonial" by placing the realities of the world today within the context of the past.

**JESSICA  
SILVERMAN**

621 Grant Avenue, San Francisco, CA 94108  
jessicasilvermangallery.com +1 415 255 9508

Ryan Villamael: *ISLES* at Silverlens New York City



Courtesy of the Artist and Silverlens

Stories of immigrants who leave their home countries often come with a zest of optimism for a better life. But in a new exhibition titled *ISLES*, Manila-based artist Ryan Villamael asks: what about those who are left behind? Now on view at Silverlens Gallery in New York City from January 16 to March 1, Villamael gets personal in his latest show. His recorded long-distance calls to his father, who left the Philippines and moved to the Middle East for work, echo throughout the exhibition space, where a series of paper-cut map sculptures fashioned like jewelry in glass bell jars sit in view. The maps included in *ISLES* are replicas from the Philippines's colonial history. It's widely known that one of the country's greatest exports is its manpower. The emotional collateral damage caused by it, however, is a topic that is less-often discussed. According to the artist, "transforming them into specimens that resemble native Philippine trees—and then containing them in bell jars—is a kind of reclamation." Another reason to pay a visit? The exhibition is the first time Villamael has shown in New York City. "I want viewers to reflect on their sense of home, memory, and belonging, and perhaps find connections to their journeys and the landscapes that shape their identities," he says. —Isiah Magsino

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SILVERMAN**

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jessicasilvermangallery.com +1 415 255 9508

George Condo at Hauser & Wirth and Sprüth Magers



George Condo, *The Redhead*, 2024. Courtesy of the artist and Hauser & Wirth; Photograph by Matt Grubb

George Condo's new exhibit, titled *Pastels*, will be split across two galleries: Hauser & Wirth's SoHo location and Sprüth Magers on the Upper East Side. This two-part show centered around the evasive nature of consciousness will offer an exclusive look at Condo's creative process as well as highlight his improvised approach to art. Through abstract, fragmented work, Condo explores the human psyche, depicting various states of being with the impulsive use of gesso, application of color, and gestural strokes, all without the customary preparation. *Pastels* will be on display at Sprüth Magers from January 16 to March 1, and at Hauser & Wirth from January 29 to April 12.

**JESSICA  
SILVERMAN**

621 Grant Avenue, San Francisco, CA 94108  
jessicasilvermangallery.com +1 415 255 9508





Setsuko, *Le chaton et sa mère*, 2024. Photo by Thomas Lannes; Courtesy of Gagosian

For the first time, Japanese artist Setsuko is showing her bronze and ceramic sculptures in New York with an exhibition at Gagosian's Park Avenue location. Combined with the artist's paintings, works on paper, and handmade tables, the show—titled *Kingdom of Cats*—provides an overview of Setsuko's practice. The organic elements of the Paris-based artist's sculptures represent the symbiosis of life and death. Trees, rendered in enameled ceramic and terra-cotta—many now just a stump—begin a new existence when cats scratch at the roots and snakes wrap their bodies around branches. Fittingly, considering the show's title, cats show up in the art of other mediums as well. Still-life paintings, landscapes, and interior scenes act as a celebration of craft and space, as well as an exploration of the everyday. The animated furry creatures reference Japanese folklore, which characterizes cats as supernatural figures. In fact, traditional Japanese ideas merge with more modern European techniques throughout the collection, which features work from as early as 1960 and up until 2024. *King of Cats* is on view at Gagosian Park & 75 from January 15 to March 1.

**JESSICA  
SILVERMAN**

621 Grant Avenue, San Francisco, CA 94108  
jessicasilvermangallery.com +1 415 255 9508



## Antonio Santín at Marc Straus



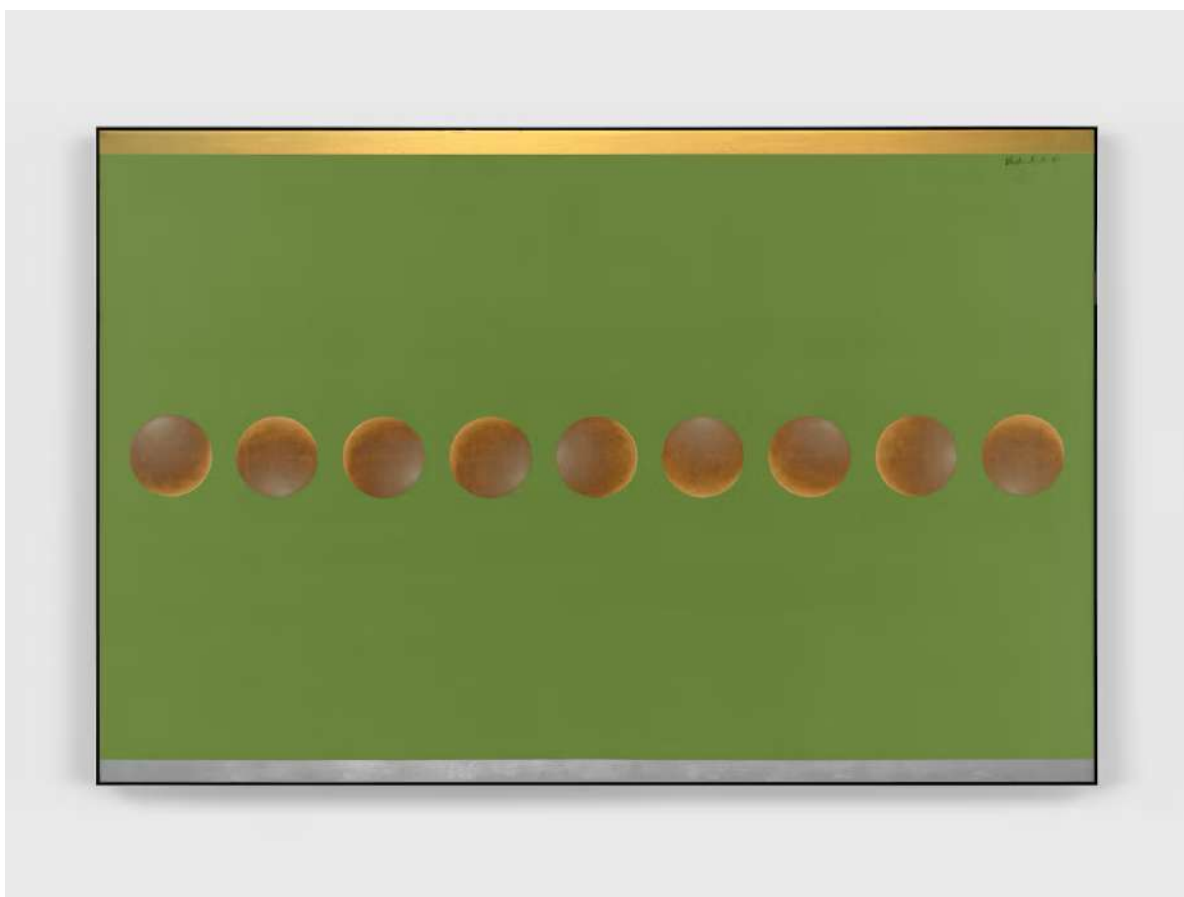
Antonio Santín, *Momo*, 2024. Photograph by Martina Scala

Marc Straus's recently opened Tribeca gallery will be home to the newest pieces from Madrid-based artist Antonio Santín in a show running from January 10 to March 1. Known for his trompe l'oeil paintings of ornate rugs, Santín's work is referred to as "deceptive abstraction," tricking and amazing the eye all at once. While previously, the artist would look to real rugs for inspiration, he now creates from his imagination, dreaming up the weaves and braids as he applies thousands of tiny strokes to the canvas with the help of a pneumatic compressor. Slowly, the "fabric" appears in front of him, and a Renaissance-era shading technique creates the folds in order to bring the art to life. The involved process means Santín's pieces take roughly a year to produce, making a show of his new work all the more exciting.

**JESSICA  
SILVERMAN**

621 Grant Avenue, San Francisco, CA 94108  
jessicasilvermangallery.com +1 415 255 9508

Barkley L. Hendricks at Jack Shainman Gallery



Barkley L. Hendricks, *Untitled*, 1971. Courtesy of the Estate of Barkley L. Hendricks and Jack Shainman Gallery, New York.

Visual art, music, and the philosophical exploration of the cosmos and the future come together in Barkley L. Hendricks's new show at Jack Shainman Gallery. Inspired by (and named after) the 1972 film by jazz composer and Afrofuturist Sun Ra, *Space is the Place*, the exhibition—much like the film—uses the hallmarks of Afrofuturism to explore modern Black identity. Hendricks's works on paper employ cosmic and celestial imagery to elevate the human experience and reframe it beyond earthly struggles. Much of the work in the exhibition is from the '70s, a politically tumultuous time in America, but also an era of exploration and advancement, especially in the world of science. These two themes of the decade converge in Hendricks's craft, creating a dialogue that is then placed in the context of the universe, adding an otherworldly element to the otherwise grounded, unflinching story. *Space is the Place* will be on display at the Jack Shainman Gallery from January 9 to February 22.

**JESSICA  
SILVERMAN**

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jessicasilvermangallery.com +1 415 255 9508