

**From
exhibitions
and installations
to performances
and collaborations,
we bring you the**

25

**most important
events in art,
design, architecture,
fashion and
everything in
between.**

A still from Agnieszka Polska's *The Happiest Thought* (2019).



Polish artist Agnieszka Polska's solo exhibition at Seattle's Frye Museum (opening in mid-February) marks the US debut of two digital videos, *The New Sun* and *What the Sun Has Seen* (both 2017); the latter earned Polska the prestigious Preis der Nationalgalerie. In both works, the protagonist is an anthropomorphic cartoon sun who addresses the audience as it narrates catastrophic developments unfolding on Earth. FRYEMUSEUM.ORG

An installation view of Hank Willis Thomas's "An All Colored Cast."



"An All Colored Cast"—Hank Willis Thomas's first LA solo exhibition at Kayne Griffin Corcoran, on view through March 7—will take color theory and screen color calibration as a starting point, critically exploring the language surrounding television and color ("white balance," "color correction") to further reflect on portrayals of identity and race in popular culture and film. KAYNEGRIFFINCORCORAN.COM

COURTESY OF THE ARTIST; ZAK I BRANICKA, BERLIN; AND OVERDUIN & CO., LOS ANGELES.

COURTESY OF KAYNE GRIFFIN CORCORAN. PHOTO BY ELIZABETH TIMBERMAN. CENTRO DE INVESTIGACIONES DE DISEÑO INDUSTRIAL. FACULTAD DE ARQUITECTURA. UNAM.



Clara Porset with the Totonaca table and chairs in the living room of the architect Agustín Yáñez, Mexico City, 1952.

After pursuing her education in Europe, Clara Porset returned home to Cuba in the 1930s an avowed leftist, only to see her newfound doctrine meet a short-lived welcome. She fled to Mexico City, where she developed a rapport with the socialist-leaning creative class and soon joined their mission to forge a national identity rooted in Mexico's heritage. This spring at Museo Jumex, "Clara Porset: Design and Thinking" commemorates not so much Porset's products as it does the intellect and philosophical bearings by which she achieved her iconic results. FUNDACIONJUMEX.ORG



As her first museum show, choreographer Faye Driscoll presents “Come On In” at the Walker in Minneapolis. The exhibition is part of “Thank You For Coming,” a three-part series commissioned by the museum and staged by Driscoll since 2014. This show offers an overview of all three parts, titled *Attendance* (2014), *Play* (2016) and *Space* (2019), all of which, from different conceptual angles, explore the relationship between performer and audience. **WALKERART.ORG**

Choreographer Faye Driscoll



The Museum of Contemporary Art in Detroit and the Detroit-based gallery Trinosophes have on view tandem shows of paintings by Peter Williams, together titled “Black Universe.” Born in New York State in 1952, Williams lived in the Motor City from the late 1980s to 2004. At MoCAD, selections from the series “Black Exodus” (2019) relay a darkly satirical Afrofuturist tale in which black people escape socio-environmental disasters on Earth by journeying into outer space. In contrast, Trinosophes reveals Williams’s abstract compositions made between 2012 and 2019; in them, chromatic geometric arrangements oscillate vibrantly. **MOCADDETROIT.ORG; TRINOSOPHES.COM**

Peter Williams's *The Sudanese Market* (2019)



For MoMA PS1’s VW Sunday Sessions, Los Angeles-based artist Nikita Gale stages performances that take place over the weekend of February 21 in the VW Dome. Scrutinizing the role of the spectator, “Audiencing” situates its viewers in chairs arranged in a spiral underneath the stage while music—what Gale describes as a “sound collage”—plays over speakers with accompanied lighting. In March, Gale will debut related works in a solo show at 56 Henry in Chinatown. **MOMA.ORG; 56HENRY.NYC**



Cecil Beaton's *The Bright Young Things at Wilsford* (1927)

Opening at the National Portrait Gallery in London, this show brings together for the first time around 150 photographs taken by a young Cecil Beaton in the 1920s and early '30s. A 20th-century fashion photography icon, Beaton started out in London as an aspiring photographer who found himself counted among the glamorous, youthful circles where high society mingled with bohemian creatives. From within their ranks, Beaton captured actors, socialites and other avant-garde personalities, such as Tallulah Bankhead, Dolly Wilde and Lord Berners, respectively. **NPG.ORG.UK**

Tauba Auerbach in collaboration with Cameron Mesirov, A.K.A. Glasser, *Auerglass Organ* (2009)



Opening this April at SFMOMA, Tauba Auerbach’s first museum survey will draw connections between works from 16 years of the NY-based artist’s career: paintings, videos, glass sculptures, books and drawings that entangle and toy with viewers’ perception. **SFMOMA.ORG**

Now in its second year, Marfa Invitational (April 2-5, 2020), located in the west Texas town, takes pride in being both a contemporary art fair and an experiential platform. Paying homage to Donald Judd's reverence of Marfa as a fertile space for creativity and reflection, more than 45,000 visitors are expected at this year's fair, which will showcase work by a variety of emerging artists from spaces like Half Gallery (Vaughn Spann, Hiejun Yoo), Sargent's Daughters (Emily Furr) and more. MARFAINVITATIONAL.COM



Marfa, Texas captured by photographer Douglas Friedman.

Opening at the crest of the spring equinox, "Falling Empire" is the first museum solo exhibition of the San Gabriel Valley-raised Patrick Martinez, who grew up inspired by hip-hop and its accompanying aesthetics. The show's works—memorials, paintings, neon pieces—examine the faded glory of the eponymous empire at its core: America. TUCSONMUSEUMOFART.ORG



Patrick Martinez's *Tongva Landscape* (2019)

Organizers Fia Backström and Martine Syms will unveil an exhibition at Princeton's on-campus Hurley Gallery, titled "William Greaves — Sondra Perry — Martine Syms," after the three artists whose work it features. In juxtaposing pieces by Perry and Syms—both millennials—with those of Greaves, who was most active in the 1960s and '70s, the show highlights the influence of the latter's legacy on the practices of the former two—and more broadly intimates the far-reaching impact of his films on a younger generation of socially-aware African American creatives. ARTS.PRINCETON.EDU



Filmmaker William Greaves



Opening this spring, "Electronic" seeks to trace the evolution of electronic music as a genre, and further understand its path in becoming a worldwide phenomenon. While it originated in the late 1980s amid African American communities in Detroit, Chicago and New York, the following decades saw its popularity spread across the United States, Europe and beyond. "Electronic" replicates the multimedia experience of clubs specializing in the music form as it presents artifacts relevant to its history. DESIGNMUSEUM.ORG

COURTESY OF WILLIAM GREAVES PRODUCTIONS; PHOTO BY LEPAUCOMMIERT

COURTESY OF CHARLIE JAMES; PHOTO BY MICHAEL LIND



Best known as the London-based fashion designer whose Nigerian background is connected to his eclectic, pattern-meshing aesthetic, Duro Olowu has turned his talent for finding poetic combinations among disparate visual sources into a curatorial practice. Exhibit A: "Duro Olowu: Seeing Chicago," for which Olowu was invited to browse both public and private Chicago-based art collections—with some precedence given to the MCA's own—to assemble a line-up that echoes the city's unique engagement with art. MCACHICAGO.ORG

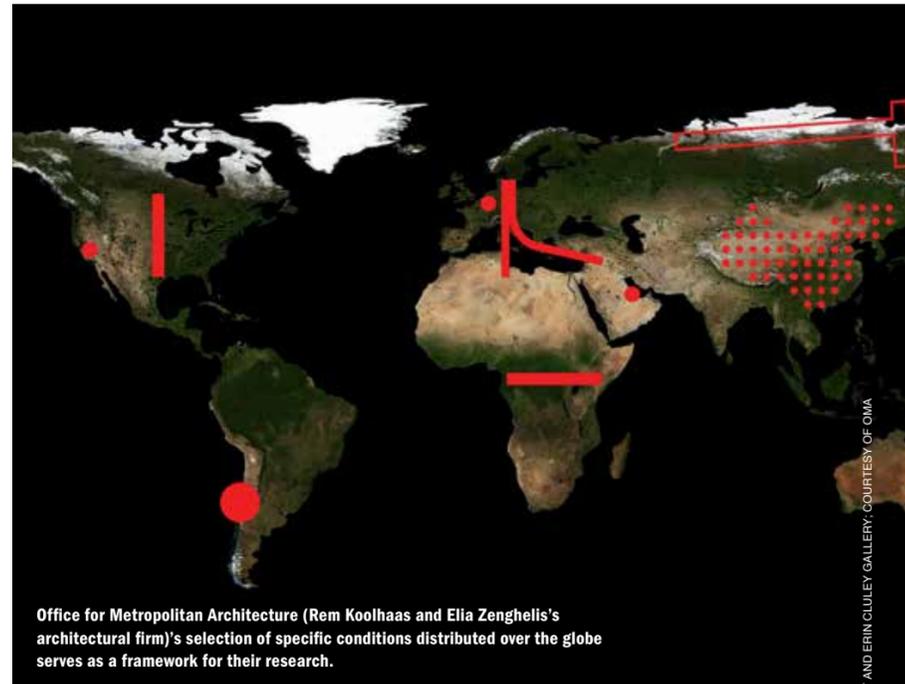
A look from Duro Olowu's Fall/Winter 2019 collection



Riley Holloway's *Jammie Holmes* (2019)

Los Angeles-born artist Riley Holloway makes his debut at Dallas's Erin Cluley Gallery with "HOME," a solo exhibition of paintings, works on paper and small sculptures. As a whole, this body of work offers a meditation on the originally African maxim, "It takes a village to raise a child." Currently based in Dallas, Holloway is the recipient of a 2019 Artist Microgrant from the Nasher Sculpture Center, which he used to help fund production for "HOME." ERINCLULEY.COM

In "Countryside, The Future," opening in February at the Guggenheim, architect Rem Koolhaas changes his tune, playing curator and fulfilling his own vision for an exhibition that—rather than continuing modernity's blind adoration of the city—turns viewers' attention to fluctuations cataloged across rural areas in recent decades. Expect data-driven meditations visualizing, for instance, the ramifications of genetic research, automation and the effects of migrations both micro and macro. Such subjects are both dwarfed and exacerbated by the omnipresent trickle of climate change. GUGGENHEIM.ORG



Office for Metropolitan Architecture (Rem Koolhaas and Elia Zenghelis's architectural firm)'s selection of specific conditions distributed over the globe serves as a framework for their research.

AND ERIN CLULEY GALLERY, COURTESY OF OMA



Janine Antoni's *Loving Care* (1993)

COURTESY OF THE ARTIST AND LURRING AUGUSTINE GALLERY © THE ARTIST
COURTESY OF ANTHONY DUFFAY GALLERY, LONDON, 1993.
COURTESY OF PRUDENCE CUMMING ASSOCIATES AT ANTHONY DUFFAY GALLERY, LONDON, 1993.



COURTESY OF

The latest of 21 bungalow-style luxury suites at The Beverly Hills Hotel to reopen for guests, the newly renovated Bungalow 9 is an homage to Charlie Chaplin. Designed by Alexandra Champalimaud, the room includes a library with books related to Chaplin as well as a cocktail kit equipped with ingredients to make his favorite drink (a mixture of sloe gin, apricot brandy, lemon juice and club soda). Bungalow 9 joins others that pay tribute to Frank Sinatra, Marilyn Monroe and Howard Hughes—Hollywood icons memorialized at an eternally star-studded hotel. DORCHESTERCOLLECTION.COM

Architect Scott Mitchell has been established in Los Angeles since 1999, and although he now receives regular commissions from national and international clients, his ethos of spiritually-enriching design seems to mesh with his Southern California ethos. On the surface, Mitchell's structures are minimalist, but what distinguishes these from typical Modernist-derived steel-and-concrete fortresses is the architect's ample use of materials like unfinished wood and textured stone—a nod to the influence of Japanese Shinto temples. Out this May, *Scott Mitchell Houses* (Rizzoli) features never-before-seen glimpses into eight of the architect's most stunning projects. RIZZOLIUSA.COM



COURTESY OF LOUIS VUITTON; PHOTO BY SCOTT FRANCES; COURTESY SCOTT MITCHELL STUDIO; PHOTOGRAPHED BY PRUDENCE CUMMING ASSOCIATES AT ANTHONY DUFFAY GALLERY, LONDON, 1993.



Architects Jun Aoki and Peter Marino collaborated on Louis Vuitton's latest flagship store in Osaka, Japan. Taking inspiration from Osaka's history as a port city, Aoki designed the façade to evoke a ship's sails, while Marino envisioned an interior equipped with wooden floors, intended to conjure the deck of a seafaring vessel. At the top of the four-story building is Le Café V, the brand's first-ever café, inside of which is the secret entrance to a separate upscale restaurant, Sugalabo V. LOUISVUITTON.COM

This February marks the grand reopening of the Asian Art Museum after a three-year hiatus, during which time it underwent renovations to preserve its nearly century-old Art Deco façade and infrastructure. The Seattle Art Museum (SAM) first opened to the public in this building in 1933, with a permanent collection that mainly consisted of works donated by its benefactor, Dr. Richard E. Fuller, resulting in a disproportionate emphasis on Asian art. In 1994, when SAM moved to a new space better equipped for its future acquisitions, the building became the Asian Art Museum—an homage to its history as well as a forward-looking-commitment to its métier. SEATTLEARTMUSEUM.ORG



The expansion on the east side of the Asian Art Museum.



More than a half-century since its 1968 release, Stanley Kubrick's *2001: A Space Odyssey* remains unparalleled among science-fiction films. Beginning in January, The Museum of the Moving Image in Queens presents "Envisioning 2001: Stanley Kubrick's *Space Odyssey*," an exhibition that reveals and explores little-known aspects of Kubrick's process in preparing for the film, including his influences, research and approach to production. MOVINGIMAGE.US

San Francisco-born artist Peter Saul is known for cartoonish, often grotesque figurative renderings that depict (and skewer) everything from politicians and money-obsessed businessmen to narrative tropes stemming from popular culture and Western history—for instance, Marvel superheroes and Christopher Columbus, respectively. This February, the New Museum unveils the first New York museum survey of Saul's work; the exhibition presents about 60 paintings spanning Saul's career, ranging from the 1960s to the current moment. NEWMUSEUM.ORG



Peter Saul's *Ice Box* (1960)



Zandra Rhodes and Couri Hay at Studio 54, (1978)

Perhaps its ghost lingers on wherever disco balls are spinning—but the ethos of Studio 54 certainly feels ubiquitous somehow, especially in New York City after dark. If anything, time has served only to gild its mythic status. Debuting at the Brooklyn Museum this March, "Studio 54: Night Magic" is the first institutional exhibition to delve into the illustrious venue's disco-fabulous, drug-addled spirit. BROOKLYNMUSEUM.ORG



While Jonas Mekas, who died last year at 96, is foremost considered a pioneer of American avant-garde film, his efforts as a critic, photographer and poet, among other pursuits, won respect and admiration from peers across creative disciplines. This show, organized by a longtime friend and collaborator, gallerist Deborah Colton, revives a photo series Mekas curated for a 2010 solo show at Colton's Houston gallery alongside two of Mekas's videos. A room of ephemera documents Mekas's life and practice, from photographs of him and his family to his own writing and the writing of others dedicated to him. DEBORAHCOLTONGALLERY.COM

Jonas Mekas's *Anna Karina*, Dec. 27, 1973, NYC



Donald Judd's *Untitled* (1991)

A pioneer of American minimalist art, Donald Judd has the first major retrospective showcasing his work in the United States in more than three decades opening at the Museum of Modern Art this spring. The exhibition brings together about 60 pieces made between the early 1960s and Judd's death in 1994, beginning with examples of paintings and small-scale objects and documenting the progression toward what have since become his iconic achievements in abstract sculpture. MOMA.ORG