

Time Out

New York

Halloween planned!

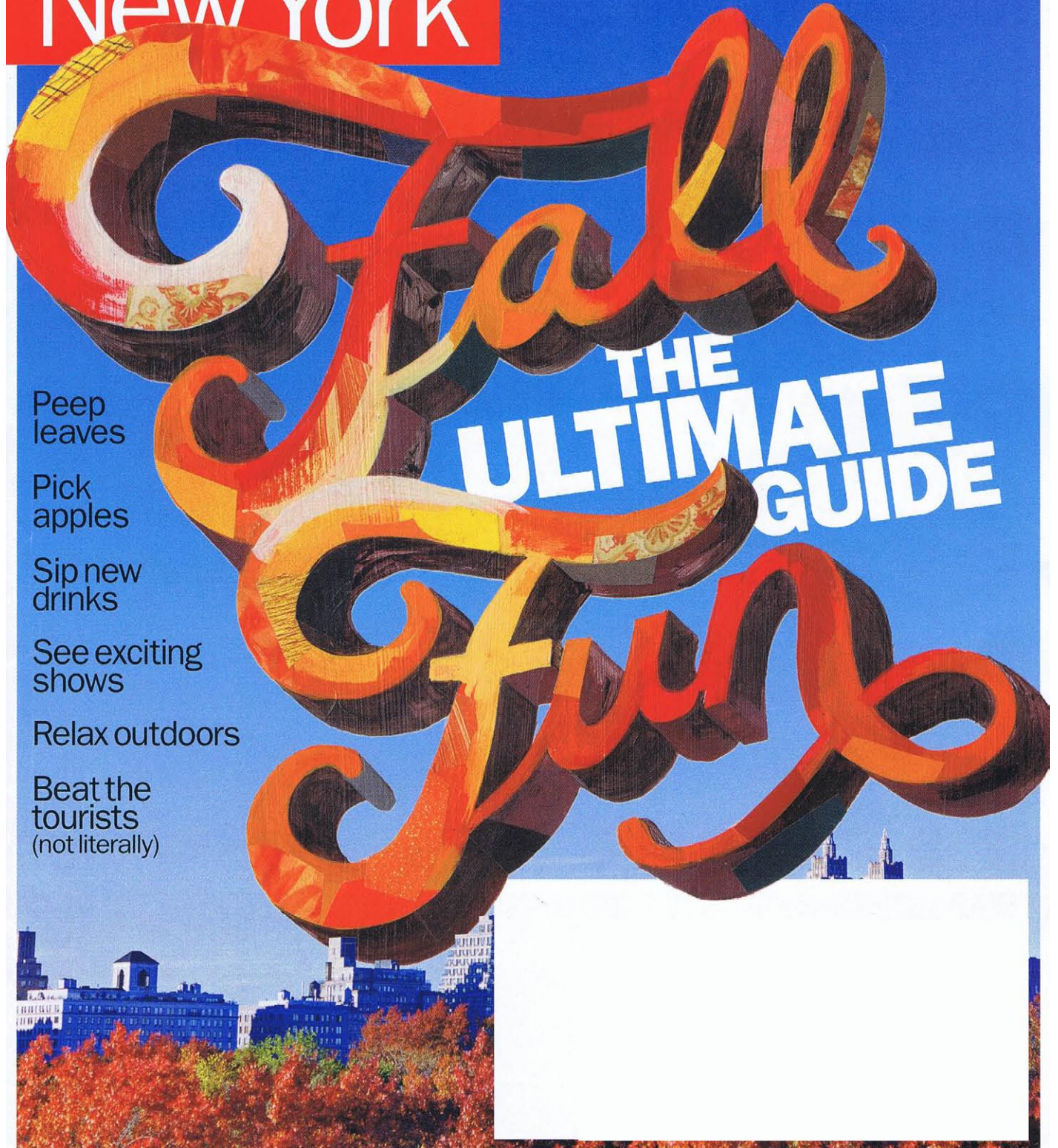
Where to get spooked, sloshed and more

The city's best wine

Essential shops, pours and events

Five-star art

The gallery show you've got to see



THE ULTIMATE GUIDE

Peep
leaves

Pick
apples

Sip new
drinks

See exciting
shows

Relax outdoors

Beat the
tourists
(not literally)

work of architect Kevin Roche, this exhibition looks at how Roche's contributions to buildings like Ford Foundation Headquarters and the Metropolitan Museum of Art have reshaped the New York City landscape. Through Jan 22.

"The Twin Towers and The City" This two-part exhibition shows decades of images of the World Trade Center, documented in Camilo José Vergara's photographs of the skyscrapers and eight paintings Romain de Plas created in the aftermath of the 9/11 attacks. Through Dec 4.

Museum of the Moving Image

◆ 36-01 35th Ave at 37th St, Astoria, Queens (718-777-6888, movingimage.us). Subway: M, R to Steinway St; N, Q to 36th Ave. Tue–Thu 10:30am–5pm; Fri 10:30am–8pm; Sat, Sun 10:30am–7pm. \$12, seniors and students \$9, children 3–18 \$6, members and children under 3 free; Fri 4–8pm free; film tickets with museum admission free.

"Jim Henson's Fantastic World" It's time to play the music! It's time to light the lights! Well, really, it's just time to get super-excited for this exhibit devoted to the megatalented mind behind *Sesame Street*, *The Muppet Show* and *Fraggle Rock* (among many other beloved pop-culture creations). See actual Miss Piggy and Kermit puppets on display, or better yet, check out gads of Muppet-themed screenings and discussions with Henson's collaborators and family. Through Jan 12.

New Museum of Contemporary Art

235 Bowery at Prince St (212-219-1222, newmuseum.org). Subway: J, Z to Bowery; 6 to Spring St. Wed, Fri–Sun 11am–6pm; Thu 11am–9pm. \$12, seniors \$10, students with ID \$8, children under 18 free.

"Carsten Höller: Experience" The work of Carsten Höller, a former scientist, is equal parts laboratory and fun house. The pieces are meant to be engaged with: That means visitors are invited to travel down a slide that runs between the building's fourth and second floors. Another installation, *Psycho Tank*, provides the daring with a chance to float in a sensory-deprivation pool. Through Jan 15.

New York Transit Museum

◆ Boerum Pl at Schermerhorn St, Downtown Brooklyn (718-694-1600, mta.info/mta/museum). Subway: A, C, G to Hoyt–Schermerhorn; M, R to Court St; 2, 3, 4, 5 to Borough Hall. Tue–Fri 10am–4pm; Sat, Sun noon–5pm. \$7, seniors \$5, children 2–17 \$4; Wednesdays seniors free.

"Electricity" See "Your perfect weekend," page 36.

Queens Museum of Art

◆ Flushing Meadows–Corona Park near 111th St and 49th Ave entrance, Flushing, Queens (718-592-9700, queensmuseum.org). Subway: 7 to Mets–Willets Pt. Wed–Sun noon–6pm. suggested donation \$5, seniors and students \$2.50, children under 5 free.

"Detroit Disassembled: Photographs by Andrew Moore" The strange beauty of a blighted city is on view in this exhibition showcasing Andrew Moore's large-scale prints. Moore spent three months photographing the struggling city's vacant lots and crumbling buildings in vivid colors. Through Jan 15.

MORE LISTINGS!
FIND MUCH MORE AT
timeoutnewyork.com

Art

Edited by Howard Halle • art.timeoutny.com



Glass and Pipe

"Georges Braque: Pioneer of Modernism"

Braque rocks uptown. By Howard Halle



Acquavella Galleries, through Nov 30 (see Uptown)

It seems to be shaping up as the season of art history's second bananas. MoMA has already resurrected the career of Willem de Kooning, dragging him out from under the shadow of Jackson Pollock and proving him to be the superior artist to boot. Now, Acquavella Galleries may be attempting something similar with its museum-quality look at Georges Braque, beta to that alpha of alphas, Pablo Picasso. Not that the comparison between these two exhibitions is perfect: Pollock accomplished only one big thing, his drips. Picasso, on the other hand, was a protean genius who was superlative at whatever he tried; revisionism-wise, Braque has the much steeper hill to ascend.

Nonetheless, "Pioneer of Modernism" is a powerful if quietly revelatory affair, the first such survey of Braque's oeuvre in New York since a Guggenheim retrospective mounted in 1988. Loaded with important loans, it shows a deeply cerebral artist whose stylistic evolution, from brightly hued Fauvism to the somber browns and grays of Analytical Cubism, proceeded methodically, perhaps even ploddingly for some people's taste compared with Picasso's. He was more deliberate, but that shouldn't be held against him.

The artists labored closely together on the development of

Cubism, but where Braque may have beaten Picasso to the punch was in the introduction of collage as an artistic technique. As simple as the idea of pasting a piece of found material onto a canvas may seem in retrospect, it was the invention of fire as far as modernism was concerned: the torch, fueled equally by art and life, that's lit the way for the cutting edge ever since. More than Cubism itself, collage set the course for 20th-century art, and indeed, if Braque is the one who devised it, then he and not Picasso is the big daddy of us all. The difficulty is that in the key years between 1912 and 1917, the work of the two was nearly indistinguishable. Picasso once famously described their relationship as mountain climbers roped together, but who, exactly, was the sherpa has always been the subject of debate.

It's no surprise, then, that Braque's canvases from the period are the central focus of the exhibit. And what we see is the artist not only developing Cubism and changing the rules of art, but doing so by playing Vulcan chess with the genre of tromp

l'oeil. As categories go, tromp l'oeil had always been meta, a way for artists to demonstrate the artifice underlying the illusionism at the heart of Old Master painting. But Braque took the idea in a whole other direction. In a series of still lifes featuring a tabletop cluttered with musical instruments and folded newspapers (both favorite tromp l'oeil subjects), Braque flattens the pictorial space until the headlines themselves float almost independently from their surroundings. He pushes into that realm where abstraction and representation exist on the same plane—namely language, a thread that would be picked up on later by artists such as René Magritte and Jasper Johns.

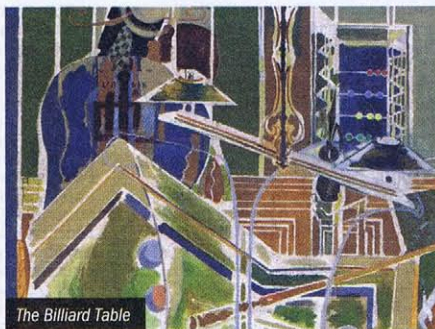
From that point, it was a short jump to compositions like *Bottle, Glass and Pipe*, from 1914, in which actual snippets of newsprint, as well as cardboard, enter the mix. However, Braque doesn't stop there: He piles meta upon meta, for among the collage elements is a piece of commercially painted

wallpaper, depicting the shallow recesses of decorative wainscoting.

To look at these paintings is to watch Braque making discoveries, and the experience is thrilling. I personally have no doubt that Picasso looked over Braque's shoulder, and not the other way around. Nonetheless, as you get to Braque's later work, it becomes just as clear that Picasso had the greater verve, and willingness to take risks. He was the hare to Braque's tortoise yet actually won the race.

Still as brooding, dark and ham-handed as a piece like Braque's *Studio V* from 1949–50 appears to be, it is filled with pictorial mysteries—peculiar overlays of shapes opening into other dimensions of space—waiting to be unlocked for anyone willing to look, especially other artists. Braque may have been an also-ran, but he's also the type who keeps making art history long after the course is run.

Braque was a cerebral artist who proceeded methodically.



The Billiard Table