

ART

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## FALL PREVIEW

BY ANDREA K. SCOTT

*Abstract paintings by the New Yorker Frank Stella, magnificent nkisi from the Kongo, Picasso's radical sculptures, and Renaissance drawings by the Florentine master Andrea del Sarto arrive in museums.*

ILLUSTRATION BY WESLEY ALLSBROOK



The art season kicks off with two blockbusters in three dimensions: “**Picasso Sculpture,**” at MOMA, opening on Sept. 14, and “**Kongo: Power and Majesty,**” a five-century tour of Central African artifacts at the Met, beginning Sept. 18. Less well-known than his paintings, Picasso’s sculptures—guitars, goats, glasses of absinthe—are just as relentlessly radical, and were so close to the artist’s heart that he held on to most of them while he was alive. MOMA devotes its entire fourth floor to around a hundred and fifty examples, in materials ranging from bronze and plaster to wicker and forks. The Met’s show was inspired by a recent acquisition: a magnificent nineteenth-century Mangaaka power figure, carved from wood, embedded with a cowrie shell, and studded with nails. The sprawling show of carved ivories, raffia textiles, and *nkisi* sculptures (on loan from fifty private and public collections) sheds new light on the Kongo civilization.

The first monographic show in the U.S. of the Florentine High Renaissance painter **Andrea del Sarto** opens at the Frick on Oct. 7. Hugely popular in his lifetime, Andrea was edged out of the history books by such peers as Michelangelo and Raphael. Some fifty exquisitely naturalistic red-chalk drawings hang alongside three canvases. The Whitney surveys the career of the divisive abstract painter **Frank Stella**, in a show that opens Oct. 30. Now seventy-nine, the American artist achieved notoriety out of the gate, in the late nineteen-fifties, with stark black paintings whose titles were lifted from the Third Reich. His aesthetic shift in the seventies—away from less-is-more minimalism toward a pile-it-on, polychrome baroque—had some fans crying foul, but Stella stayed true to his vision. Also on Oct. 30, the young and much-buzzed-about artist **Rachel Rose**, a Manhattan native, makes her solo début in the U.S. at the Whitney, with the new video installation “Everything and More,” which mixes new and found footage in response to the museum’s Renzo Piano building. ♦

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Andrea K. Scott is the art editor of *Goings On About Town* and has Profiled the artists Cory Arcangel and Sarah Sze for the magazine.