

7 Things to Do in New York's Art World Before November 27

By [Paul Laster](#) • 11/24/15 9:00am



TUESDAY, NOVEMBER 24



Antoine-Xavier-Gabriel de Gazeau, *Uprooted Tree, Olevano*, 1833. (Courtesy the Metropolitan Museum of Art and the Morgan Library & Museum, Gift of Eugene V. Thaw)

Opening: “Trees: Oil Sketches from the Thaw Collection” at the Morgan Library & Museum

The third in a series of shows at the Morgan of oil sketches from the Thaw collection, which is jointly shared by the Morgan and the Metropolitan Museum of Art, “Trees” features masterpieces on paper by 18th and 19th century artists from France, Germany and Scandinavia. Highlights include Antoine-Xavier-Gabriel de Gazeau’s exquisite depiction of the remains of a tree in *Uprooted Tree, Olevano*; Gilles-François-Joseph Closson’s *Cluster of Trees*, which shows incredibly realistic trees on a hillside with the blank background of the paper exposed; and Johann Georg von Dillis’ oil sketch of a figure dwarfed by nature in *Beech Trees in the English Garden, Munich*.

The Morgan Library & Museum, 225 Madison Avenue, New York, 10:30-5 p.m., free with museum entrance



The Forbidden Room, 2015. Directed by Guy Maddin, Evan Johnson. (Photo: Courtesy of Kino Lorber)

Screening: “Guy Maddin’s *The Forbidden Room*” at the Museum of Modern Art

Shot in public studios at the Centre Georges Pompidou in Paris and the Centre PHI in Montreal, *The Forbidden Room* is a comedic melodrama starring Charlotte Rampling,

Geraldine Chaplin and Udo Kier. Paying homage to movies of the silent era, the film follows a submarine crew, a pack of forest bandits, a surgeon and a battalion of child soldiers on a magical mystery tour, of sorts. *The Guardian* compared the experience of watching the film to wandering around a film archive on LSD. And when it premiered at Sundance, the *Hollywood Reporter* called it “a wild, demented cinephiliac feast.” Chow down!

MoMA, 11 West 53 Street, New York, 6:45 p.m., \$12

Donald Baechler, *Three Figures (Wall Street Week)*, 1980. (Photo: Courtesy Cheim & Read, New York)

Opening: “Donald Baechler: Early Work 1980-1984” at Cheim & Read

Celebrated internationally for his paintings of thickly outlined objects on collaged backgrounds and whimsical bronzes of funky figures and fading blooms, Donald Baechler returns with his sixth solo show at the gallery since 1999. While simultaneously exhibiting new paintings at Sargent's Daughters further downtown, Mr. Baechler digs into his archive to present experimental works on paper made between 1980 and 1984 that reveal his interest in abstracting representational subject matter through simple media—spray paint, stencils and brushwork—that are typically associated with graffiti and outsider artists. Cheim & Read, 547 West 25 Street, New York, 6-8 p.m.

Robert Lobe, *Fence*, 2013. (Photo: Courtesy the artist)

Opening: “City Lives” at Shirley Fiterman Art Center

Artistic interpretations of New York City are the theme of the show “City Lives,” which presents work in a variety of media by 24 artists who have been inspired by The Big Apple. Michael Ashkin creates a miniature parking lot atop a table-like sculpture; Richard Bosman paints Jean-Michel Basquiat and Robert Rauschenberg’s studio doors as surrogate

portraits; Jane Dickson captures New York's newest landmark, the Freedom Tower, at night in paint on plastic; and Robert Lobe shapes and hammers sheets of aluminum to make impressions of city trees that have oddly joined themselves to fences and walls. Shirley Fiterman Art Center, Borough of Manhattan Community College, 81 Barclay Street, New York, 6-9 p.m.

WEDNESDAY, NOVEMBER 25

Peggy Guggenheim: Art Addict, 2015. Directed by Lisa Immordino Vreeland. (Image: Courtesy Submarine Entertainment)

Screening: “Peggy Guggenheim: Art Addict” at IFC Center

A documentary of one of the most important art collectors of the 20th century, this compelling film tracks the life of Peggy Guggenheim from her childhood in New York to her death in Venice. The niece of businessman Solomon R. Guggenheim, who established the eponymous museum and foundation, she inherited \$450,000 when her father died on the Titanic and turned that fortune into a lifestyle of art and romance—collecting the best work of the artists of her time and simultaneously taking many as her lovers. From the studios of Paris, to her avant-garde galleries in London and New York, to the founding of her palazzo museum in Venice, the film tells her story through taped interviews that had been lost for years, reports from people that knew and admired the heiress and a treasure trove of archival materials.

IFC Center, 323 Sixth Avenue, New York, various times, \$14

THURSDAY, NOVEMBER 26

Sinclair's "Dino," Macy's Thanksgiving Day Parade, 2015. (Image: Courtesy Macy's)

Spectacle: "Macy's Thanksgiving Day Parade" at Central Park West and Broadway

Although there won't be any balloons by artists, as in years past (Keith Haring's Figure with Heart in 2008, Takeshi Murakami's Kaikai and Kiki characters in 2010, Jeff Koons' silver Rabbit in 2010 and Kaws Companion figure in 2012), there will be enough cartoon characters to warm both kids' and adults' hearts. Take a place on the street or find a room with a bird's eye view to catch Hello Kitty, Pillsbury Doughboy, SpongeBob Squarepants, and the return of Dino while being entertained by singers on colorful floats and bands marching down Broadway.

Macy's Thanksgiving Day Parade, Central Park West and 77 Street to Broadway and 34 Street, New York, 9 a.m.-noon

Cleopatra, 1963. Directed by Joseph L. Mankiewicz. (Image: Courtesy 20th Century-Fox)

Screening: "Cleopatra" at the Brooklyn Academy of Music

Part of BAMcinémathèque's appropriately titled series "Turkeys for Thanksgiving," Twentieth Century-Fox's epic film *Cleopatra*, starring Elizabeth Taylor, Richard Burton and Rex Harrison, was one of the most controversial movies of its period. Directed by Joseph L. Mankiewicz and shot on 70 mm, the historical drama about Cleopatra's love affairs with

Caesar and Mark Anthony went way over budget—becoming the most expensive film ever made at the time. Although critics panned it, audiences loved it, thanks to command performances by Ms. Taylor and Mr. Burton, who scandalously became real life lovers during shooting. Cleopatra became the highest grossing film of 1963.

BAM Rose Cinemas, Peter Jay Sharp Building, 30 Lafayette Avenue, Brooklyn, various times, \$14



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POWERED BY OUTBRAIN

'Gotham' Reference Guide 2x10: The Day of Reckoning

But seriously, where is the spicy mustard?

By Vinnie Mancuso • 11/23/15 9:00pm



David Mazouz and Camren Bicondova in *Gotham*. (photo: Jeff Neumann/ FOX)

Since it was a plot point that took up approximately 2% of this episode, let me get out of the way immediately that Eddie Nygma and Oswald Cobblepot as a bickering couple is the best part of this show now, I welcome it with open arms, and I would like an image of

Cobblepot asking Nygma about the spicy mustard engraved on my tombstone.

Truth be told, there was a whole lot to like about ‘The Son of Gotham.’ Right toward the top of that list is young Bruce Wayne finding not just his father’s letter in that cave but a *massive pair of brass balls*. I’m not sure where this character development came from, actually, but Bruce and Selina putting their 14-year-old minds together to orchestrate an *incredibly* elaborate ruse was...just ridiculous enough to work? The presence of Tommy Flanagan as a Scottish sociopath with the *super* clever name The Knife definitely helped, if for no other reason than Flanagan looked like he was having the time of his life. I don’t know. There are so many dangling questions that you know this show is never going to answer — billionaire orphan Bruce Wayne hired a contract killer to play a practical joke and expects no one to find out about it? — but in the context of this bananas little Batman show, it works. It’s relieving to see Gotham transitioning Bruce into the person we could *actually* see becoming Batman, instead of shrugging its shoulders and saying “no trust us, he gets karate lessons at some point.” Not only that, it’s using a relatively subtle hand to do so.

Selina: “I’m gonna steal one of your cars to take to the city, cool?”

Bruce [stoic as shit]: “Sure.”

That small interaction was the most genuine Batman and Catwoman moment this show has ever pulled off, and without a bat pun or milk bottle in sight. Although, moments before that we got “I was just glad to see that two-faced bitch get served.” Whoever is in charge of editing Selina’s dialogue to sound “cool” needs to go lay down for a while.

In other genuinely delightful news, turns out Theo Galavan is a goddamn ninja. Well, not exactly. But once freed from Blackgate and with Jim in his grasp, Theo adds another layer to this whole Order of Saint Dumas thing by revealing membership comes with more than a bloody cross on your forehead — there’s the added bonus of being able to soundly beat Jim Gordon’s ass.

I'm still not exactly sold on this entire story-line, seeing as all we're going on is a vague prophecy about killing "the son of Gotham," and the artist formerly known as Galavan being real, real pissed his family's name was removed from some park benches. But if this show proved anything to me, it's that most gripes about storytelling can be remedied by the image of James Frain roundhouse kicking Ben McKenzie in the face.

As always, let's run down every reference, fact and nugget of Bat-history brought up in Season 2, episode ten, "The Son of Gotham."

MALONE

The legitimacy of Malone, the name Silver St. Cloud offers up as the Wayne killer, remains to be seen. But there is in fact a Malone from the comics...Matches Malone to be exact. Matches was a common criminal in Gotham City, dabbling in insurance fraud, arson, and a little light assault. Nothing huge. He also just happened to be Bruce Wayne in disguise.

There was, at one point, a real Matches Malone. Unfortunately, he tried to shoot Batman and was hit by his own rebounding bullet. Womp womp. On the bright side, his death did lead to this comically over-dramatic reaction from a random chef.

(Batman 242, illustrated by Bob Kane)

Never one to turn down an opportunity to exploit death, Bruce occasionally took on the persona of Matches in order to ingrain himself into Gotham's criminal underworld. And honestly, I hope this situation on Gotham with Bruce hearing the name Malone just melds into the time Bruce's son Damien went undercover as Lil' Matches, because tell me you don't want to see *Gotham's* David Mazouz dressed exactly like this.

(Superman/Batman 77, illustrated by Alé Garza)

THE ORDER OF ST. DUMAS (again)

We've already gone over The Order of Saint Dumas here, their history and all that. But it's interesting to note Gotham's take on the Order seems actually more like an amalgam of numerous Gotham City secret societies. The cross on the forehead and the robes is all Order of St. Dumas, true. But the daggers, the group stabbings, and especially the way that Order member pulled the knife out of his own stomach in the massage parlor are reminiscent of the undead Talons in The Court of Owls.

(Cover of *Batman #8*, illustrated by Greg Capullo)

As for Galavan's apparent ass-kicking skills? That's got League of Shadows written all over it, a call back to a simpler time when I was convinced Galavan was actually Ra's al Ghul. This all gets a little wrinkly when you remember *Gotham* creator Bruno Heller has already strongly hinted both Ra's and the Court of Owls will show up at some point.

With only one more episode left until the Fall finale, are we being set up for a big twist? A switcheroo? A Jerome-level death of a canon character? Either way, things on *Gotham* are heating up. And you know who thrives on heat? That's right.

Lil' Matches.



 COMMENT

FILED UNDER: GOTHAM, GOTHAM REFERENCE GUIDE, RECAP, TV