

10 New York City Shows to See in November

Alvin Ailey, Jesse Krimes, Tina Girouard, Aboriginal bark painting, and more.



Natalie Haddad, Hrag Vartanian, Valentina Di Liscia, Lakshmi Rivera Amin, Lisa Yin Zhang, Isabella Segalovich and Louis Bury

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Installation view of Mickalene Thomas, "Katherine Dunham: Revelation" (2024 in *Edges of Ailey* at the Whitney Museum of American Art in New York (photo by David Tufino, courtesy the Whitney Museum of American Art)

We're deep into the fall art season and there's much to see — and plenty of variety for everyone. Our current favorites traverse a multitude of styles, genres, and media. Make your way this month around an artistic labyrinth that encompasses Aboriginal bark paintings, Modernist masters and mentors Charles Cajori and John Graham, BioArt maker Luis Fernando Bedit, along with artists who ought to be iconic, like Tina Girouard, the iconic kitsch of Francis Picabia, and much more. Make a weekend of it, and enjoy! —*Natalie Haddad, Reviews Editor*



Emilia Azcárate, "Untitled" (2024), oil on linen, 63 3/4 x 51 inches (161.9 x 129.5 cm) (photo by Arturo Sánchez, courtesy Henrique Faria)

Put your phone away before you step into this exhibition. Emilia Azcárate's hushed yet magnetic paintings and José Gabriel Fernández's sensuous sculptures should be admired unmediated, and you won't be able to capture their sleights of shape and light, anyway. The two artists, both from Caracas, Venezuela, channel abstraction in an exploration of the body — Azcárate through darkness and color theory, Fernández by harnessing form in service of the erotic. With a close eye (and perhaps some guidance from a gallery staff member), you may be able to discern Azcárate's geometric alphabet and one word in particular that recurs across her canvases. —*Valentina Di Liscia*

Luis Fernando Benedit: Invisible Labyrinths

Institute for Studies on Latin American Art, 142 Franklin Street, Tribeca, Manhattan

Through January 25, 2025



Installation view of *Luis Fernando Bedit: Invisible Labyrinths* at the Institute for Studies on Latin American Art (photo Louis Bury/Hyperallergic)

The late Argentine polymath Luis Fernando Bedit remains undersung in the United States, despite his prescient contributions to cybernetics and BioArt. The Institute for Studies on Latin American Art's wide-ranging look at his formative, late-1960s and early-1970s years, *Invisible Labyrinths*, provides an excellent introduction to his artwork.

The title installation from 1971 — a wall-less maze of mirrors, in which imperceptible bands of light trigger an alarm when crossed — places visitors in a position similar to lab rats. The art habitats Bedit created for actual plants and animals, represented through photographic and schematic documentation, as well as the original tanks' translucent husks, also possess a scientific feel. But even the artist's less celebrated paintings, both his Art Brut juvenilia and his Pop human-animal hybrids, inject a welcome dose of color alongside all the techy experimentation. —*Louis Bury*

Edges of Ailey

[Whitney Museum of American Art](#), 99 Gansevoort Street, Meatpacking District, Manhattan

Through February 9, 2025