

turmoil in Berlin, and later the vernacular architecture of Ibiza, where he fled after being labeled a degenerate artist. The retrospective includes some 150 works made between 1927 and 1936.

*Le Point du Jour, Cherbourg-Octeville, France, Sept. 24, 2017–Jan. 14, 2018; Jeu de Paume, Paris, Feb. 5–May 20, 2018.*

## Gender Politics

Exhibitions that challenge conventional notions of gender have been fundamental to the New Museum's program since the institution's founding forty years ago. In the uncompromising tradition of trenchant shows such as "Difference" (1984–85) and "Bad Girls" (1994), "Trigger: Gender as a Tool and a Weapon" examines the tension between fluid definitions of gender in contemporary culture and deeply rooted power structures defined by race and class. Organized by a team led by Johanna Burton, the museum's director of education and public engagement, the show features films, paintings, sculptures, installations, and performances by some forty artists, including stalwarts like Nayland Blake and Vaginal Davis as well as younger figures such as Tschabalala Self and Sable Elyse Smith.

*New Museum, New York, Sept. 27, 2017–Jan. 21, 2018.*

## Walker Evans

This sprawling Walker Evans survey, organized by the Centre Pompidou in Paris, contains some three hundred vintage prints that highlight the photographer's interest in American vernacular culture. Given the documentary nature of Evans's most famous images—such as his Depression-era portraits of Alabama sharecroppers—it's perhaps unsurprising that he claimed not to value the type of cultural expressions housed in museums, preferring instead those he encountered on the ground. In addition to photos of subjects like roadside shacks, rural billboards, and modest shop-window displays, the exhibition includes around a hundred examples from Evans's personal collection of postcards, enamel signs, and other everyday items.

*San Francisco Museum of Modern Art, Sept. 30, 2017–Feb. 4, 2018.*

OCTOBER

## Questioning Fashion

In "Items: Is Fashion Modern?," Museum of Modern Art curator Paola Antonelli portrays the historical roots and potential futures of garments and accessories that have had a significant

impact on Western dress since the early twentieth century. Picking up ideas explored in the museum's only previous exhibition to focus on fashion ("Are Clothes Modern?," 1944–45), she identifies more than a hundred such influential items—ranging from Levi's 501s to the keffiyeh, from the bikini to the dashiki—and represents them in three forms: archetypes (or historical precedents), stereotypes (the modern versions), and prototypes (new commissions that envision prospective incarnations).

*Museum of Modern Art, New York, Oct. 1, 2017–Jan. 28, 2018.*

## André Derain

André Derain was a motivating force in the avant-garde developments of early twentieth-century painting, particularly Fauvism and Cubism. "André Derain 1904–1914: The Radical Decade" focuses on work created prior to the artist's military service in World War I. It includes paintings he produced in 1905 alongside Matisse in the French Mediterranean village of Collioure, gaining them the derisive name Fauves (Savages), and a selection of the brightly colored London cityscapes commissioned by art dealer Ambroise Vollard in 1906. In addition to presenting around seventy paintings, numerous works on paper, and several sculptures, the show displays some fifty previously unexhibited photographs by or of Derain, as well as prints, correspondence, and examples from his collection of Maori and African objects.

*Centre Pompidou, Paris, Oct. 4, 2017–Jan. 29, 2018.*

## Mark Dion

The songs of live finches and canaries provide a soundtrack to parts of this retrospective showcasing Mark Dion's work, which exists at the intersection of art, archaeology, and the natural sciences. Housed in a twenty-foot-high cage, the birds are the focal point of a new immersive installation that also includes ornithological equipment and a reference library. Many of the approximately twenty sculptures and installations in the show resemble displays of archaeological artifacts, exhibits representing scientific fieldwork, or cabinets of curiosities. Spanning three decades, "Mark Dion: Misadventures of a 21st-Century Naturalist" offers quirky insights into urgent questions about the relationship between humans and our changing environment.

*Institute of Contemporary Art, Boston, Oct. 4, 2017–Jan. 1, 2018.*

## Barbara Takenaga

Whether one regards their imagery as cosmic, cellular, psychedelic, or purely spiritual, Barbara Takenaga's swirling and radiating dot-pattern paintings—which manage to be at once rigorous and exuberant—are an elegant addition to the American abstract tradition. Widely exhibited in galleries and institutions, Takenaga received her MFA in 1978 and has taught at Williams College in Massachusetts since 1985. This solo exhibition, curated by *A.i.A.* contributor Debra Bricker Balken, features approximately sixty works from the last two decades.

*Williams College Museum of Art, Williamstown, Mass., Oct. 5, 2017–Jan. 28, 2018.*



Walker Evans: *Truck and Sign*, 1928–30, gelatin silver print, 6½ by 8¾ inches. © Walker Evans Archive/Metropolitan Museum of Art, New York.