

Five Standout Museum and Gallery Exhibits for Fall 2023 That Probably Won't Be On The Verge And More

You can't see it all, so here are some exhibits I am most excited to see this season.



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It's the busiest time of year again for the art world... autumn. And with the change of seasons, also ushers in a new host of gallery and museum exhibits and fairs for art goers to experience. It can be exhilarating and exhausting, and I won't lie, missing an opening or a party can sometimes create a real sense of FOMO for me, and I am sure for you sometimes too, dear reader.

But going to an exhibit when it's just opened can also mean crowds, so I am choosing to view seeing things a few days later as a blessing in disguise. While I generally loathe a roundup, I did take some pleasure in curating this list. With the widely anticipated fall NYC 2023 art season, I give you my top 5 exhibits to see this coming month along with honorable mentions. Also, don't worry, there will be plenty of fair content coming your way this week too, as well art daddies.

[Sanford Biggers Meet Me on The Equinox at Marianne Boesky opening 9/7/23](#)



Image courtesy of Marianne Boesky.

Opening 9/7/23 One thing that is hard to do during a fair week is to have a solo exhibit, but if anyone can pull it off, the NYC artist [Sanford Biggers](#) can. Biggers who has been making moves over the last few decades has continued to hold his own and is returning to Marianne Boesky for his third show which explores new works from his Codex and Chimera series. Biggers has explored a number of topics in this quilt like series in the last ten years which draws on a number of things ranging from race, identity, African American history, the larger history of quilt making, folklore while also drawing on installation, performance and sculpture. This latest exhibit will continue to test the limits of the materials he works within while also challenging the viewer in exciting ways.

[Suzanne Treister Kabbalistic Futurism at PPOW opening 9/8/23](#)



Image courtesy of PPOW.

Over the last few years [PPOW](#) has come to be one of my most favorite galleries in the city. And since their downtown expansion in 2022 to TriBeCa, they have continued to surprise and excite me as a reviewer and critic time and again, and this fall is no different. They are back this week with multiple openings, but a stand out for me is [Suzanne Treister](#). The London-based artist made waves in the 1980s for her conceptual based work that sometimes integrated tech, and even early work that has been categorized as video game art (game studies has also emerged as an academic discipline in recent years as well), and this latest show is also drawing on her previous work but has a fascinating twist. Utilizing aspects of Jewish mysticism as well as drawing on an ongoing collaboration Treister has with [CERN](#) (according to their website their mission is to “uncover what the universe is made of and how it works. We do this by providing a unique range of particle accelerator facilities to

researchers, to advance the boundaries of human knowledge”), she is helping to unpack and complicate the relationship between science and religion in which “which the creation of a just planetary future hinges on our ability to think differently.”

[Joe Fig: Contemplating Compositions at Cristin Tierney opening 9/8/23](#)



Image courtesy of Cristin Tierney Gallery.

As an art viewer, and critic, the act of looking at art is central to my practice. And the larger posturing of contemplating compositions take on a new meta meaning in [Joe Fig's](#) show with the same title opening at [Cristin Tierney](#) on September 8th. There is a thoughtfulness and also comical approach to this latest body of work Fig has created, and it also is a continuation of a 2020 exhibit. Fig, in general, has a larger interest in the spaces in which

people view art and this latest show takes this a step further. People looking at art in galleries and museums aesthetically has occupied a space of power and discourse over the last several centuries, and in these latest works, Fig is depicting crowds and individuals looking at iconic art in world class spaces like the New Museum and Guggenheim. One of my favorites features two viewers looking at a huge triptych of Joan Mitchell's paintings. The works offer both a voyeuristic and performative take on what the act of looking at art entails.

[Njideka Akunyili Crosby: Coming Back to See Through, Again](#) at David Zwirner opening 9/14/23



Image courtesy of the David Zwirner.

Born in Nigeria, and also part of the now 2018 staple art documentary [*The Price of Everything*](#), [Njideka Akunyili Crosby](#) returns again this fall to the hallowed walls of David Zwirner.

Painting as a medium today can be complicated to say the least, but Akunyili Crosby time and again continues to blow me away and I know I won't be disappointed by anything she does. Akunyili Crosby's canvases are lush and filled with a kaleidoscopic meaning and personal narrative for the artist. Drawing on photographic transfers, tapestries, and her own personal arsenal of images from Nigerian media and magazines, Akunyili Crosby perfectly combines the personal with the political while offering a larger sociocultural commentary, while also exploring larger issues of identity. This latest exhibit will also include work from her latest series *The Beautiful Ones* among works which was on display in LA this past fall and is making its NYC debut.

[Ruth Asawa Through Line The Whitney](#) opening 9/16/23



Image courtesy of the Whitney Museum.

In *Through Line*, the Whitney Museum continues to break ground in the first show to really consider the larger drawing practice behind the prolific [Ruth Asawa](#). Asawa, who died just a decade ago, is widely known as a sculptor. However in this latest exhibition of her work, viewers will get the chance to be exposed to Asawa in a new way--through her drawing practice. Utilizing sketchbooks, watercolors, prints, and collages, this show looks at Asawa's dedication to drawing and how it evolved throughout her career. The show will look at the chronology of her practice starting with her involvement in the Black Mountain School in the 1940s which had a profound effect on her art as well as how she became an integral part of the Bay Area as an artist, educator, and community activist.

More to see:

[Pottery/Star Ryan Rennie at New Collectors Gallery opening 9/6/23](#): Part of the burgeoning downtown Chinatown scene of galleries that have been cropping up over the last few years, New Collectors Gallery is a hidden gem. Conceived of and run by Sibilla Maiarelli, NGC over the last couple of years has offered ambitious and thoughtful programming that continues on this fall with *Pottery/Star* which is the second solo show of ceramicist Ryan Rennie. This latest show will feature six new works by the artist the explore the sculptural relationship of ceramics as well as the multiplicity of meanings that can be found in mass production and process.

[Exemplary Modern Sophie Taeuber-Arp With Contemporary Artists at Hauser and Wirth](#) opening 9/6/23: One of the most important female artists to emerge during the 20th century, Sophie Taeuber-Arp's practice and breadth spanned decades and defied categories. This latest exhibit will put Arp's prolific artworks in conversation with three other artists Leonor Antunes, Ellen Lesperance and Nicolas Party.

[Louise Bourgeois Once There Was a Mother at Hauser and Wirth](#) opening 9/8/23: This will be the inaugural show of H+W's new space which will focus exclusively on editions. It is also one in a series of recent shows in NYC and beyond that is looking more exclusively at Bourgeois printmaking practice.

[Jessica Segall Human Energy at Smack Mellon opening 9/24](#): When it comes to the art scene in Brooklyn it truly is it's own entity, but the programming at [Smack Mellon](#) has consistently been some of the best work you can see anywhere in the city for over two decades, and this upcoming show is no exception. As part of their *Close Reading* series, the gallery commissioned the recent Guggenheim Fellow [Jessica Segall](#), who has gone onto create an

ambitious and provocative body of work that explores pipe line oil and humans' "addictive relationship to it." In *Human Energy*, Segall documented extractive zones in the US in California as well as in Azerbaijan, and she goes onto depict the complicated issues that are wrapped up in this natural resource ranging from climate change to the medicinal.

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