



From left: Zanele Muholi, *Collen Mfawze, August House, Johannesburg, 2012*, gelatin silver print, 34 x 24".  
Philippe Parreno, *Crowd (work in progress)*, 2015, 65 mm, color, sound.



NEW YORK

**"REVOLUTION OF THE EYE: MODERN ART AND THE BIRTH OF AMERICAN TELEVISION"** · JEWISH MUSEUM · May 1–September 20 · Curated by Maurice Berger · Kennedy-era FCC chairman Newton Minow wasn't referencing T. S. Eliot when he called commercial television a "vast wasteland"—or was he? The mixed-media exhibition (and accompanying catalogue) "Revolution of the Eye" argues that, particularly in its formative years, network TV was a modernist form. The show draws on some 260 art objects, artifacts, and clips from the late 1940s through the mid-'70s; artists range from ex-Dadaists (Duchamp, Man Ray) and Pop stars (Lichtenstein, Warhol) to the great vulgar modernist Ernie Kovacs, with guest appearances by Dali and de Kooning. Sampled TV includes Op-inflected Kodak commercials, the pop surrealism of *The Twilight Zone*, the pop *Pop Batman*, and *Winky Dink and You*, the original interactive TV show that inspired countless children to draw on their TVs and George Landow to make underground movies. *Travels to the Nova Southeastern University Museum of Art, Fort Lauderdale, FL, Oct. 17, 2015–Sept. 28, 2016, and other venues.* —J. Hoberman

**PHILIPPE PARENNO**  
PARK AVENUE ARMORY · June 11–August 2 · Curated by Alex Poots and Hans Ulrich Obrist · Philippe Parreno will bring the Park Avenue Armory back to life as a hydra-headed *Gesamtkunstwerk* gamelan. It will rise like the summer wind and swell with dream and dance, impulse and pulse. Parreno, the keeper of the beats, will be on hand to play his meta-instrument forward. No loops. Some films will be set in motion—they include *Marilyn* (2012), *Invisibleboy* (2010), *Anywhere Out of the World* (2000), and a new work made in New York. Twenty-five movie marquees will blink back in the darkness. Tino Sehgal's reanimation *Ann Lee*, 2011, will walk up and ask existential questions to anyone who will listen. The pianist Mikhail Rudy will perform live. The work of art becomes crowded and crowdsourced, strangely lucid and free. Each day will unfold differently. No one has ever seen anything like it.  
—Molly Nesbit

**"RUSSIAN MODERNISM: CROSS-CURRENTS IN GERMAN AND RUSSIAN ART, 1907–1917"**  
NEUE GALERIE · May 14–August 31 · Curated by Konstantin Akinsha · The decade preceding the Russian Revolution witnessed productive interchange between German and Russian artists, and Munich was a major hub for the imagining and development of an alternative to Parisian modernism. Artists such as Wassily Kandinsky and Alexei von Jawlensky congregated there, informed and inspired by their French colleagues but also allied with their German counterparts in an embrace of Central European and Eastern particularity. "Russian Modernism" promises to be eye-opening for US audiences more familiar with the German-Soviet exchanges of Constructivism. This earlier chapter is equally fraught with tensions between nationalist and internationalist agendas: The exhibition's challenge will be to address the artists' politics as well as the breach that occurred during World War I, when Russians were forced to leave Germany and any remaining ties had to be maintained over enemy lines. The catalogue features essays by scholars including Jane Sharp and Vivian Endicott Barnett.  
—Bibiana Obler

**"ZANELE MUHOLI: ISIBINELLO/EVIDENCE"**  
BROOKLYN MUSEUM · May 1–November 1 · Curated by Catherine J. Morris and Eugenie Tsai · As South Africans commemorated twenty years of postapartheid democracy last year, Johannesburg-based photographer Zanele Muholi was documenting the violence that persists against the country's lesbian, gay, bisexual, transgender, and intersex communities. The series "Faces and Phases," 2006–14, for example, like much of the work of this self-described "visual activist," measures the distance between the liberties enshrined in South Africa's lauded constitution and the sexual violence and hate crimes that continue to be committed against local women, especially black lesbians. Following on the heels of Muholi's recent showings at the 2013 Venice Biennale and Documenta 13 in 2012, this exhibition draws together nearly ninety of her photographs, videos, and installations since 2007 under the theme of *isibinello*, a Zulu word suggesting evidence to behold or an example to witness.  
—Leora Maltz-Leca