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The New York Times

Postmodern Velázquez and a ‘Hip-Hop Nutcracker’

DECEMBER 11, 2014

Weekend Miser By A. C. LEE

In Michel Foucault’s essay on Velázquez’s baroque masterpiece “[Las Meninas](#),” he comments on Velázquez’s decision to insert his self-portrait into the painting’s narrative, planting a seed that would bloom into postmodernism.

That blossom continues to flower. “[Las Meninas Renacen de Noche \(Las Meninas Reborn in the Night\)](#),” a new exhibition of photographs by Yasumasa Morimura at the Luhring Augustine Gallery, sees the artist restaging, even remixing, Velázquez’s picture, using the actual canvas, as it hangs in the Prado in Madrid, as the focal point for a series of self-portraits in which Mr. Morimura inhabits different characters from the painting. Foucault clearly didn’t know the half of it.

You can get a first glimpse by attending the opening reception Friday night from 6 to 8; the show runs from Saturday through Jan. 24.

(Gallery hours: Tuesday through Saturday, 10 a.m. to 6 p.m.; 531 West 24th Street, Chelsea; 212-206-9100; luhringaugustine.com.)

Starting in 1974, not long after Foucault’s book “The Order of Things” — which begins with the Velázquez essay — first appeared in English, you could study postmodern painting in earnest at the [New York Studio School](#), an institution in Greenwich Village that offered an alternative to the kind of traditional academic training that Velázquez would have received. On Saturday afternoon, the Steven Kasher Gallery will host a free symposium exploring the school’s influence, featuring the artists and critics Mira Schor, Barry Schwabsky, Robert Bordo, David Reed and Andrea Belag, in conjunction with the exhibition “[12 Painters: The Studio School, 1974/2014](#),” which runs at the gallery through Jan. 10.

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(Saturday at 2 p.m.; 515 West 26th Street, Chelsea; 212-966-3978; stevenkasher.com.)

SPINNING TCHAIKOVSKY

Christmas for the Miser growing up meant attending annual productions of “The Nutcracker.” For all the show’s timeless charm, getting excited enough about it to suffer another round of stagings with the Miserlings was going to be, well, a tough nut to crack. Enter the “Hip-Hop Nutcracker,” in which a dozen dancers, backed by [DJ Boo](#), the violinist [Filip Pagody](#) and the M.C. [Kurtis Blow](#) infuse the shell of Tchaikovsky’s score with a generous dose of contemporary spirit sure to heat up even the most restless and wintry of souls. You’ll need to get there early, however, because what makes this event, held at the United Palace Theater uptown, especially Miserly is a block of \$10 tickets — orchestra seats, not nosebleeds — that are made available at the theater box office on the day of the show.

(Saturday at noon; 4140 Broadway, at 175th Street, Washington Heights; 212-568-6700; unitedpalace.org.)