

A Welcome Dose Of Misanthropy

The Irish writer Claire-Louise Bennett's first novel, "Pond," dabbles in a black art we don't get enough of in summertime: misanthropy.

DWIGHT GARNER

BOOKS OF THE TIMES

Ms. Bennett's unnamed narrator is a young academic who's gone to live in a stone house in a remote coastal village in Ireland. She's in flight from something, though from what is not entirely clear. When a favorite wren is killed by a cat, she thinks, "I wanted to take that cat to a hot pan and sear its foul backside in an explosion of oil." (Ezra Pound liked to say something similar about his editors.) When she gives a small party, it cheers her to consider the people she is pointedly not inviting.

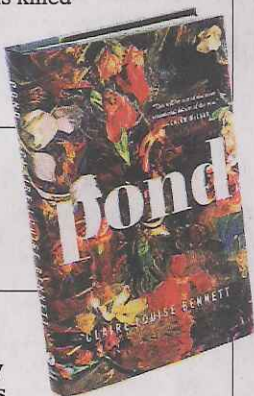
She recalls an academic conference at which a man condescended to her. In one of the many crudely funny passages in this auspicious debut, she internally responds:

"Why don't you fall over. Why don't you become tangled in some cables near the screen at the front on your way out and fall over and why don't you smack your head off a very sharp corner of the desk where earlier I sat and delivered my oh so charming missive and cut your head open ever so slightly so that a little bit of blood drops out. Just a little trickle of blood so that you don't look injured, only stupid and a bit iffy."

She's aware that she can sound like an "overstrung contessa." She's in touch with the part of herself where "snobbery and superstition overlap most abominably." She can live with this self-analysis.

"Pond" is a slim novel, told in chapters of varying lengths that resemble short stories. There's little in the

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Pond

By Claire-Louise Bennett

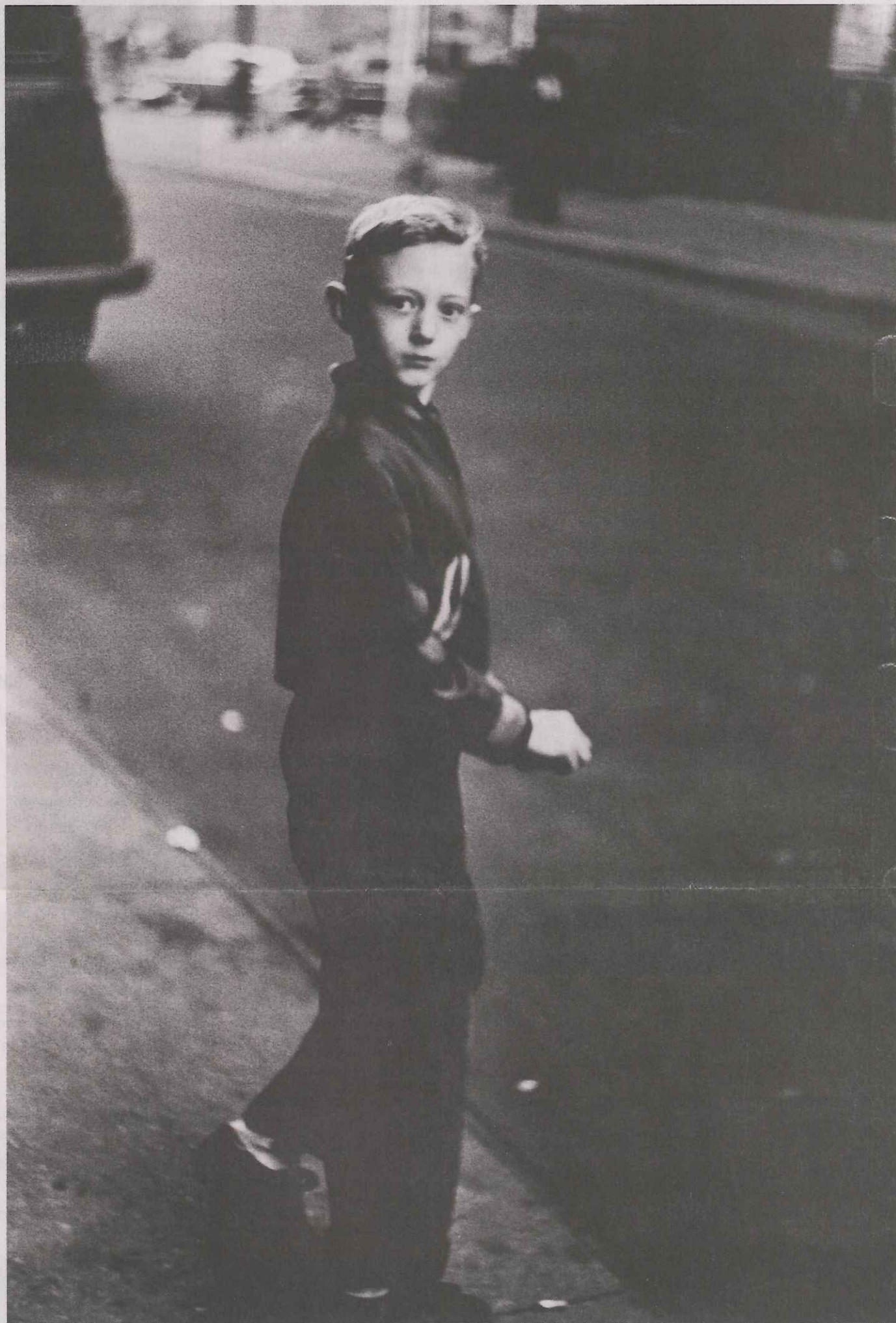
195 pages. Riverhead Books. \$26.

A Chronicle Of Abandon And Abuse



2016 NAN GOLDIN, MUSEUM OF MODERN ART

Nan Goldin's "The Hug" (1980), from "The Ballad of Sexual Dependency," at the Museum of Modern Art. Review, Page 19.



DIANE ARBUS/THE ESTATE OF DIANE ARBUS LLC

Unseen Arbus, Unearthed

Like many driven artists, Diane Arbus was a pitiless self-editor and a liberal self-documenter. The editor produced exactly hard-won images, now classics of American 20th-century photography.

HOLLAND COTTER

ART REVIEW

The documenter saved every shred of preparatory matter that went into making those images: research files, handwritten notes, rejected alternatives and old experiments on which new work was built.

After her suicide at 48 in 1971, Arbus's

Diane Arbus: In the Beginning, at the Met Breuer, includes the early work "Boy stepping off the curb, N.Y.C., 1957-58."

family found boxes filled with such material in her Manhattan apartment, including a cache of unpublished photographs from the late 1950s, when she officially began her career as an independent artist. In 2007, her daughters, Doon Arbus and Amy Arbus gave all of this to the Metropolitan Museum

of Art, which is showing a selection of some 80 early pictures, most for the first time, in "Diane Arbus: In the Beginning" at the Met Breuer.

The presentation, conceived by Jeff L. Rosenheim, curator in charge of the Met's department of photographs, is terrific: taut and moody, with a kind of offbeat format the museum rarely attempts in its Fifth Avenue headquarters. You walk off the Met Breuer's second-floor elevators and in place of the

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Inside Art

Robin Pogrebin

A Brontë Exhibition, 'Jane Eyre' Included

In Charlotte Brontë's "Jane Eyre," Jane tells Mr. Rochester, "I am no bird; and no net ensnares me: I am a free human being with an independent will; which I now exert to leave you."

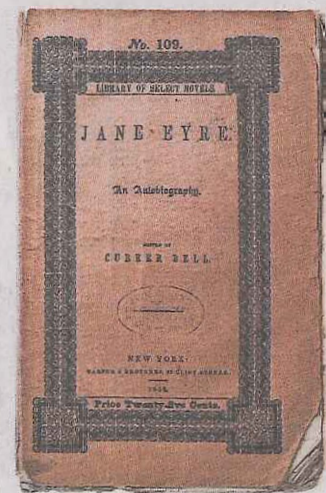
Brontë's original 1847 manuscript will be open to that page at the Morgan Library & Museum, starting Sept. 9. The document will be part of an exhibition honoring the 200th anniversary of Brontë's birth, a collaboration with the Brontë Parsonage Museum in Haworth, England, that purports to be the largest Brontë exhibition ever presented in New York City.

The show, "Charlotte Brontë: An Independent Will," is to include literary manuscripts, letters and rare printed books from the Morgan's collection, along with personal artifacts, drawings and photographs from the Parsonage.

In addition, the Morgan will borrow for the show two portraits of Brontë from the National Portrait Gallery in London (which currently has a Brontë portrait show) and the "Jane Eyre" manuscript from the British Library.

Highlights include Brontë's earliest surviving miniature manuscript, her portable writing desk and paint box, a blue-and-white floral two-piece dress she wore in the 1850s and a pair of her ankle boots.

"The unifying theme of the exhibition is Brontë's own independent will," said Christine Nelson, the Morgan's curator of literary and historical manuscripts, "the ambitious steps she took to attain creative



THE MORGAN LIBRARY & MUSEUM

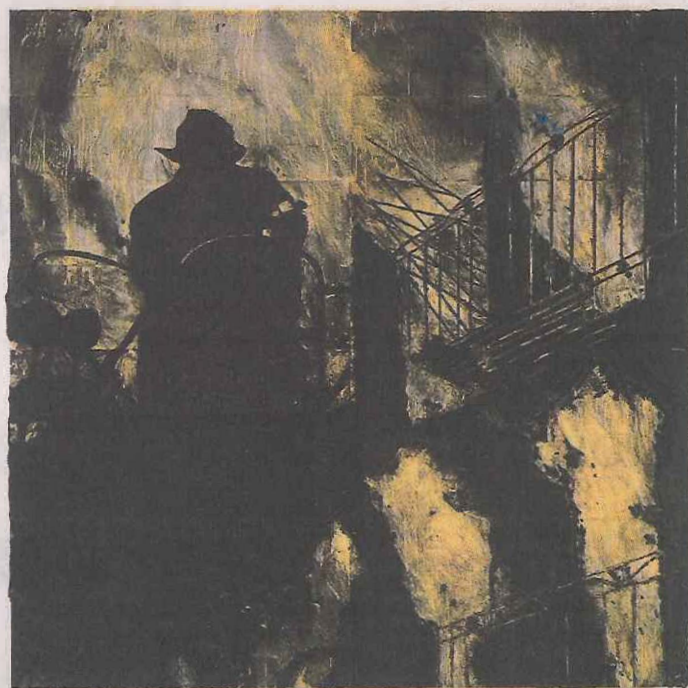
The first American edition of "Jane Eyre," at the Morgan.

success and the bold stance she took as a woman writing under a male pseudonym," Currer Bell.

Artwork Returns to Dia

Lawrence Weiner's "Cadmium & Mud & Titanium & Lead & Ferrus Oxide & So On . . ." was first displayed as part of his solo exhibition "Displacement," at Dia Center for the Arts in New York City in 1991. The work was a bold rethinking of what a sculpture could be, in which words — like "metals," "pigments" and "mud" — were written across the floor, substituting language for actual materials.

Now, 25 years later, that piece



2016 DONALD SULTAN/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK; PRIVATE COLLECTION, NEW YORK

"Early Morning May 20 1986," one of Donald Sultan's "Disaster Paintings." Eleven of the works have been assembled for a tour.

is returning to the Dia Art Foundation for good. It will be permanently installed at Dia:Beacon in the Hudson Valley, on the museum's back facade, an area previously off limits to visitors.

"It's a piece that I'm very attached to and it was in my first show at Dia," Mr. Weiner said in a telephone interview. "It was a way of building a structure that didn't have a hierarchy of what was dangerous and what was necessary."

Starting next Friday, the work will be visible from the back lawn and from the Metro-North trains that pass the museum.

"Everything that's in the piece really summarizes the work that's in the building," said Jessica Morgan, Dia's director, "materials that can be used in the process of making."

A 'Disaster Paintings' Tour

Between 1983 and 2000, the artist Donald Sultan created his "Disaster Paintings," featuring images of fire and industrial mishaps rendered in Masonite tiles and tar. But over the years, they have scattered to various public institutions and private collections.

Now, apparently for the first time, a group of them will be shown together at not one museum, but five in succession.

Opening at the Lowe Art Museum in Coral Gables, Fla., on Sept. 29, "Donald Sultan: The Disaster Paintings" will include 11 of the 73 works in the series.

The show will then travel to the Modern Art Museum of Fort Worth; the Smithsonian Museum of American Art in Washington; the North Carolina Museum of Art in Raleigh; and the Sheldon Museum of Art in Lincoln, Neb.

"They're quite dark — you're in the middle of a toxic spill or the pollution of rivers or the Rust Belt disintegration of factories," Mr. Sultan said. "I wanted people to see them again and re-evaluate them."

While Mr. Sultan used imagery from newspaper photos as his

source material, the paintings have powerful resonance today, said Alison Hearst, an assistant curator at the Modern Art Museum of Fort Worth, which organized the show.

"It's a relevant moment to show a body of work, given all



GCC; KRAUPA-TUSKANY ZEIDLER, BERLIN; PROJECT NATIVE INFORMANT, LONDON; MITCHELL-INNES & NASH, N.Y.; SHARJAH ART FOUNDATION, TIMO OHLER

A work by the GCC collective, which will have a New York show.

that's going on in the world," she said. "He's talking about the life and death of architecture, industry — the man-made colliding with the natural."

The show will be accompanied by a book published by Prestel, which features the entire series.

"The idea was, all these things happen simultaneously in our lives — decay and fecundity," Mr. Sultan said. "Architecture or systems, no matter how strong, are fragile, and empires come and go."

"The works were never meant to be political — I'm not making statements about the inhumanity of man or the nostalgia for the industrial heartland," he continued. "They're just facts. Being confronted with truths."

Arabian Group Show

The collective GCC, composed of eight artists with ties to the Persian Gulf, was formed in 2013

during Art Dubai and has since shown at institutions like the New Museum, the Whitney Museum of American Art and MoMA PSI.

On Oct. 13, the collective is coming to the Mitchell-Innes & Nash gallery with "Positive Pathways (+)," an exhibition that includes installations, wall sculptures, video and sound.

The show focuses on how the "positive energy movement" and body-healing practitioners, which are gaining momentum in the Middle East, have become partly co-opted by local governments, with the creation of new positions like the United Arab Emirates' minister of happiness, and the emergence of life coaches and feng shui consultants.

"They are commenting on the culture of the West," said Lucy Mitchell-Innes, a founder of the gallery, "and how it's being used in various Arab countries in the Middle East."

Artist's Award in Texas

Ever since the Arthouse at the Jones Center and the Austin Museum of Art merged in 2011 and became the Contemporary Austin in 2013, this Texas museum has sought to define itself as an institution that commissions new work.

Now the museum is announcing a \$100,000 unrestricted award to be given to an artist every two years, financed by Suzanne Deal Booth, a museum

trustee.

The Suzanne Deal Booth Art Prize will underwrite a solo



Suzanne Deal Booth and Louis Grachos.

artists to create a new body of work."

exhibition for the winning artist — along with a publication and public programming — at the museum's downtown Jones Center or its outdoor sculpture park. "It does all the things we want to be doing as a contemporary art program," Louis Grachos, the museum's executive director, said of the prize, "pushing