It’s Rihanna’s World

FROM MUSICIAN TO MOVIE STAR TO MOGUL, IS THERE ANYTHING SHE CAN’T DO?
Body of Work

Tom Wesselmann loved Matisse most of all, but, determined to go his own way, created splashy, adlike takes on traditional subjects that made him a reluctant star of the Pop Art movement. Yet while Warhol and Lichtenstein have had their due, an upcoming survey of Wesselmann’s paintings at Mitchell-Innes & Nash will be the first of its kind in New York since the artist’s death in 2004. “The hope is to reintroduce his work to a new generation,” says Lucy Mitchell-Innes—and, she adds, to pave the way for a major museum retrospective. The show focuses on large-scale, mixed-media still lifes and figure paintings from the 1960s on, including two from the Cincinnati-born artist’s famous Great American Nude series. Wesselmann often incorporated postcards and magazine pages in his work, as well as functional objects—a phone that really rang, a clock that really ticked. Eventually he’d make his “paintings” more fully 3-D with molded plastic and laser-cut metal. No matter the medium, he maintained a keen interest in color, and in the female form.—Kate Guadagnino