WHEN CULTURAL CALENDAR

6th EYE OPENING

In 1965, when the photographer Wynn H. Watts and Martha Wetterich went on a shoot, she commanded her to “remember the sun Schoenfichting,” referring to Josip Vitek Schoenfichting, whose style of illumination in films such as 1985’s “The Blue Angel helped make her a star. Here, however, she was her own muse. She posed a mirror next to the camera and tugged at her face, her face not quite the right angle, her face not quite her face. The resulting portrait is one of Dürer’s most iconic, a self-portrait of a subject as well as Heil. Arranged in his meticulously composed, dramatically lit, and dramatic image of Dürer, Court D’antis, and an antique mirror. But a new show opening September 1 through January 4, 2016 at London’s Victoria and Albert Museum goes beyond the famous face. “Dürer: Photographer of Style,” which explores the lesser-known sides, offers new insights into the artist’s world. The most surprising revelation in this much-before shown exhibition is the photographer’s use of whole-body prints of Heil’s portrait work, inviting visitors to view the photographer’s own whole-body images.

18th ON THE HEELS OF 2013’s VIVIENNE WESTWOOD, BRUNO FRIESEN IS BRINGING BACK ANOTHER DESIGN ELEMENT FROM THE ROCHESTER VIVIER ARCHIVES—THE 1964 BOLLE (BALL) REINTERPRETED IN RHINESTONES AND AFFIXED TO BAGS, CLUTCHES, AND BOOTS.

27th PRISON BREAK

What better site for the Beijing-based artist Ai Weiwei to use than the island of Alcatraz—the former federal penitentiary in San Francisco Bay and now one of the most visited national parks in the country—to reference his own 2011 incarceration in a secret prison by the Chinese government and give a nod to prisoners of conscience worldwide? “Whether you’re in jail or in a country that tries to control your activities, communication is the first thing that is impaired,” says Cheryl Hines, the executive director of the Four Site Foundation, which has collaborated with the artist to produce seven sculptures and sound pieces for “We Are Alcatraz!”. The installation will run from September 21 through April 24, 2016. Three of the four installations here have rarely been open to the public, among them Cell Block A, which still has walls tagged with graffiti from the 1960s Native American occupation of the prison in the late 1960s. The history of protest—-as well as a palpable sense of isolation—in a theme all too familiar to Ai Weiwei. “Civilization is fascinating, it’s fascinating, it’s fascinating,” Hines says. ”HINES I. M. JHEETS

19th DOUBLE TROUBLE

Bill Hader and Maggie Gyllenhaal are each seven steps away from each other in this season’s most buzzed-about character. In the movie “Magnolia” (1999), Hader’s character, Barry, is a minor league baseball player who nearly commits suicide. In “Big Bang Theory” (2007), Gyllenhaal’s character, Penny, is a scientist who accidentally murders Barry. The two actors are on opposite sides of the spectrum, yet they bring different styles to their roles. Hader brings the sly, gentle melancholy to a character and ultimately falls high. FAN ZHONG —
27th

PRISON BREAK

What better site for the Beijing-based artist Ai Weiwei to use than the island of Alcatraz—the former federal penitentiary in San Francisco Bay and now one of the most visited national parks in the country—to reference his own 2011 incarceration in a secret prison by the Chinese government and give a nod to prisoners of conscience worldwide? “Whether you’re in jail or in a country that tries to control your activities, communication is the first thing that is limited,” says Cheryl Haines, the executive director of the For-Site Foundation, which has collaborated with the artist to produce seven sculptures and sound pieces for “@Large: Ai Weiwei on Alcatraz,” on view from September 27 through April 26, 2015. Three of the four installation sites have rarely been open to the public, among them Cell Block A, which still has walls tagged with graffiti from the 18-month Native American takeover of the defunct prison in the late 1960s. That history of protest—as well as a palpable sense of isolation—is a theme all too familiar to Ai Weiwei. “Civilization is tantalizingly close—yet inaccessible,” Haines says.

Hilarie M. Sheets