

The New Yorker Jul 2000

"Cadillac for John Brown" is painted with a ripped canvas top, rusted wheel bolts and half its front grille (or teeth) missing. Another large painting, "Caddy for Cormac," a discolored blue land yacht painted against an apocalyptic pink sky, makes explicit the artist's intent to "conjure up the settings of a Cormac McCarthy novel." Through July 17. (Pierogi 2000, 177 N. 9th St. 718-599-2144.)

PHOTOGRAPHY

STUART KLIPPER

Through the National Science Foundation's Artists and Writers Program, Klipper has accompanied research teams to Antarctica six times over the past fourteen years. His large, panoramic views find surprising color in the white-on-white icescape, and convincing, if unsurprising, majesty in icebergs. Through July 7. (Richardson, 560 Broadway, 343-1255.)

DYLAN STONE

There's nothing here but a map on the wall and a set of filing cabinets, which Stone has begun to fill with "Drugstore Photographs." The title refers to the artist's processing method rather than his subject matter, which is Manhattan—block by block, every block, all 2,500 of them, by his estimate. So far, he has covered only a fraction of the city, from Peter Minuit Plaza to the Lower East Side. A small back room full of urban architectural photography by other artists (including Dan Graham, Roy Arden, and John Pilsone) provides a welcome counterpoint of edited, professionally printed images. Through July 7. (Klagsbrun, 526 W. 26th St. 243-3335.)

MARLA SWEENEY

Sweeney documents small-town Texans on their own turf, amidst their houses, dogs, sixties-era ambulances, and Civil War reenactments. The prints, which the artist does herself, are saturated with color and a liveliness that doesn't entirely cancel out their pathos. Through July 12. (Gallery 24, at 552 W. 24th St. 414-0370.)

JUERGEN TELLER

The man who discovered Kate Moss takes advantage of fine-art photography's current fascination with the methods and look of fashion shoots ("Lights, camera, inaction!") to slip some models and beauty queens into the art market. His "Miss Worlds" offers huge, harshly flash-lit portraits of the 1999 contestants in that pageant. "Go-Sees" chronicles, less formally, a year of meetings with aspiring models. Through July 28. (Lehmann Maupin, 39 Greene St. 965-0753.)

"RODEO USA"

This group show includes work by Jean Laughton, who photographs rodeo types in front of painted scenic backdrops; Sandra Nydegger, who catches contestants and celebrants on the East Coast riding circuit; and Louise Serpa, whose thirty-five-plus years of in-the-ring action photography recently got her inducted into the National Cowgirl Hall of Fame. Through July 8. (E3 Gallery, 47 E. 3d St. 982-0882.)

INTERNATIONAL CENTER OF PHOTOGRAPHY

1130 Fifth Ave., at 94th St. (860-1777)—"Testimony" surveys James Nachtwey's career as a documentary photographer from 1981 to the present. Through July 23. ♦ "A Durable Memento" presents daguerreotypes of places (Connecticut, Liberia) and people (John Brown) taken by Augustus Washington, the son of a former slave. Through Sept. 24. (Open Tuesdays through Thursdays, 10-5; Fridays, 10-8; Saturdays and Sundays, 10-6.)

Short List

MAUDE SCHUYLER CLAY

Meyerowitz, 580 Broadway. 625-3434. Through July 14.

GUNTHER FORG

Burgin, 243 W. 18th St. 462-2668. Through July 14.

TOKIHIRO SATO

Tonkonow, 601 W. 26th St. 255-8450. Through July 28.

ROCKY SCHENCK

Benrubi, 52 E. 76th St. 517-3766. Through July 7.

"SNAPSHOTS"

Ubu, 16 E. 78th St. 794-4444.

Through July 21.

"UNCONSCIOUS DOCUMENTARIES"

Von Lintel & Nusser, 555 W. 25th St. 242-0599. Through July 15.

See the museum listings for photography exhibitions at the Metropolitan Museum, the Museum of Modern Art, and the Whitney Museum.

CLASSICAL MUSIC OPERA

NEW YORK GRAND OPERA

This company, conducted by Vincent La Selva, has spent the last six summers working chronologically through the catalogue of Verdi's operas, an unprecedented enterprise that now reaches its seventh season, comprising four works of dark-hued high Romanticism. The first of this summer's offerings is "Un Ballo in Maschera," which Verdi and his librettist, Antonio Somma, based on the 1792 assassination of King Gustavus III of Sweden. But the papal censors, who called the shots in matters theatrical in Verdi's day, decided that, given the fragile state of Italian politics, it would be dangerous to enact the murder onstage. As a result, the audience at the Roman premiere, in 1859, saw the action unroll in Colonial Massachusetts, with the King of Sweden transformed into the Governor of Boston and his killer changed from the historical Captain Anckarström into a Creole secretary with the unlikely name of Renato. Mr. La Selva, who regularly takes delight in staging rarely aired editions of well-known works, here opts for the original Boston "Ballo," instead of the frequently heard restoration to the Swedish setting. Featuring soprano Katherine Harris, mezzo-soprano Marisa Galvany, tenor Enrico di Giuseppe, and baritone Raemond Martin. (Central Park SummerStage, Rumsey Playfield, mid-Park at 72nd St. June 28 at 7:30. No tickets necessary. In case of rain, the performance will take place on July 3 at 7:30.)

CENTER FOR CONTEMPORARY OPERA

Stanley Walden, best known as one of the composers of the Broadway show "Oh! Calcutta!" wrote his opera "Kafka: Letter to My Father" in 1995, on a commission from the Bremer Theatre in Bremen, Germany. Its subject is intense: the libretto is derived from a hundred-page letter Kafka wrote to his father, trying to make sense of their tortured relationship. These performances mark the premiere of the opera's English version, conducted by Richard Marshall. (Kaye Playhouse, Hunter College, Park Ave. at 68th St. 772-4448. June 28-29 at 8.)

OPERAWORKS

The company's season ends with two multiple bills of short dramatic works, fully (if modestly) staged and accompanied by synthesizer. June 29 and July 1: Vaughan Williams's "Riders to the Sea" and Stravinsky's "The Nightingale." ♦ June 30: Louis Gruenberg's "The Creation," Satie's "Socrates," and Peter Maxwell Davies's "Our Lady of the Flowers." (Raw Space Theatre, 529 W. 42nd St. Evenings at 8. For information about tickets, call 873-9531.)

RECITALS

BARGEMUSIC

June 29 and July 1 at 7:30: Clarinetist Charles Neidich, violinist Rolfe Schulte, cellist Fred Sherry, and pianist James Winn team up for a program that comprises Stravinsky's "Suite Italienne," "Three Pieces for Clarinet," and "L'Hi-

BOOK CURRENTS

Risky Business



If there's anything that the success of "Survivor" proves, it's that audiences love to watch the arduous struggle of man against nature—preferably from a safe distance. But true daredevils like their peril without media intervention.

In 1997, the adventure writer W. Hodding Carter found himself and the crew of the Snorri—the tippy, square-rigged replica of a Viking ship he built to re-create the voyage of Leif Erikson—gliding straight toward an iceberg off the Greenland coast. "Either we were about to die and mercifully end this absurd adventure," Carter writes, "or, worse, we would live to be tortured for another day." Carter, the son of former State Department spokesman Hodding Carter, lived to be tortured for another day, and **A VIKING VOYAGE** (Ballantine) relates his sometimes hilarious, sometimes harrowing story.

Those with a penchant for risky behavior but no firsthand expertise may want to consult **THE ULTIMATE ADVENTURE SOURCEBOOK** (National Geographic). Author Paul McMenamain is hardly an armchair quarterback; he has risked his own neck repeatedly, whether rafting the Zambesi or scaling steep rock faces without the help of a rope. Here, he offers advice on various perilous activities, from the familiar (hang gliding) to the slightly less familiar (hang gliding down the inner wall of a dormant volcano).

For campside—or cliffside—reading, the newest volume of George MacDonald's "Flashman" series, which recounts the escapades of the "celebrated Victorian soldier, scoundrel, amorist, and self-confessed poltroon," is ideal. In **FLASHMAN AND THE TIGER** (Knopf), Flashy plots the undoing of Tiger Jack Moran, a "high-tailed gun-slick with a beltful of scalps who can shoot your ears off with his eyes shut."

—Liesl Schillinger