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part retrospective, part weaving seminar, part biography — and altogether fascinating. It traces the development of Albers's work from her student days at the Bauhaus to Black Mountain College, where she taught with her husband, Josef. It contrasts her designs for commercial fabrics, which emphasized structure and materials in new ways, with her pictorially striking handloomed pieces. A gallery of photographs, letters, personal memorabilia and pre-Contemporary textile fragments she collected reflects her character and quietly glamorous personal style. Hours: Sundays through Thursdays, 11 a.m. to 4 p.m.; Tuesdays, 10 a.m. to 5 p.m. Admission: \$8; \$5, 50 students and senior citizens; free for children under 12 (Roberta Smith).

★ **"THE ART OF WILLIAM EDMONDSON,"** Museum of American Folk Art, 2 Lincoln Square, (212) 595-9533 (through Aug. 27). All creatures, celestial, human and animal, find their way into the limestone sculpture of Edmondson (1874-1951) and the results feel like an epic folk opera: score by Scott Joplin, libretto by Aesop, choreography by the great master dancers of Yorubaland. This exhibition also includes photographs of the artist by Edward Weston, Consuelo Kanaga and Louise Dahl-Wolfe, showing him at home in Nashville, where, at 59, he began to carve crabs, birds and garden ornaments for the local African-American community. In 1937 he made a solo debut at the Museum of Modern Art, and he has been part of the American pantheon ever since. Hours: Tuesdays through Sundays, 11-30 a.m. to 7:30 p.m. Free (Holland Cotter).

★ **"ART AND ORACLE: SPIRIT VOICES OF AFRICA,"** Metropolitan Museum of Art, Fifth Avenue at 82nd Street, (212) 535-7710 (through July 30). This is the first big international loan exhibition of African art to appear at the Met since the Michael C. Rockefeller wing, and it is gorgeous. The subject is divination, the practice of channeling superhuman knowledge to predict the future, diagnose illness and promote social harmony. Nearly every object here has a role in that process or reflects its effects, from a "power figure" that looks as explosive as a stick of dynamite to a Yoruba divination tray believed to be the oldest African wood sculpture in the West, to the portrait of a king who was warned by diviners to beware of water and had himself depicted as a half-fish. (He ended up in exile far across the Atlantic in Martinique.) Hours: Sundays and Tuesdays through Thursdays, 9:30 a.m. to 5:15 p.m.; Fridays and Saturdays until 8:45 p.m. Admission: \$10; \$5, students and the elderly (Cotter).

★ **"THE CHANGING FACE OF LIBERTY: FEMALE ALLEGORIES OF AMERICA,"** New-York Historical Society, 2 West 77th Street, (212) 673-3400 (through Sept. 3). Uncle Sam, the allegorical male representative of the United States, has always had a female counterpart, the damsel derided in flowing robes who came to symbolize Liberty. As a sequel to its "Uncle Sam" show, the historical society mounted this very lively display of the iconic sister in her many guises, from "L'Amérique," an Indian princess with feathers in her hair who represented the New World in post-Columbus maps, to the maternally Lady Liberty portrayed in the Bartholdi statue that stands in New York Harbor. The fascinating story of Liberty's evolution is told in posters, cartoons, illustrations and photographs. Hours: Tuesdays through Sundays, 11 a.m. to 5 p.m. Admission: \$5; \$3, students over 12 and the elderly (Grace Gluck).

★ **WILLIAM MERRITT CHASE,** "Modern American Landscapes, 1886-1890," Brooklyn Museum of Art, 200 Eastern Parkway, at Prospect Park, (718) 638-5000 (through Aug. 15). Chase (1849-1916) had a long, distinguished run as a painter, teacher and art politician. But this show zeroes in on the five-year period when, in a transitional phase between the brown, murky tones of his Munich training and his arrival at a lighter style based on French Impressionism, he painted genteel views of park landscapes in Brooklyn and Manhattan. Aside from their engaging scenic content, the 35 oils and pastels in the show are important because they are the first paintings in which an Impressionist style was used to depict American subjects. Recent examination corrected some errors about their locales. And new scholarly speculation on Chase's motives for painting them suggest that he wanted them to serve as examples of "civilized urban landscapes" that accorded with the European avant-garde model of modern life. Hours: Wednesdays through Fridays, 10 a.m. to 5 p.m.; Saturdays and Sundays, 11 a.m. to 6 p.m. (to 11 p.m. on the first Saturday

Edmondson's sculpture, at the Museum of American Folk Art.

of each month). Admission: \$4; \$2, students and the elderly (Gluck).

★ **VIVIAN CHERRY,** "A Working Street Photographer, 1940's-90's," Brooklyn Museum of Art, 200 Eastern Parkway at Prospect Park, (718) 638-5000 (through Aug. 6). A fast eye, a quick mind and a speedy shutter are essentials for a good street photographer, a breed of picture-taker with which Ms. Cherry proudly identifies. Over the last half-century she has taken her lens from Depression-era Harlem to Mexico and the rural South, and this show of more than 70 works, organized from the museum's own collection, has some real strengths. Among them is a troubling 1948 series on small boys in New York City playing at adult violence, menacing each other with authentic-looking toy guns and staging "lynchings." Most of the photographs are in vintage black and white, with more edge to them than her recent color photographs of Mexico and Times Square. Hours and admission: See above (Gluck).

★ **"STUART DAVIS IN GLOUCESTER,"** National Academy of Design, 1083 Fifth Avenue, at 90th Street, (212) 369-4880 (through July 30). The quaint fishing port of Gloucester, Mass., seemed an unlikely hangout for the jazzy city painter Davis (1894-1964). But he actually loved the place, and in the summers he spent there, from 1915 to 1934, he used motifs drawn from the rocky coast, the townscape and the maritime activity as he worked toward a more progressive style of painting. This show, with some 45 oils, watercolors and drawings, gives a good account of his struggles in assimilating Modernist ideas to arrive at the innovative American Cubist style for which he is celebrated. But in the end, Davis's art had more to do with his own genius: his gift for pining line and shape to essences and uniting them with scintillating color. Hours: Wednesdays through Sundays, noon to 5 p.m.; Fridays to 6 p.m. Admission: \$8; \$4.50, children 6 to 16, students and the elderly (Gluck).

★ **"FOR THE NEW CENTURY: JAPANESE TREASURES FROM THE ASIAN ART MUSEUM OF SAN FRANCISCO,"** Japan Society, 333 East 47th Street, (212) 832-1155 (through July 9). For a total immersion in sheer beauty, this gathering of 50 classic objects is hard to beat. They include an exceptionally personable Hanjwa warrior, wearing balloon-like trousers and a hi-there smile, a big painting of Buddhist heaven and a famed 15th-century Shigaraki-ware jar that seems to hold an abstract landscape in a drift of snowy glaze. Hours: Tuesdays through Fridays, 11 a.m. to 6 p.m.; Saturdays, 11 a.m. to 5 p.m.; Sundays, 11 a.m. to 5 p.m. Admission: \$5; \$3 for students and the elderly (Cotter).

★ **"EDWARD HOPPER, PRINTMAKER,"** Whitney Museum of American Art, 945 Madison Avenue, at 75th Street, (212) 576-3676 (through July 16). Before concentrating on paintings, Hopper (1882-1967) made prints from 1913 to 1923. In that decade he produced his first mature work, a wonderful body of etchings that brought realism, emotion and a strong sense of the medium's potential to a field that had become more decorative than challenging. Using many of the motifs he was to pursue in his later paintings — nudes, loners, decrepit houses, night scenes, railroad trains — Hopper took full advantage of the intense moodiness a black-and-white etching can convey. The pervasive theme of loneliness and isolation for which he was noted is very much present in this show. The nearly 50 works here are a fine introduction to Hopper's basic themes, and give a splendid idea of what he accomplished in the demanding medium. Hours: Tuesdays, Wednesdays, and Fridays through Sundays, 11 a.m. to 6 p.m.; Thursdays, 1 to 8 p.m. Admission: \$12.50; \$10.50, students and the elderly (Gluck).

★ **"MAKING CHOICES, 1920-1960,"** Museum of Modern Art, 11 West 53rd Street, (212) 708-9480 (through Sept. 26). The main event at the Modern these days is the museum itself. This has been the case since last fall, when the project "MOMA 2000" began the first of what will be three successive top-to-bottom re-installations of the permanent collection galleries. The affair has been billed as a test drive for the future, a chance for an institution to rethink the modern art tradition that it helped invent and to consider its own identity in what is often called a postmodern world. This second installment, which looks denser, weirder, messier and more truly modern (or maybe postmodern) than the first, is a big

leap in the right direction. Hours: Thursdays through Tuesdays, 10:30 a.m. to 5:45 p.m.; Fridays, 10:15 a.m. to 5 p.m.; \$10; \$6.50, students and the elderly (Cotter).

★ **"OTHER PICTURES: VERNACULAR PHOTOGRAPHS FROM THE THOMAS WALTHER COLLECTION,"** Metropolitan Museum of Art, Fifth Avenue at 82nd Street, (212) 535-7710 (through Aug. 27). A deceptive modest and subtly endearing exhibition of several dozen photographs by anonymous amateurs, shot between the 1910's and 1960's, the heyday of the black-and-white snapshot, Surrealism and New Vision photography. They are a catalog of aspiring masterpieces in a modernist mode and serendipitous catastrophes. In the extraordinary way such things happen, these pictures traveled from drug-store to family album to attic to Dumpster to flea market into the hands of some scavenging dealer-collector, whereupon they became items on the art market, until finally finding their way to their present location. Isn't life amazing sometimes? And don't miss "The Snapshot" (through July 21), a companion show at the excellent Ubu Gallery, nearby at 16 East 78th Street, which includes several dozen more amateurs' gems, equally lovely. Hours and admission: See above (Michael Kimmelman).

★ **"PAINTERS IN PARIS: 1885-1950,"** Metropolitan Museum of Art, Fifth Avenue at 82nd Street, (212) 535-7710 (through Dec. 31). This show of more than 100 paintings celebrates the Met's acquisitions of works by School of Paris painters, going back to 1946 when Gertrude Stein bequeathed her portrait, done by Picasso in 1906. The portrait served as a cornerstone for later acquisitions in the field, particularly over the last 20 years. The museum's increasing interest and diligent wowing of collectors have brought not only single works but also groups and entire holdings, like the 18 major objects bequeathed by Florene M. Schoenborn in 1985 and the Jacques and Natasha Gelman trove of 85 masterpieces accessioned in 1988. The treasures on view include works by some of the 20th century's greatest: Bonnard, Braque, Chagall, de Chirico, Derain, Gris, Léger, Matisse, Miró, Modigliani and Picasso, in an animated arrangement that should bequeath the most jaded Met-goer. Hours and admission: See above (Gluck).

★ **"1900: ART AT THE CROSSROADS,"** Solomon R. Guggenheim Museum, 1071 Fifth Avenue, at 89th Street, (212) 423-3500 (through Sept. 10). A wacky exercise in historical simulation, the excuse being a new century. It is hard to remember the last time so many bad pictures were in one place at one time, unless you consider eBay a place. There is also a good deal of excellent art mixed in among the dogs, and sometimes what is best is not what you would expect, which is partly the show's point. We're meant to look anew at a moment 100 years ago when it was not yet clear who would be the pioneers in the 20th century and who would be forgotten. This recapturing innocence, we can make connections that for the sake of simplification or because of ignorance art historians have glossed over. The show provides just enough compensatory rewards for its schlock quotient and whatever might be unclear about its inclusionary standards. But patience is required. The weak-hearted and modern-day cultural Pharisees may never get past the shock of confronting so much of the art that the abstractionists were rebelling against in a museum created as a shrine to 20th-century abstraction. Hours: Sundays through Wednesdays, 9 a.m. to 6 p.m.; Fridays and Saturdays, 9 a.m. to 8 p.m. Admission: \$12; \$7, students and the elderly (Kimmelman).

★ **"RESERVATION X: THE POWER OF PLACE,"** National Museum of the American Indian, Smithsonian Institution, George Gustav Heye Center, 1 Bowling Green, (212) 688-6624 (through Aug. 20). This show of installations by seven artists from Canada and the United States is a lean, clean, impeccably presented take on the tangled subject of what it means to be Native American today. The reservation, as a place and as a state of mind, is the central metaphor. All of the artists were born or have lived on one, and tend to view these set-aside territories as preserves rather than prisons, places where endangered cultures can, potentially at least, remain both intact and be open to change. Hours: Daily, 10 a.m. to 5 p.m.; Thursdays, 8 p.m. Free (Cotter).

street, (212) 694-6800 (through July 15). This sumptuous exhibition of 50 works, the largest in New York in nearly 30 years, spans most of Church's long career, offering opportunities to contrast his innate early talent with its maturation, his reverence for the American landscape with his depiction of exotic sites, and his grand, sometimes grandiose finished statements with his small animated studies (Smith).

★ **"THE COLLECTOR AS PATRON IN THE 20TH CENTURY,"** Knodler & Company, 19 East 70th Street, (212) 794-0550 (through July 31). This two-tiered exhibition honors American collectors present and past. Upstairs an exemplary selection from five private collections summarizes postwar American art. Downstairs a fascinating archival display of correspondence, photographs and color reproductions profiles 28 important American collectors, tracing their impact on American museums and offering tantalizing glimpses of their dealings with Knodler, the oldest living art gallery in New York (Smith).

★ **ANDRÉ RAFFRAY,** "Homage à l'Art," Achin Moeller, 167 East 72nd Street, (212) 988-4500 (through July 7). This French conceptual makes meticulous, faintly amusing art about art. Using pencil, colored pencils or oil paint, he copies images by Seurat, Mondrian and other modern masters, producing lifeless simulations of photographic reproductions. And he makes photorealistic pictures of actual scenes depicted in earlier works. Mr. Raffray does not generate much visual excitement, but he raises interesting questions about seeing and the construction of reality (Ken Johnson).

★ **JOAQUIN TORRES-GARCÍA,** CDS, 76 East 78th Street, (212) 772-8555 (through July 29). The pioneering, peripatetic Uruguayan Modernist is here represented in a modest exhibition of small works on paper and several larger-size oil paintings. The show includes early, bravely painted city and harbor scenes but is devoted mainly to the artist's distinctive combination of grid-based abstraction and cosmic, pictographic symbolism (Johnson).

Galleries: 57th Street

★ **ROBERT ARNESON,** "Me, Myself and I," Franklin Parrasch Gallery, 20 West 57th Street, (212) 248-5369 (through July 21). One of the zaniest of gifted self-portrayers, the ceramist Robert Arneson (1930-1992) models his own head in a multiplicity of guises. A dozen versions appear in this first commercial gallery survey of Arneson's likenesses. The concentration is on work done in the 70's and 80's, from a very pink and benign Santa Claus to a scary, scowling mask in black and white that suggests a searcher scratching at his own dark soul. One of the funniest is the 1975 "Trophy (For Soap Box Derby)," depicting a goggled and helmeted hunkered-down head with a mean out-to-win expression, mouth clamped around Arneson's habitual cigar. This show barely hints at the many personas Arneson conjured up, but it does give the sense of a maverick talent in total command of his medium, who in his cartoony explorations hit not only on himself but everyone (Gluck).

★ **"EXTRA ORDINARY,"** James Cohan, 41 West 57th Street, (212) 755-7171 (through July 7). This excellent group exhibition presents a variety of ways of defamiliarizing the familiar. Outstanding works include a near-hallucinatory sculptural portrait of an elderly woman by Ron Mueck, Tom Friedman's actual-size ladybug, Romy Paine's mushroom field, Michael Combs's carved and painted dead duck, Francis Caye's mysterious cabinet, Vijja Gelman's visually scary sky painting, Robert Gober's folded door and glamorous floor polishers appropriated by Jeff Koons (Johnson).

Galleries: SoHo

★ **"FUNDAMENTAL OCCURRENCES,"** Malca, 380 Broadway, near Prince Street, (212) 966-8354 (through July 29). Seven abstract painters deal personally with the basics of surface, pattern and color. The show includes Robin Bruch's all-over crystalline webs, Eve Samman's all-over fields of little circles atop bigger circles, Glenn Goldberg's abstracted blossoms, Harold Porcher's colored stripe permutations, Chris Martin's big and small cosmic boxes on a huge black canvas, Joe Fyfe's brushy tumbling boxes and Charles Cooper's subtle, gameboard-like watercolors (Johnson).

★ **LOUIS MONZA,** Luise Ross, 568 Broadway, at Prince Street, (212) 343-2161 (through July

18). Mixed in among the 53 works in this cheerfully uneven lodge-podge of a show are pictures of sun bathers by Joan Semmel; a large, darkly expressionistic beach scene in charcoal by Susan Grossman; small, woolly distorted suburban images by Steve Mumford; a gloomy, swampy landscape painted by William McCarthy; and a painting of a naked sunbather with a strategically placed book by Elyse Taylor (Johnson).

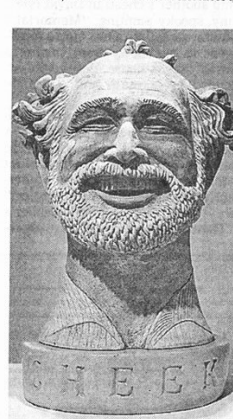
★ **KEVIN WIXTED,** David Beitzel, 102 Prince Street, (212) 219-2863 (through July 14). Mr. Wixted's grid-based paintings have vibrant color, thick waxy surfaces, all sorts of patterns and a repeating inventory of symbols, including tulips, hex signs, a cow's head, faces from the Book of Kells and a pine tree. Philip Taaffe and Donald Bachlor come to mind. The paintings have decorative appeal but they could be more surprisingly idiosyncratic (Johnson).

Galleries: Chelsea

★ **DYLAN STONE,** Nicole Klagsbrun, 526 West 28th Street, (212) 243-3335 (through July 7). Mr. Stone has given himself an impressively ambitious if not, on the face of it, deeply meaningful assignment. Over the next few years he intends to take a snapshot of every building in Manhattan. This exhibition includes a set of now mostly empty wooden shelves, for storing the archive as they are filled with completed pictures, and a big blueprint map with finished blocks marked and numbered. So far he's done just the southern tip of the island (Johnson).

Other Galleries

★ **"AT THE EDGE: A PORTUGUESE FUTURIST — AMADEO DE SOUZA CARDOSO,"** AXA Gallery, 787 Seventh Avenue, at 51st Street, (212) 554-1704 (through Sept. 16). One of those perfect, dropped-from-the-sky retrospectives, this show introduces a talented and ambitious Portuguese modernist who died in 1918 at the age of 30. In the previous 10 years combined with art movements in Paris, especially Cubism and Futurism, combined them with references to



Estate of Robert Arneson/VAGA
Robert Arneson's "Check," at Franklin Parrasch on 57th Street.

things Portuguese and produced vividly colored, carefully calibrated paintings. They seem ahead of their time in their mixing of styles, images, materials and cultural references. His exceptional draftsmanship is shown in a series of ultra-refined drawings that suggest Ingres high on Cubism (Smith).

★ **ILYA AND EMILIA KABKOV,** "The Palace of Projects," 69th Street Regiment Armory, Lexington Avenue at 26th Street, (212) 982-4575, (through July 10, daily except Tuesdays

through July 17, 10 a.m. to 6 p.m.). Ms. Skander has received well-deserved attention for her vivid, complex paintings, which include the traditional miniatures of India with a new cross-cultural content. For this exhibition she has expanded her themes into wall paintings veiled with sheets of opaque paper. The results, though ambitious, look obscure rather than revealing. More successful are three large paintings hung high in the adjoining atrium, which suggest that this gifted artist is trying to move beyond the miniaturist label in what feels like a transitional show (Cotter).

Last Chance

★ **"ARTISTS OF YADDO: 1965-2000,"** Claudia Art, 478 West Broadway, at Prince Street, SoHo, (212) 673-5518 (through today). This seven-artist show presents intimate works on paper made at Yaddo, a bucolic artists' retreat in upstate New York. The exhibition is excited with a visit to the artist's studio. The works, from the collection of John and Kimiko Powers, come in all shapes and sizes and are executed on whatever's handy surfaces — from paper towels to hollow-core doors. They are often affectionately inscribed by the artist (Smith).

★ **WILLEM DE KOONING,** "Mostly Women," Gagosian Gallery, 980 Madison Avenue, at 74th Street, (212) 744-2313 (through today). Dominated by de Kooning's lush, disheveled paintings and drawings of women from the middle 1960's, this show has the intimacy and excitement of a visit to the artist's studio. The works, from the collection of John and Kimiko Powers, come in all shapes and sizes and are executed on whatever's handy surfaces — from paper towels to hollow-core doors. They are often affectionately inscribed by the artist (Smith).

★ **JACK EARL,** Nancy Margolis, 560 Broadway, at Prince Street, SoHo, (212) 343-9523 (through today). Mr. Earl's small, lovingly detailed ceramic narratives center on a bumpy in blue jeans, red work shirt and red cap named Bill. The most impressive piece combines several scenes into one funny, in-the-round retelling of the Faust myth, in which a stray dog turns into Bill's miniaturized evil twin. It looks like the work of a zany hobbyist and has the uncanny air of a "Twilight Zone" episode (Johnson).

★ **BRENDA JOY LEM,** Museum of Chinese in the Americas, 70 Mulberry Street, Chinatown, (212) 614-4785 (through today). This is a moving experience to visit this small institution. The lantern-shaped central gallery is lined with relics of immigrant life. A new gallery holds new art. On view is work by Ms. Lem, a Chinese-Canadian artist: banners silk-screened with family photographs and handwritten books about the artist's childhood. The space installation is the visual equivalent of oral history and exactly complements a memory bank of a museum that exists very much in the present (Cotter).

★ **HELEN MIRRA,** Gasser & Grunert, 524 West 18th Street, (212) 807-9494 (through July 1). This Chicago-based artist's first New York solo is spare and oblique, but it has a warm and subtle wit (Johnson).

★ **RICHARD PRINCE,** Barbara Gladstone Gallery, 315 West 24th Street, Chelsea, (212) 206-8200 (through today). After 20 years, Mr. Prince continues to produce work that disturbs, resists assimilation as art, questions authorship and effectively uses photo appropriation to expose some of the weirder corners of American pop culture. Here he takes (mostly) real publicity photographs of rock 'n' roll, screen and television stars, supplies signatures himself and adds bits of art, his own included. Grouping personalities according to genre, role or appearance, the pieces are about different stereotypes and pop cultural camouflage. They present the artist as ultimate fan, but as the images are all dedicated to him, they also suggest the fan as ultimate star (Smith).

★ **BARBARA SCHWARTZ,** Andre Zarre, 515 West 28th Street, Chelsea, (212) 255-0202 (through today). Known for her energetic abstract wall sculpture, Ms. Schwartz here shows a series of lively glazed tile paintings made at a ceramics factory in Italy. Ovals and cruciform shapes bearing expressionistically charged Cubist compositions are presented singly or fitted together into complex emblematic configurations that have a certain gaudy, Mediterranean decorative appeal (Johnson).