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MUSEUMS AND LIBRARIES

METROPOLITAN MUSEUM

Fifth Ave. at 82nd St. (212-535-7710)—**“Girodet: Romantic Rebel.”** Anne-Louis Girodet-Trioson (1767-1824), a pupil of Jacques-Louis David’s who won the Prix de Rome in the watershed year of 1789, managed the precarious transition from revolutionary to imperial propagandist. Consciously discarding the diamond-hard precision of David’s neoclassical style, Girodet adopted flowing lines and a brooding, shadowy palette. The results veer close to kitsch, but the range of subject matter is fascinating, from Rousseauian children at their books to illustrations of Racine and Chateaubriand to portraits of the dashing Turkish, North African, and Caribbean diplomats who served at Napoleon’s court. Through Aug. 27. ♦ **“Treasures of Sacred Maya Kings.”** Through Sept. 10. ♦ **“The Art of Betty Woodman.”** Through July 30. ♦ **“Cai Guo-Qiang on the Roof: Transparent Monument.”** The roof garden has reopened for the summer, with four sculptural works by the Chinese-born artist. Among them are “Clear Sky Black Cloud,” a timed gunpowder explosion that produces a small cloud of smoke over Central Park each day at noon. Through



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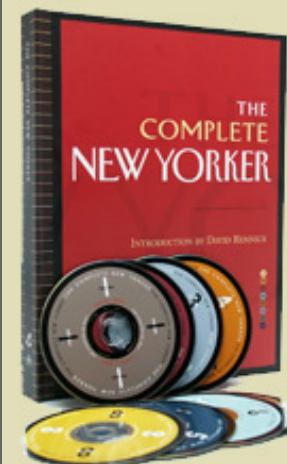
Oct. 29. † **“Hatshepsut: From Queen to Pharaoh.”** Through July 9. † **“Kara Walker at the Met: After the Deluge.”** Through July 30. † **“Anglo-Mania: Tradition and Transgression in British Fashion.”** Through Sept. 4. † **“On Photography: A Tribute to Susan Sontag.”** Through Sept. 4. † **“Raphael at the Metropolitan: The Colonna Altarpiece.”** Opens June 20. (Open Tuesdays through Sundays, 9:30 to 5:30, and Friday and Saturday evenings until 9.)

MUSEUM OF MODERN ART

11 W. 53rd St. (212-708-9400)—**“Dada.”** Through Sept. 11. † **“Douglas Gordon: Timeline.”** One could spend hours in this mini-retrospective—or just minutes. View the works as objects, and they can be apprehended almost instantly; take them as film, and it seems strange that no seating—or popcorn—is provided in the galleries. Basically, this show is about turning movies into sculptures. Gordon is famous for having slowed Hitchcock’s “Psycho” down to a twenty-four-hour loop projected on a double-sided screen. He also juxtaposes “The Exorcist” with “The Song of Bernadette” and creates a convincingly erotic blue movie using nothing more than a closeup of his own two hands. Through Sept. 4. † **“Against the Grain: Contemporary Art from the Edward R. Broida Collection.”** Through July 10. (Open Wednesdays through Mondays, 10:30 to 5:30, and Friday evenings until 8.)

GUGGENHEIM MUSEUM

Fifth Ave. at 89th St. (212-423-3500)—**“No Limits, Just Edges: Jackson Pollock Paintings on Paper.”** Through Sept. 29. † **“Zaha Hadid.”** The only Pritzker Prize-winning architect to be compared consistently to an opera singer—O.K., *diva*—takes over the ramps in Wright’s rotunda. The installation mirrors Hadid’s career, which has often emphasized artistic conceptualizing and imaginary or virtual space over actual construction. Constructivist- and Suprematist-inspired paintings, crafted in lieu of elevations and axonometric plans,



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serve as “testing fields.” It’s easy to get lost in their weightless, spatial geometries and think, This is architecture? Only after a long trudge up the spiral does one enter the material world of Perspex and foam-core models and photographs of completed buildings, like the Rosenthal Center for Contemporary Art, in Cincinnati. The ascension is complete at the top of the ramp, where she receives the contemporary architect’s ultimate reward: designing flatware, chandeliers, tea services, and futuristic kitchen models. Through Oct. 25. (Open Saturdays through Wednesdays, 10 to 5:45, and Fridays, 10 to 8.)

WHITNEY MUSEUM OF AMERICAN ART

Madison Ave. at 75th St. (800-944-8639)—“**Full House,**” the Whitney’s seventy-fifth-anniversary extravaganza, is opening in stages, starting now, with a floor devoted to Edward Hopper; the rest of the show opens on June 29. (Open Wednesdays, Thursdays, and weekends, 11 to 6, and Fridays, 1 to 9.)

ASIA SOCIETY

Park Ave. at 70th St. (212-288-6400)—“**Projected Realities,**” an exhibition dedicated to the memory of the Korean video-art trailblazer Nam June Paik (1932-2006), highlights younger Asian artists who have embraced digital technology. Aesthetic and cultural traditions are addressed in Mami Kosemura’s lovely images, inspired by Japanese screen painting, and the Taiwanese artist Kuang-Yu Tsui’s critiques of austere role models such as the kung-fu master. Kazuhiro Goshima, who has designed video games, takes cues from haiku for his spare animation work, while Bak Ikeda’s sci-fi “PiNMeN” dance across several monitors. The most charming work is by the Korean Junebum Park, who superimposes hands over urban video images to create the illusion of divine manipulation—or, perhaps, to reimagine the artist as omniscient creator. Through Aug. 6. ♦ This year marks the fiftieth anniversary of the founding of the Asia Society, which celebrates the occasion with “A

Passion for Asia: The Rockefeller Family

Collects,” a show honoring its patrons. Through Sept. 3. (Open Tuesdays through Sundays, 11 to 6, and Friday evenings until 9.)

DAHESH MUSEUM OF ART

580 Madison Ave., at 57th St. (212-759-0606)—On July 1, 1798, General Napoleon Bonaparte, then twenty-nine years old, arrived in Egypt with conquest on his mind; by the following August he had returned to France unvictorious, and the last of his troops followed in September of 1801. The ill-conceived campaign can nonetheless be chalked up as a triumph, thanks to the work of scores of artists, scholars, and naturalists who accompanied the soldiers to Egypt and documented everything they saw—ruins, mummified heads, seaweed, native costumes, insects, boats—in the mighty twenty-three-volume “*Déscription de l’Égypte*.” For **“Napoleon on the Nile: Soldiers, Artists, and the Rediscovery of Egypt,”** meticulous engravings from the first and second folio editions are supplemented with commemorative medallions, letters to and from Napoleon on administrative banalities, romanticizing paintings from the period, and James Gillray’s acid cartoons mocking the emperor-general’s hubris. It’s a fitting project for the museum, whose collections are rich in Orientalism; if Gérôme’s campaign portraits excite you, there are more Gérôme canvases around the corner. Through Sept. 3. (Open Tuesdays through Sundays, 11 to 6.)

DRAWING CENTER

35 Wooster St. (212-219-2166)—**“Eva Hesse: Drawing.”** Through July 15. (Open Tuesdays through Fridays, 10 to 6, and Saturdays, 11 to 6.)

INTERNATIONAL CENTER OF PHOTOGRAPHY

1133 Sixth Ave., at 43rd St. (212-857-0000)
—**“Unknown Weegee.”** Through Aug. 27. ♦ **“Atta Kim: On-Air.”** Through Aug. 27. ♦ **“Tempo, Tempo! The Bauhaus Photomontages of Marianne Brandt.”** Through Aug. 27. (Open

Tuesdays through Thursdays, and Saturdays and Sundays, 10 to 6, and Fridays, 10 to 8.)

JEWISH MUSEUM

Fifth Ave. at 92nd St. (212-423-3200)—“**Eva Hesse: Sculpture.**” Through Sept. 17. ♦ “**Max Liebermann: From Realism to Impressionism.**” Through July 30. (Open Sundays through Wednesdays, 11 to 5:45, Thursdays, 11 to 9, and Fridays, 11 to 3. For the duration of the Hesse show, the museum will also be open on Saturdays, from 11 to 5:45, with no charge for admission.)

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GALLERIES—UPTOWN

Summer-hours warning: Many galleries are open Mondays through Fridays, from around 10 or 11 to between 5 and 6. Others follow the normal Tuesday-to-Saturday schedule. It's best to call ahead.

WANGECHE MUTU

From the Limbourg brothers to Bruegel to Judy Chicago, the festive banquet has proved to be a durable art trope. Mutu, working with the British architect David Adjaye, turns it into a gothic tale of material excess, wealth, and greed. Animal pelts are nailed to the wall; dark wood panelling is riddled with bullet holes; a scrim, printed by Mutu with designs suggesting decorative textiles or bacteriological closeups, covers the windows. The centerpiece is a long oval table, over which wine bottles, wrapped in fur straps, are suspended. Their contents drip irregularly onto the table and bleed onto the floor. The placement of this macabre tableau on the ground floor of the gallerist Jeanne Greenberg Rohatyn's culturally advanced palazzo goes unmentioned, but it is hardly unnoticeable. Through July 7. (Salon 94, 12 E. 94th St. 646-672-9212.)

Short List

JAMES CASTLE / WALKER EVANS: Knoedler, 19 E.

70th St. 212-794-0550. Through Aug. 11. **ARTHUR DOVE:** Alexandre, 41 E. 57th St. 212-755-2828. Through June 23. **GUY PÈNE DU BOIS:** Graham, 1014 Madison Ave. 212-535-5767. Through June 30. **MAN RAY:** Zabriskie, 41 E. 57th St. 212-752-1223. Through June 30. **LOUIS STETTNER:** Benrubi, 41 E. 57th St. 212-888-6007. Through July 29. **JOHN WESLEY:** Zwirner & Wirth, 32 E. 69th St. 212-517-8677. Through June 23.

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GALLERIES-CHELSEA

MARK DI SUVERO

Exhibitions do not often consist of a single sculpture, but di Suvero's giant I-beam constructions defy the ordinary. More comfortable in outdoor settings, they have to be coaxed and wedged into interior spaces. The one here, twenty-seven feet high and titled "Time Out for Nicole d'Oresme," after the medieval mathematician who invented coordinate geometry, rises to within inches of the ceiling. Circles of steel nestled in the armpit of the behemoth break up the linearity of five beams, whose composition looks like the results of a giant's game of pick-up sticks. The sense is of an elaborate ceremonial arch or a grand old tree, a heavy structure that has a paradoxical feeling of lightness. A series of prints with sampled sculptural images and expressionistic splashes add a bit of color. Through July 28. (Cooper, 534 W. 21st St. 212-255-1105.)

JACKIE GENDEL

Dead Presidents, friends, and iconic portrait subjects are conflated—or sometimes stacked three or four deep—in these deceptively simple, faux-naïve paintings. Echoes of Picasso and Leonardo appear in watered-down apparitions. Facial features drawn in drab brown paint recall Alex Katz's minimal aesthetic, although Gendel's palette is more earthy brown and vegetal than pastel. The underlying subject, however, isn't the figure or its identity but

the process of painting itself, and how, for the painter, images appear, disappear, and reappear in the course of creation. The commissioned portraitist must commit to some likeness of his sitter, but Gendel's subjects are chameleons who can't make up their minds what gender, setting, or century they inhabit. Through July 1. (Bailey, 511 W. 25th St. 212-989-0156.)

ZAHA HADID

The starchitect Hadid shows a series of paintings and vinyl murals, in conjunction with the retrospective of her work on view at the Guggenheim. Cool, curvilinear, and glittering in silver, the renderings—of Hadid's planned Zaragoza Bridge project, among several others—are made by printing virtual renderings onto chrome-polyester panels and then spraying them with Chinese lacquers, watercolors, and automotive and stained-glass paints. Standing as a tangible centerpiece among these space-age ideas, her streamlined cast-aluminum tête-à-tête bench looks like a Nike swoosh crossed with a church pew. In a good way. Through July 29. (Protetch, 511 W. 22nd St. 212-633-6999.)

SHARON LOCKHART

Lockhart may be intelligent and engaged, but her photographs have often been so caught up in ideas about picture-making that they don't communicate much of anything. Her new project, "Pine Flat," is different. Working in the rural California community where she lived, Lockhart made a series of brief fixed-camera films of children in the landscape—waiting for a bus, clambering up a snow-covered hill, making out in a field—and a group of large-scale studio portraits. The films are quietly contemplative but quite seductive, and the full-figure portraits are wonderful: Mike Disfarmer refracted through Rineke Dijkstra. Unlike Loretta Lux's fragile, doll-like European concoctions a block away, these young Americans are sturdy, spunky, and ready for the world. Through June 24. (Gladstone, 515 W. 24th St. 212-206-9300.)

MARC YANKUS

Yankus's color photographs of cityscapes, landscapes, and attractive young men and women may not be strikingly original, but self-conscious echoes of Bill Jacobson and David Armstrong tend to dissipate under closer inspection. Using a computer program, Yankus overlays many of his images with textures borrowed from mottled and yellowing pieces of paper, often blank book pages that give the finished work a curious patina and a burnished glow. This gimmick only works because Yankus underplays it, keeping the mood mellow, cool, and casually erotic. Through June 24. (ClampArt, 531 W. 25th St. 646-230-0020.)

"INFECTED LANDSCAPE"

Four photographers investigate the way politics and poverty imprint themselves on the landscape, both subtly, as in Anthony Haughey's shots of Northern Ireland and Shai Kremer's views of fortified or scarred sites in Israel, and to devastating effect, as in Misty Keasler's pictures of Guatemala City's vast, inhabited garbage dump. Like all the artists here, Keasler finds fraught, tattered beauty in her subject; rising out of a romantic mist, her makeshift tent and mountains of refuse look like a ragpicker's idea of Brigadoon. Atta Kim's bucolic vista of the lush D. M.Z. between North and South Korea, made over a period of eight hours, has a similarly deceptive softness, disturbed only by the barbed-wire fence in the foreground. Through June 30. (Saul, 535 W. 22nd St. 212-627-2410.)

Short List

JEFF BURTON: Kaplan, 525 W. 21st St. 212-645-7335. Through June 24. **TILL GERHARD:** Holm, 524 W. 24th St. 212-627-7444. Through June 24. **PAUL ETIENNE LINCOLN:** Burgin, 243 W. 18th St. 212-462-2668. Through June 23. **LORETTA LUX:** Milo, 525 W. 25th St. 212-414-0370. Through June 24. **RICHARD SERRA:** Gagosian, 555 W. 24th St. 212-741-1111. Through Aug. 11. **LAURIE SIMMONS / ANDREW GRASSIE:** Sperone Westwater, 415 W. 13th

St. 212-999-7337. Through June 30. **“AN ONGOING LOW-GRADE MYSTERY”**: Cooper, 521 W. 21st St. 212-255-1105. Through June 23. **“REGENERATION: 50 PHOTOGRAPHERS OF TOMORROW”**: Aperture, 547 W. 27th St. 212-505-5555. Through June 22.

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