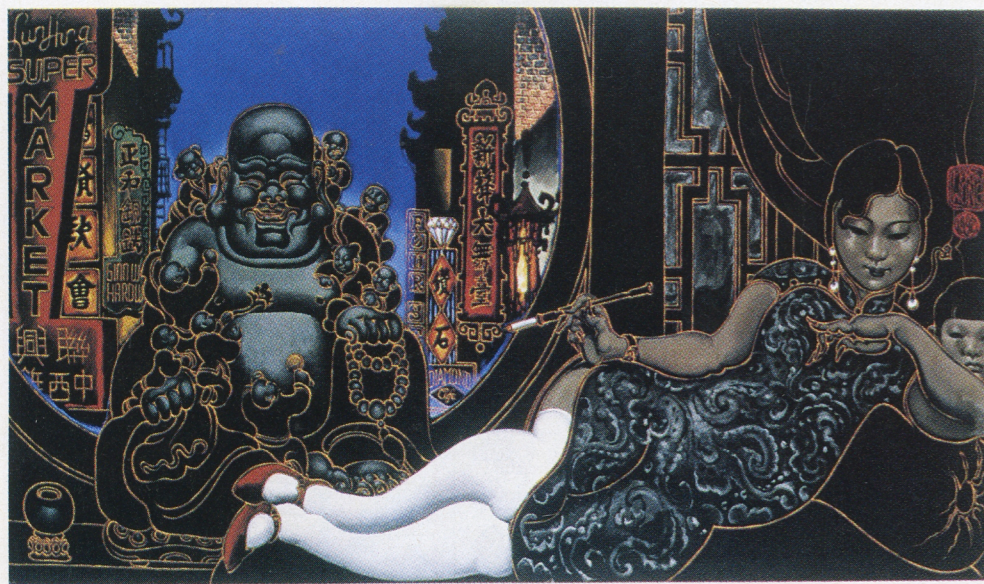


## ART

## MUSEUMS AND LIBRARIES

**METROPOLITAN MUSEUM**, Fifth Ave. at 82nd St. (879-5500)—"Edward Burne-Jones: Victorian Artist-Dreamer," a splendid survey devoted to this preeminent Pre-Raphaelite. The exhibition includes paintings, works on paper, books, stained glass, and tapestries that Burne-Jones executed in collaboration with his friend William Morris. Burne-Jones was immersed in the past—in medieval legends and fantasies, which form the basis of



"Ms. Chinatown," by Martin Wong, at The New Museum.

most of his pictures, as well as in his febrile attention to Italian Renaissance painting. Burne-Jones has been unfashionable for a century; this show reanimates him. Through Sept. 6. . . . ¶ "Ellsworth Kelly on the Roof," an installation of large-scale metal sculptures in the Cantor roof garden. . . . ¶ "The Academy of the Sword: Illustrated Fencing Books, 1500 to 1800." . . . ¶ "Jean Dunand: Master of Art Deco." Through Oct. 25. (Open Tuesdays through Sundays, 9:30 to 5:30, and Friday and Saturday evenings until 9.)

**MUSEUM OF MODERN ART**, 11 W. 53rd St. (708-9480)—For seemingly arbitrary reasons, Pierre Bonnard's genius has been reflexively measured against Picasso's, and found wanting. Proust, however, is closer to home, and this exquisite retrospective—the first here in thirty-four years—shows why: both the painter and the novelist turned the surface shimmer of bourgeois contentment into mysterious evocations of memory. Particularly moving are the four large canvases of Bonnard's wife, Marthe, in her bath. Nothing could be further from Picasso's Georgie-Porgie crying women than these sad and sweetly devoted portraits. Through Oct. 13. (See also Galleries—Uptown.) . . . ¶ "Love Forever: Yayoi Kusama, 1958-68." Through Sept. 22. . . . ¶ "Tony Smith: Architect, Painter, Sculptor," a comprehensive retrospective devoted to an artist too often lumped with the Minimalists, largely due to his reliance on reductivist geometries in his black sculptures (several large ones have been installed in public places throughout the city, including, notably, Seagram Plaza, at Park Ave. and 52nd St.). Best known for these sculptures, Smith nevertheless worked prolifically in painting, drawing, and modernist architecture, all of which are on display. But for all the breadth, this is a refreshingly tight, focussed exhibition, with relatively little fat to trim—it even manages the difficult task of situating Smith historically, as a figure straddling both the Abstract Expressionist and the Minimalist generations. Best of all,

Philip Johnson's magnificent sculpture garden has been cleverly reinstalled with only Smith sculptures, mostly of medium scale, although the huge hit of last year's Chelsea gallery season, "Moondog" (1964), also puts in an appropriately monumental appearance. Through Sept. 22. . . . ¶ "Aleksandr Rodchenko," the first United States retrospective of the work of the Russian Constructivist. Through Oct. 6. . . . ¶ "Through the current Willie Cole exhibition is presented as part of MOMA's "New Concepts in Printmaking" series, the artist in fact employs a very old concept—imprinting a hard

object on paper—to craft ironic heraldic crests from the scorched silhouettes and handwritten brand names of various irons. Cole intends to evoke the history of African-American domestic servitude, but the metaphor carries only so far: a woodcut comparing the air-hole patterns on an ironing board with the crowded hold of a slave ship is a bit of a stretch. Through Oct. 13. (Open Saturdays through Tuesdays, and Thursdays, 10:30 to 6; Fridays, 10:30 to 8:30.)

**GUGGENHEIM MUSEUM**, Fifth Ave. at 89th St. (423-3500)—"The Art of the Motorcycle," a dazzling collection of a hundred and eleven bikes, from the late nineteenth century to the present. The installation, designed by architect of the millennium Frank Gehry, is itself a work of art: he has faced the ramps of the rotunda with stainless steel, endowing Frank Lloyd Wright's already spacey conception with a fresh veneer of hallucinatory shimmer. The show might be summarized in one word: bitchin'. Through Sept. 20. . . . ¶ "Peggy Guggenheim: A Centennial Celebration." This member of the art-patron clan was a renowned benefactor of mid-century avant-garde artists, primarily through her almost compulsive urge to collect (not to mention the allowance she bestowed upon a struggling Jackson Pollock). Her hundredth-birthday fête is distinctly archeological, using letters, guestbooks, photographs, and even a few art works to cast her as one of high society's last pharaohs; her reconstructed bedchamber is done in its original shade of turquoise, and features a reliquary filled with scores of earrings designed by the likes of Alexander Calder. Through Sept. 2. . . . ¶ "Vilhelm Hammershøi (1864-1916): Danish Painter of Solitude and Light." Through Sept. 7. (Open Sundays through Wednesdays, 10 to 6; Fridays and Saturdays, 10 to 8.)

**GUGGENHEIM MUSEUM SoHo**, 575 Broadway, at Prince St. (423-3500)—Six finalists for the Hugo Boss Prize—Douglas Gordon, Huang Yong Ping, William Kentridge, Lee Bul, Pipilotti Rist, and Lorna Simpson—await the

announcement of the winner, later this month. In the meantime, museumgoers may judge for themselves. Through Sept. 20. . . . ¶ Four video installations ("Bronx," "Roma," "Liquid Crystals," and "Baroque Catholic Movements") by the Venetian artist Fabrizio Plessi. Through Sept. 13. (Open Wednesdays through Sundays, 11 to 6, and Saturday evenings until 8.)

**WHITNEY MUSEUM OF AMERICAN ART**, Madison Ave. at 75th St. (570-3676)—A mid-career retrospective of Charles Ray, one of the most discreet yet powerful artists to emerge from the raucous L.A. art scene. Through Aug. 30. . . . ¶ "Unknown Terrain: The Landscapes of Andrew Wyeth." The one revelation in this survey of sixty years' worth of landscapes is that the artist has apparently chosen, from a range of manners he was proficient in, his distinctive style of brittle realism. The show includes a lovely and loose-limbed series of watercolors from the late thirties and early forties, depicting the Maine shoreline with a mellifluous palette of reds and greens, as well as one still-life, "Sculpin," which feels positively Japanese. Through Aug. 30. (Open Wednesdays, and Fridays through Sundays, 11 to 6; Thursdays, 1 to 8.)

**BROOKLYN MUSEUM OF ART**, Eastern Parkway (718-638-5000)—"Masters of Color and Light: Homer, Sargent, and the American Watercolor Movement" showcases more than a hundred and fifty works from the museum's extensive collection. Through Aug. 23. (Open Wednesdays through Fridays, 10 to 5; Saturdays, 11 to 9; and Sundays, 11 to 6.)

**COOPER-HEWITT NATIONAL DESIGN MUSEUM**, Fifth Ave. at 91st St. (849-8300)—"Fountains: Splash and Spectacle." The best part of this historical survey of fountain design is

the neat aqua booklet that comes with it, listing the top fountains in New York—from Paul Manship's golden Prometheus, at Rockefeller Center, to Gilmore Clarke's Unisphere (and unofficial swimming pool), in Queens. Alas, there are no fountains splashing here, except for those in the photographs and in prints that date back to the time of Siena's Fonte Gaia (ca. 1419). Through Oct. 11. . . . ¶ "Under the Sun: An Outdoor Exhibition of Light" is less an exhibition than a solar-energy propagandafest ("adaptable, clean, constant, durable, versatile," etc.); still, it's certain to fascinate kiddies and idealists alike. Cool solar-powered stuff (a lawnmower, a circus tent, a highway call box, a house) accompanies a retrospective of working photovoltaic cells, tracking their use from NASA satellites to solar-powered Chinese villages. Through Oct. 25. (Open Tuesdays, 10 to 9, with no admission charge after 5; Wednesdays through Saturdays, 10 to 5; Sundays, noon to 5.)

**JEWISH MUSEUM**, Fifth Ave. at 92nd St. (423-3200)—Long cast as one of Pop's elder statesmen, George Segal now appears, in light of this retrospective, as a staid American realist. His life-size plaster casts and polychrome bas-reliefs from the sixties and seventies have a whiff of early Oldenburg, but they're not nearly as sly. His stiff memorials to the Holocaust and the Depression are crowd-pleasers, furthering American statuary's age-old tradition of stoicism. Through Oct. 4. . . . ¶ "An Expressionist in Paris: The Paintings of Chaim Soutine." Through Aug. 16. (Open Sundays through Thursdays, 11 to 5:45, and Tuesday evenings until 8.)

**NATIONAL MUSEUM OF THE AMERICAN INDIAN**, 1 Bowling Green (668-6624)—"Indian Humor," an exhibition of paintings and sculptures that counter the stoic stereotype, includes Choctaw Marcus Amerman's "Iron Horse Jacket," a leather biker jacket with a beaded image of Brooke Shields in a bikini; Black-foot Ernie Pepon's "Manifest Dysentery," a disposable diaper taped to moss; Coughna-

waga Mohawk Richard Glazer-Danay's "Fry Bread Freda" and "Fry Bread Fred," a pair of painted upside-down bowls; and Hupa and Yurok George Blake's "D.C. Redneck," a ceramic football helmet that displays the profile of a bald and badly shaven blond man. Through Aug. 2. (Open daily, 10 to 5, and Thursday evenings until 8.)

**THE NEW MUSEUM**, 583 Broadway (219-1222)—The urban folk paintings of Lower East Sider Martin Wong mix graffiti with Ashcan School realism. In this retrospective of mostly eighties work, garish Chinatown scenes and paeans to the poet Miguel Piñero keep company with life-size realistic storefronts, such as Wong's "Iglesia Pentecostal," an edge-to-edge composition whose scumbled white passages are reminiscent of the abstractions of Robert Ryman. Through Sept. 13. (Open Wednesdays and Sundays, noon to 6; Thursdays through Saturdays, noon to 8.)

## GALLERIES—UPTOWN

(Summer hours: unless otherwise noted, galleries are open Mondays through Fridays, from around 10 or 11 to between 5 and 6.)

**"FOOD FOR THOUGHT"**—Art about comestibles, by Milton Avery, Isabel Bishop, Roz Chast, Janet Fish, Jacob Lawrence, and Wayne Thiebaud, among others. Through Aug. 12. (DC Moore, 724 Fifth Ave., at 57th St. 247-2111.)

**"THE INFLATABLE MOMENT: PNEUMATICS AND PROTEST IN '68"**—Blow-up structures (chairs, pods, domes), sketches, and architectural drawings, many of them associated with Utopie, a movement of French activist architects. Charmingly literal applications for political hot air. Through Aug. 29. (Architectural League of New York, 457 Madison Ave., at 50th St. 753-1722.)

**"THE SIXTIES IN THE SEVENTIES"**—Performance, Pop, and Minimalist work by big-timers (Art Schwager, Dine, Johns, Judd, Lichtenstein, Oldenburg, Warhol, and cohorts) who were still tousled sprats in the sixties, when they all showed in galleries in the East Seventies. Through July 24. (Ubu, 16 E. 78th St. 794-4444.)

**SHORT LIST**—**ROBERT BERLIND**, De Nagy, 724 Fifth Ave., at 57th St. 262-5050. Through July 17. . . . **WOODROW BLAGG**, ACA, 41 E. 57th St. 644-8300. Through July 25. . . . **PIERRE BONNARD**, Wildenstein, 19 E. 64th St. 879-0500. Through Oct. 10. . . . **JAMES D. BUTLER**, Forum, 745 Fifth Ave., at 57th St. 355-4545. Through July 24. . . . **GEORGE FITZPATRICK**, Salander-O'Reilly, 20 E. 79th St. 879-6606. Through July 17. . . . **SHIRLEY GOLDFARB**, Zabriskie, 41 E. 57th St. 752-1223. Through Sept. 4. . . . **YAYOI KUSAMA** and **ROBERT FILLIQU**, Robert Miller, 41 E. 57th St. 980-5454. Both shows through Aug. 7. . . . **SHARI MENDELSON**, St. Peter's Church, Lexington Ave. at 54th St. 935-2200. Through Aug. 24. . . . **AUGUSTE RODIN**, Channel Gardens, Rockefeller Center, Fifth Ave. at 55th St. Through Aug. 31. . . . **ANNE RYAN**, Washburn, 20 W. 57th St. 397-6780. Through July 31.

## GALLERIES—CHELSEA

**"BATHROOM"**—A large, ambitious, and generally satisfying group show dedicated to that most humble yet essential of household and institutional rooms. Curated by Wayne Koestenbaum, author of such witty ventures into cultural studies as "The Queen's Throat" and "Jackie Under My Skin," the show assembles works by the famous (Andy Warhol, Alice Neel, Robert Mapplethorpe) as well as the young and relatively obscure. Among the highlights of the latter group: Chivas Clem and Claude Wampler's "Frank Hole (Gloria Sinatra)," a viciously funny video sendup of the late singer in which the two artists visited a university glory hole and took turns poking their tongues through an orifice in a glossy photo of Ol' Blue Eyes. Lurid, disrespectful, great. Through Aug. 7. (Healy, 530 W. 22nd St. 243-3753.)

**"PAINTING: NOW AND FOREVER, PART I"**—In their attempt to summarize thirty-odd years of painterly practice, joint exhibitions at

the Marks and Hearn galleries nevertheless place an emphasis on the present—the now within forever. Hence, examples of sixties color-field painting (such as a stunning Kenneth Noland target painting) reinforce recent tendencies toward a new psychedellic opticality (e.g., works by Franz Ackermann, Michael Bevilacqua, Lisa Ruyter, and several others). The painterly gesture also gets its turn on the stage, both historically (an elegant Brice Marden stands out) and among younger artists (the swirling rings of Keith Mayerson's picture). Camp has its moments—notably Suzy Spence's deliciously tacky picture of "Beverly Hills 90210" star Tori Spelling floating in a pool, smiling vacantly. And there is no lack of the unusual: Warhol's "piss," or oxidation, paintings are well known enough, but who before now was privy to his set of small "come paintings," executed in gesso and semen? Through July

monument than Old Navy. ("Water Tower," which was funded by the Public Art Fund, can be seen by standing on the southwest corner of West Broadway and Grand St. and looking up. For more information, call 980-4575.)

**"CONTEMPORARY SELF-PORTRAITS"**—These self-portraits, from many countries, show a lack of narcissism that's remarkable in this age of unbidden memoirs. The young English collective Gob Squad produces QVC-style video adverts, each member rattling off his or her mundane talents and the prices they're offering them for. Dutch artist Vibeke Tandberg sends up photography's current fad for vérité family albums with her series of computerized snapshots in which she becomes her own twin; the faux Kodak moments are nonetheless touching. Through July 24. (Sean Kelly, 43 Mercer St. 343-2405.)

**"DEEP THOUGHT"**—This bid to link old-school Conceptualists to a new crop of systems-

oriented artists only highlights their differences: Matthew Ritchie's paint-chip cosmology, David Bunn's found poetry (from library card catalogues), and Toland Grinnell's allegorical "computer" (a rickety cabinet enclosing a plastic oasis) bespeak the currently fashionable trend away from gravity and toward whimsy. Through July 31. (Basilico Fine Arts, 26 Wooster St. 966-1831.)

**"GROUND CONTROL"**—Now that John Glenn and Major Tom are both members of the Geritol set, young creatives tend to consider the golden years of space exploration as they do the British Invasion: suspiciously, and as an interesting anachronism from a less fraught time. Accordingly, the most stirring images in this show of space art (from straight science to cosmic comics) are the Apollo-era photos of the moon and Earth taken from a lunar-landing craft—painstakingly assembled panoramas from an age of unfettered optimism. Through July 31. (Lombard Freid, 470 Broome St. 334-5060.)

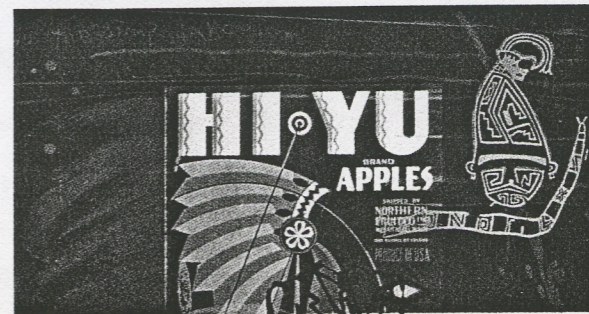
**"PAINTING FROM ANOTHER PLANET: NEW PAINTING FROM LOS ANGELES"**—Ignore the flip title and you'll find some fine works: Sharon Ellis's subtly psychedelic field of daisies, "Morning" (1998), makes one

hope for a more ample New York showing; Kevin Appel's super-flat interiors pay homage to the architectural legacy

of Moderne homeboys Neutra and Schindler; and Chris Finley's tableaux of bodybuilders and pizzas refer to his nearly pathological sculpture (legendary in L.A., but hardly seen in New York). Through July 31. (Deitch Projects, 76 Grand St. 343-7300.)

**"PEEP SHOW"**—A scattershot group show of art about sex, the body, and looking. No great curatorial insights here, but some real finds: a Robert Colescott watercolor, a few of David Salle's underappreciated photographs, a Hopper etching, and two of Eugene von Bruenchenhein's touching (and touched) forties-era photos of his wife in stripper attire. Even better are cheek-burningly erotic Japanese and Indian prints from centuries past—historically shagadelic, baby. Through July 24. (Ross, 568 Broadway. 343-2161.)

**GROUP SHOW**—Feature remains one of the few SoHo galleries that can put together a surprising, eclectic summer bill of fare. The current group includes German painter Jochen Klein, whose work falls in the Gerhard Richter lineage. Jeff Ono evokes high formalism with conspicuously humble materials (straws, chewing gum) à la Sol Le Witt. Scott Hug lives, like so many young artists,



"Modern Times," by Jaune Quick-To-See Smith, at the National Museum of the American Indian.

31. (Marks, 522 W. 22nd St., 243-0200; and Hearn, 530 W. 22nd St., 727-7366.)

**SHORT LIST**—**VINNIE ANGEL**, Kravets/Wehby, 529 W. 21st St. 352-2238. Through Aug. 28. . . .

**DEBORAH BROWN**, Morthland, 225 Tenth Ave., at 23rd St. 242-7767. Open Sundays, noon to 5; through July 31. . . . **ARTHUR GANSON**, Ricco/Maresca, 529 W. 20th St. 627-4819. Through July 18. . . . **JONATHAN HOROWITZ**, Greene Naftali, 526 W. 26th St. 463-7770. Through July 31. . . . **CHARLES LONG**, Bonakdar Jancou, 521 W. 21st St. 414-4144. Through July 24. . . . **H. N. SEMJON**, Au Base, 433 W. 14th St. 414-0538. Through July 31. . . . **RICHARD TSAO** and **MADLINE WEINRIE**, DeChiara Stewart, 521 W. 26th St. 967-6007. Both shows through July 18.

## GALLERIES—DOWNTOWN

**RACHEL WHITEREAD**—The British sculptor, whose concrete cast of the interior of a London row house set off a career-making ruckus, now sets her sights on New York's urban architecture. But her version of a wooden water tower, cast from ghostly translucent resin, looks somewhat wan amid the real things. Still, it's a more welcome SoHo