



NEW YORK

Louise Nevelson: Structures Evolving

WHITNEY MUSEUM OF AMERICAN ART

Rather like Georgia O'Keeffe and Lucas Samaras, Louise Nevelson has become almost as famous for her wiggled-out personal style as for her art. The Whitney retrospective—forty-three sculptures and drawings culled from the permanent collection by associate curator Beth Venn—will allow ample opportunity to focus on her art, tracing the Americanization of Schwitters's *Merzbau* (one obvious antecedent) as Nevelson moved from the black-, white-, and occasionally gold-painted assemblages for which she remains known to the incorporation of more unusual materials (e.g., Plexiglas, lucite, and epoxy) in her work from the '60s on. The real question before us is broached by the exhibition's title: How much do the structures really evolve? *May 1–Sept. 13.* —DR

The Art of the Motorcycle

SOLOMON R. GUGGENHEIM MUSEUM

The good news is that, come this summer, there will be motorcycles on the ramps of the Guggenheim's Frank Lloyd Wright building. The bad news is, no, they won't be smoking, screaming, and leaving skid marks on those nice white walls at 140 mph in the first annual motordrome Gran Prix de Thomas Krens (although the Guggenheim's director, a motorcycle enthusiast and curator of the show, probably did entertain the thought for a tenth of a second or so). Instead, the likes of a very early bike, a Hildebrand & Wolfmuller 1500cc manufactured in Germany in 1894, the beautiful Ducati 916, and the '50s best-selling Honda 50 Super Club—along with about eighty-five others—will just sit there, looking pretty. *June 26–Sept. 12; travels to Guggenheim Museum Bilbao.* —PP

Martin Wong

NEW MUSEUM OF CONTEMPORARY ART

The painter Martin Wong, whose vivid canvases are jam-packed with imagery taken from street scenes of the Lower East Side, had his last gallery show in New York in 1993 at P.P.O.W. Weakened by AIDS, Wong stopped painting shortly thereafter and moved back to California to live with his mother. Now, the former fixture of the '80s East Village scene is the subject of a midcareer retrospective, coorganized by Dan Cameron, senior curator at the New Museum, and Barry Blinderman, director of the University Galleries at Illinois State, where the show made its debut in January. Thirty-two paintings will be on display, and the catalogue features essays by the show's organizers as well as critics Carlo McCormick and Yasmin Ramirez. *May 28–Sept. 13.* —WH



WASHINGTON, DC

Mark Rothko

NATIONAL GALLERY OF ART

The National Gallery's Mark Rothko retrospective, based in part on its own outstanding holdings of the artist's work, will include 115 paintings and works on paper ranging from the '30s until the artist's death in 1970. Curated by the National's Jeffrey Weiss, the show traces Rothko's development from his early figurative expressionism through his mythographical explorations of the '40s and the floating zones of deep color that characterize his mature style—work that made him one of the most celebrated and influential forces in the midcentury triumph of American painting. The catalogue includes interviews with contemporary artists influenced by the painter. *May 3–Aug. 16; travels to Whitney Museum of American Art, Sept. 10–Nov. 29, and Musée d'Art Moderne de la Ville de Paris, winter 1998–99.* —BS

Left to right: **Aprilia Moto 1995, Italy.** "The Art of the Motorcycle." **Martin Wong's Harry Chong Laundry, 1995.** acrylic on canvas, 48 x 48".