

GALLERY TOUR

Denis Pelli, Psychology and Neural Science, NYU

2-4 pm, Saturday March 6, 2004

The following list is revised, in light of the tour, deleting duds. The group favorites were “Electric sheep” in the Future Noir show, the eery audiovisual experience in Cardiff & Miller, Basco’s 3-d composites, and Mancuska’s wall of words. We didn’t see Kabakov or Hillard. (Thanks to Margaret Morton, Greg Murphy, Ana Torres, and Clay Curtiss for suggestions.)

Ilya & Emilia Kabakov @ Sean Kelly 528 W. **29th** Street. Through 3/6

Installation. They are usually fabulous. – mm

<http://www.skeny.com/>



“FUTURE NOIR,” Gorney Bravin & Lee, 534 West **26th** Street, (212)-352-8372, through March 6. An examination of the artistic influence of Ridley Scott’s “Blade Runner,” this show’s theme is little more than a mixture of gallery artists, the usual suspects and guilt by association. The unquestionable standout is Amy Globus’s video “Electric Sheep,” which shows two octopuses drifting and squeezing through different parts of an aquarium to the suitably swoony (manipulated) sounds of Emmylou Harris’s love ballad “Wrecking Ball”. — Roberta Smith, *The New York Times*

JANET CARDIFF AND GEORGE BURES MILLER

Cardiff and Miller use surround sound to get their effects. Echoing footsteps and an eerie piano accompany nocturnal images of a pedestrian tunnel and a vacant apartment in “The Berlin Files.” The soundtrack to the diorama “Cabin Fever,” which one views while wearing headphones, is full of stock audio cues—creaking doors, angry voices, a gun shot—that suggest a violent crime. Jimi Hendrix’s famous version of “The Star-Spangled Banner” wails through the gallery when visitors step on a pedal attached to a Marshall amp. Through March 20. (Luhring Augustine, 531 W. **24th** St. 212-206-9100.) — *The New Yorker*

Isidro Basco, DCKT contemporary, 537 w. **24th** Street. **Through March 6.**

<http://www.dcktcontemporary.com/>

Photo constructions — mm



David Hilliard @ Yancey Richardson 535 W. 22nd thru 3/20

http://www.yanceyrichardson.com/index2.php?id=1¤t_project=0&page=1&num_pages=3&work=127&image=2933

Photo: Multipanel staged images w/subtly shifting perspectives/panoramic expanse. — mm



Jan Mancuska

Andrew Kreps 516A w. 20th Street.

A Prague artist, whose work is about comprehension, splits the gallery in two with a wall of cutout words that describe what's on the other side. They don't describe the effect of one bare bulb when you look through the lettering. Less visible is *800 Ways to Describe a Chair*, made with 800 shots from a pellet gun.— Village Voice

A pick in this week's village voice choices - looks good! — mm

METROPOLITAN MUSEUM

Fifth Ave. at 82nd St. (212-879-5500)—The name Chuck Close instantly conjures images of giant gridded portraits, tight and deadpan in Photo-Realist black-and-white in the seventies, with more recent versions dissolving in loose lozenges of color. “**Chuck Close Prints: Process and Collaboration**” shows that all the portraiture of self and others went along with constant experiments in the practice of printmaking. Etching, silk screen, linoleum and woodblock prints, and hand-constructed pulp-paper multiples are tracked through various proof states, and actual woodblocks, etched copper panels, and other studio paraphernalia also appear. Through April 18. Terra-cotta models were sculptors' preparatory sketches, clay versions of what would later be carved from stone. More than a hundred of them, some fired, some unfired, are on view in “**Playing with Fire: European Terracotta Models, 1740-1840,**” including diminutive works by Flaxman, Houdon, and Clodion. The eighteenth-century art star Antonio Canova's models—he called them *invenzioni*—are among the roughest and most spontaneous. His “Penitent Magdalen” and “Lamentation Over the Dead Abel” show what his sublime marbles never could: the hand of the artist and the heat of inspiration, captured forever in hasty tool marks and globs of modelled clay. The preponderance of Venuses, Cupids, and Ariadnes should come as no surprise, since the golden age of neoclassicism falls in the middle of this period. Through April 25. (Open Tuesdays through Sundays, 9:30 to 5:30, and Friday and Saturday evenings until 9.) — *The New Yorker*.

NEAR NYU

Diane Arbus @ Grey, 100 Washington Sq. E. til 3/27

"JOHN WATERS: CHANGE OF LIFE," New Museum of Contemporary Art, 583 Broadway, near Houston Street, (212) 219-1222, through April 15. In the mid-1990's the filmmaker John Waters, of "Pink Flamingos" notoriety and "Hairspray" fame, started making collages of stills from various films of the past, including his own. Some collages reduce entire movies to a few images; others are devoted to themes like childbirth, cosmetic surgery and cinematic violence. Dozens of them make up the bulk of this survey; while ingenious and funny, they're a bit light to carry a show. But they are supplemented by a continuous showing of three Waters films — the first made in 1964 when he was in high school — that are worth the price of admission. Hours: Tuesdays through Sundays, noon to 6 p.m.; Thursdays, to 8 p.m. Admission: \$6; students, artists and 65+, \$3 (Cotter).