

# The New York Times

## Museum and Gallery Listings

By The New York Times

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### ART

*Museums and galleries are in Manhattan unless otherwise noted. Full reviews of recent art shows: [nytimes.com/art](http://nytimes.com/art).*

### Museums

**American Folk Art Museum: ‘The Seduction of Light,’** through March 29.

Comparisons may be invidious, but they can also be illuminating. Consider this small, tightly focused exhibition of portraits by the 19th-century American folk artist Ammi Phillips and paintings by the 20th-century Abstract Expressionist Mark Rothko. The presentation reveals parallel ways of dealing with surface, color and light. It also reveals two painters who were, each in his own pragmatic yet metaphysically resonant way, distinctly American artists. 45 West 53rd Street, (212) 265-1040, [folkartmuseum.org](http://folkartmuseum.org). (Ken Johnson)

★ **BARD GRADUATE CENTER: ‘ENGLISH EMBROIDERY FROM THE METROPOLITAN MUSEUM OF ART, 1580-1700,’** through April 12. At once revelatory and great fun, this exhibition examines one of the world’s most beloved and ancient art forms/crafts/hobbies during one of its golden ages, a time that included mind-boggling turmoil. Given the beheadings, regime changes and warring ethnic and religious factions outlined in the show’s exemplary catalog it is a miracle that anybody had time for anything, much less great needlework. But it was a leading indicator of

wealth and status, a means of decoration, a form of moral instruction and a sign of wifely devotion. Glass beads, pearls, raised work, appliqué and striped ribbons mix with an intimidating array of stitches for effects that are never less than stunning. Bard Graduate Center for Studies in the Decorative Arts, Design and Culture, 18 West 86th Street, (212) 501-3000, [bgc.bard.edu](http://bgc.bard.edu). (Roberta Smith)

★ **GUGGENHEIM MUSEUM: ‘THE THIRD MIND: AMERICAN ARTISTS CONTEMPLATE ASIA: 1860-1989,’** through April 19. This strange, often beautiful, long-overdue show gives us, as expected, nature, cosmic consciousness and tons of Zen. But there’s also enough revisionist thinking to muss up standard accounts of American modernism. Not everything works; the installation alternates blank stretches with cluttered stretches, and sculpture seems a bit tossed in. But who cares, if you have under-regarded artists like Mark Tobey, Morris Graves, Paul Kos, Natvar Bhavsar, Zarina Hashmi, Tadaaki Kuwayama, Lee Mullican, Gordon Onslow-Ford, Harry Smith, Jordan Belson, James Whitney, Linda Montano, Mark Thompson and Tehching Hsieh to contemplate? There’s a lot of bliss to follow, not the least being that the Guggenheim has, for once, defied the market and gone for a subject still little-known. 1071 Fifth Avenue, at 89th Street, (212) 423-3500, [guggenheim.org](http://guggenheim.org). (Holland Cotter)

**INTERNATIONAL CENTER OF PHOTOGRAPHY: 2009 YEAR OF FASHION,** through May 3. Four synergistic shows inaugurate the museum’s yearlong focus on fashion photography. Leading off is the snapping, crackling survey “Weird Beauty: Fashion Photography Now”: a floor-to-ceiling, push-pull installation that clocks the genre as a fast-moving collective expression that is as esoteric as abstract art, and as startling as a sleek, hissing serpent in the drab garden of everyday reality. Stylists, in particular, shine. “This Is Not a Fashion Photograph” reveals faces, bodies, garments, poses and style in a century’s worth of nonfashion photographs by everyone from Jacob Riis to Malick Sidibé. “Edward Steichen: In High Fashion, the Condé Nast Years, 1923-1937” affirms fashion photography’s short but definite history by examining in

detail how this pioneer more or less invented both fashion photography and celebrity portraiture while working for Vogue and Vanity Fair. “Munkacsi’s Lost Archive” is less an exhibition than a prelude to one, but it elucidates post-Steichen developments by highlighting Martin Munkacsi, a photographer who set fashion models in motion, further blurring the line between fashion and nonfashion photography. 1133 Avenue of the Americas, at 43rd Street, (212) 857-0000, [www.icp.org](http://www.icp.org). (Smith)

**Editors’ Picks**

**THE JEWISH MUSEUM: ‘CHAGALL AND THE ARTISTS OF THE RUSSIAN JEWISH THEATER, 1919-1949,’** through March 22. A fascinating tale of two vanguard theater companies that flourished in Moscow for a few years after the Bolshevik Revolution of 1917 is told by this big, walk-in scrapbook of a show presenting more than 200 pieces of art and ephemera. Exploring the histories of the Hebrew-speaking Habima theater and the Yiddish-speaking Moscow State Yiddish Theater, the exhibition includes drawings, paintings, photographs, posters, sheet music, costumes and clips from vintage films. 1109 Fifth Avenue, at 92nd Street, (212) 423-3200, [thejewishmuseum.org](http://thejewishmuseum.org). (Johnson)

★ **METROPOLITAN MUSEUM OF ART: ‘BEYOND BABYLON: ART, TRADE, AND DIPLOMACY IN THE SECOND MILLENNIUM B.C.,’** through March 15. This big, prescient, concentration-taxing exhibition is the latest in the Met’s line of investigative archaeological shows, and it is not geared to quick-take viewing. Many of the objects are small and intimate; made to be worn, handled and easily transported. A proliferation of wall texts gives the show the pace of a lavishly illustrated book. Patient viewing is rewarded by a fascinating story of a proto-global world in formation nearly 4,000 years ago. (212) 535-7710, [metmuseum.org](http://metmuseum.org). (Cotter)

**METROPOLITAN MUSEUM OF ART: ‘PIERRE BONNARD: THE LATE INTERIORS,’** through April 19. This sumptuous show presents around 40 of the interiors and still lifes that Bonnard painted between 1923 and his death early in 1947, a time usually identified with the Bather paintings that are considered his masterpieces. Those works are missed here, but not terribly. Compensation comes mainly from some nearly abstract still lifes and several large canvases in which Bonnard combines still life, interior, landscape and painting-within-painting into a fabulous optical puzzle. The images expand time through their pictorial complexity, saturated colors and shifting textures, as well as through the semi-hidden figures whose sudden appearances even though they’ve been there all along suggest events unfolding. (212) 535-7710, metmuseum.org. (Smith)

**THE MET: ‘CALDER JEWELRY,’** through March 1. Concurrent with the Whitney Museum’s “Alexander Calder: The Paris Years,” this exhibition is the first museum show to focus on that American sculptor’s fanciful jewelry. The works in “Calder Jewelry” are made of the same materials as his wire sculptures mostly brass and steel, with bits of ceramic, wood and glass and are just as self-consciously clever. Among the highlights are oversize necklaces with flared and barbed shoulders, pendulous earrings worn by Peggy Guggenheim and the simple spiral of gold wire Calder gave his wife as an engagement ring. (See above.) (Karen Rosenberg)

★ **THE MET: ‘CHOIRS OF ANGELS: PAINTING IN ITALIAN CHOIR BOOKS, 1300-1500,’** through April 12. The transition from medieval to Early and High Renaissance painting is told in a new way with a series of small, gemlike images that originally decorated illuminated initials in Italian choir books. The vividly colored scenes turned the initials into little stages, while running the gamut of biblical narratives. (Depictions of martyrdom were big.) They are the work of anonymous monks and of well-known painters like Lorenzo Monaco and Sano di Pietro. (See above.) (Smith)

**THE MET: ‘THE ESSENTIAL ART OF AFRICAN TEXTILES,’** through April 5. This show presents 19th-century African textiles, many lent by the British Museum, alongside relevant contemporary artworks from the Met’s collection. One of the most spectacular pairings matches El Anatsui’s “Between Earth and Heaven,” a recent acquisition, with a kente prestige cloth from Ghana. The Met’s 2005 exhibition “Matisse: The Fabric of Dreams” hinted that textiles had been undervalued in the Western canon; while the current show may not have the same blockbuster appeal, it goes deeper into the techniques and traditions that make the fabrics so striking and seductive. (See above.) (Rosenberg)

**THE MET: ‘EARLY BUDDHIST MANUSCRIPT PAINTING: THE PALM-LEAF TRADITION,’** through March 22. Practical features like resilience and portability help explain why books written on dried palm leaves were popular with Buddhists in eastern India between the 10th and 13th centuries. But another factor, surely, was the quality of the illustrations that accompanied the texts: exquisite figures of divinities or scenes from the Buddha’s life. And few of these are as finely done and pristinely preserved as the examples in this small selection. (See above.) (Cotter)

★ **THE MET: ‘RAPHAEL TO RENOIR: DRAWINGS FROM THE COLLECTION OF JEAN BONNA,’** through April 26. Candy box displays like this show of 120 European drawings are natural crowd pleasers, and for obvious reasons. They’re very much about comparison shopping and personal taste. Relax-and-browse is their operative mode. And if they are confections, their flavor has range and intensities, from soft-center sugary to dense bittersweet. History is here if you want to find it; but if you don’t, that’s O.K. Enjoy. (See above. (Cotter)

**THE MET: ‘RAQIB SHAW,’** through March 1. In the phantasmagorical paintings of the artist Raqib Shaw, who was born in Calcutta and is based in London, Victorian fairies and Hindu deities mingle in settings inspired by Persian gardens and classical

ruins. The works in this midcareer solo show also rely heavily on the 16th-century painter Hans Holbein the Younger and the 18th-century draftsman Giovanni Battista Piranesi, with mixed results. Of particular note is “Absence of God IV ... The Blind Butterfly Catcher” (2008), a 10-foot-long painting on gaboony-wood board in which animals and mythical beasts romp in a florid landscape. A small selection of Holbein’s engravings are also on view. (See above.) (Rosenberg)

**THE MET: ‘TIBETAN ARMS AND ARMOR FROM THE PERMANENT COLLECTION,’** through fall 2009. The paradox of militant Buddhism inspired the Metropolitan’s fascinating 2006 exhibition “Warriors of the Himalayas: Rediscovering the Arms and Armor of Tibet.” Now Donald LaRocca, the museum’s arms and armor curator, has created a follow-up installation of 35 objects from the Met’s collection (including 5 acquired in 2007). This time the focus is on defense rather than offense: examples of horse and body armor, dating from the 15th through the 20th centuries, outnumber swords, guns and spears. Most of these objects have seen more ceremonial than military action. All of them equate supreme craftsmanship with defense of the body and Buddhist principles. (See above.) (Rosenberg)

**THE MET: ‘WALKER EVANS AND THE PICTURE POSTCARD,’** through May 25. The first drawn from the museum’s extensive Walker Evans archives, this compact exhibition unforgettably illuminates Evans’s lean, influential documentary style: the picture postcards he collected from age 12 onward, ultimately amassing 9,000 examples organized by subject. The show includes some 700 arranged in expanses that bring to mind Conceptual Art. There are also examples of other Americana that Evans collected. Most visually rewarding are a smattering of his photographs seen beside the postcards he made from them, for an unrealized project with the Museum of Modern Art. He was fearless about cropping, and often made outstanding images even better. (212) 535-7710, [metmuseum.org](http://metmuseum.org). (Smith)

★ **MORGAN LIBRARY & MUSEUM: ‘PROTECTING THE WORD:**

**BOOKBINDINGS OF THE MORGAN,’** through March 29. J. P. Morgan collected omnivorously in many areas, but he might have loved books and their bindings above all else. Thus the recent name change notwithstanding he founded a library, not a museum. This sumptuous exhibition presents 55 of that library’s finest bookbinding treasures, including several purchased by Morgan himself. In jeweled metalwork, tooled and mosaic leather, and illuminated and printed volumes dating from the 9th to the 20th centuries, the books and their helpful labels trace the entwined histories of a fascinating art form, the spread of human knowledge (and bibliophilia) and one of the handiest and most civilizing of humanity’s inventions. 225 Madison Avenue, at 36th Street, (212) 685-0008, themorgan.org. (Smith)

**MORGAN LIBRARY & MUSEUM: ‘THE THAW COLLECTION OF MASTER DRAWINGS: ACQUISITIONS SINCE 2002,’** through May 3. The Thaw Collection of Master Drawings, promised to the Morgan Library & Museum, has been introduced to the public in a series of exhibitions since 1975, each reflecting the latest additions by the former art dealer Eugene V. Thaw and his wife, Clare. This installment of 80 recently acquired drawings from the past five centuries is a bit smaller than the last one in 2002-3, though it includes sure-to-please works by Ingres, Gauguin and others. Many selections reflect the Thaws’ passion for 19th-century German Romantic art, which may not be for all tastes. The curators make the most of this historically unbalanced group, however, sketching out a pragmatically loose chronology. (See above.) (Rosenberg)

**MUSEUM AT F.I.T.: ‘GOTHIC: DARK GLAMOUR,’** through Feb. 21. This paean to the persistent gothic strain in fashion includes costumes from the Victorian era to the present. Fashionistas will relish the chance to see famous creations by Olivier Theyskens, Anne Demeulemeester and other avant-garde designers. Readers of Poe, Shelley and other Romantic authors will enjoy seeing characters and settings come to life. And the eager consumers of adolescent vampire fantasies, from “Buffy the Vampire Slayer” to “Twilight,” will thrill to the clothes’ sex-and-death subtext. Organized by

Valerie Steele, the director of the Fashion Institute of Technology's museum, the show unfolds in a nightmarish mise-en-scène conceived by the British artist and set designer Simon Costin. Seventh Avenue at 27th Street, (212) 217-4558, fitnyc.edu. (Rosenberg)

**MUSEUM OF ARTS AND DESIGN: 'SECOND LIVES: REMIXING THE ORDINARY,'** through April 19. The inaugural show in the Museum of Arts and Design's jewel-box-like building continues its haphazard segue from a concentration on craft to a hipper, more wide-ranging program. Unfortunately, the focus is a strategy that is epidemic in the larger art world: the massing of something small (plastic spoons, ladies pumps, spools of thread, dangling eyeglasses) into something large (a pyramid, a loveseat, a view of the "Mona Lisa," a chandelier). It is Surrealism 101, descended from Meret Oppenheim's beloved and far too influential fur-lined teacup. Basically, you see the thing. You see the things it is made of. Something in the way of a punch line follows. 2 Columbus Circle, (212) 299-7777, madmuseum.org. (Smith)

**MUSEUM OF THE CITY OF NEW YORK: 'PARIS/NEW YORK: DESIGN FASHION CULTURE, 1925-1940,'** through Feb. 22. This compact yet kaleidoscopic exhibition celebrates the romance that flourished between New York and Paris in the 1920s and '30s, when French Art Deco was the style and American jazz was the music, and skyscrapers and sumptuous ocean liners were among the symbols of the age. Selected and installed to extract maximum wattage from every juxtaposition, object and image (including many surprisingly effective digital reproductions), it tracks the exchange of goods as much as of ideas, and the roles played by both department stores and museums, knockoffs and originals, businessmen (especially developers) and designers and artists. Most memorably, it clarifies a golden age of design and building, when New York became the world capital of Art Deco architecture. 1220 Fifth Avenue, at 103rd Street, (212) 534-1672, mcny.org. (Smith)



**P.S. 1 CONTEMPORARY ART CENTER: ‘LEANDRO ERLICH: SWIMMING POOL,’** through May 4. From P.S. 1’s first-floor hallway you step onto a wooden deck that surrounds a small, fully equipped swimming pool. Glowing lights built into the aqua walls light up watery depths below the gently churning surface. A flight of stairs leads to a lower level and a magical surprise. 22-25 Jackson Avenue, at 46th Avenue, Long Island City, Queens, (718) 784-2084, ps1.org. (Johnson)

**STUDIO MUSEUM IN HARLEM: BARKLEY L. HENDRICKS: ‘BIRTH OF THE COOL,’** through March 15. He did not birth the cool that was Miles Davis but Mr. Hendricks’s suave portraits from the 1960s, ’70s and early ’80s give him the right to use this title for his five-decade retrospective. Mixing realism, abstraction and Pop, Mr. Hendricks’s life-size paintings of beautiful black people in extravagantly fashionable outfits captured a period sensibility with uncanny acuity. Today, with portrait painters like Kehinde Wiley, Elizabeth Peyton and Chuck Close enjoying great popularity, Mr. Hendricks’s work is back in style. 144 West 125th Street, (212) 864-4500, studiomuseum.org. (Johnson)

**WHITNEY MUSEUM OF AMERICAN ART: ‘ALEX BAG,’** through April 12. Alex Bag’s videos take aim at television in all its forms: the infomercial, the reality show, the nature documentary, even the children’s programs hosted in the 1960s and ’70s by Ms. Bag’s mother, Carol Corbett. In her latest video, commissioned by the Whitney Museum and on view in its lobby gallery, Ms. Bag reimagines her mother’s work from her own jaded 21st-century perspective. The mock show is hosted by an “off my meds” depressive (Ms. Bag) with narcoleptic tendencies. Its supporting cast includes a wisecracking puppet, a strung-out folk singer in a wheelchair, a creepy animal handler and a witchy doppelgänger who resembles a character from Ms. Bag’s 2004 video “Coven Services.” (212) 570-3600, whitney.org.  
(Karen Rosenberg)

## Galleries: Uptown

★ **FRED SANDBACK** In the unsorted archive that was late-20th-century art, Fred Sandback (1943-2003) is usually cross-filed under Minimalism and Conceptualism. His sculptures, composed of a few lengths of yarn or wire stretched taut, are materially spare and are based on one driving idea: to create art that is object-free but perceptually solid and present. The work that resulted is both an entrancing optical experience and a theatrical experience, as is evident in these two marvelous shows. David Zwirner, 525 and 533 West 19th Street, (212) 727-2070, davidzwirner.com; closes on Saturday. Zwirner & Wirth, 32 East 69th Street, (212) 517-8677, zwirnerandwirth.com, through Feb. 28. (Cotter)

## Galleries: 57th Street

‘**STANLEY WILLIAM HAYTER IN AMERICA: PAINTINGS, DRAWINGS AND PRINTS, 1940-1950**’ The English artist Stanley William Hayter (1901-1988) was one of the 20th century’s most influential printmakers. This valuable exhibition presents paintings, drawings and prints from a decade when he lived in New York. All are marked by whiplash lines and organic shapes giving impressions of constant, restless movement. The most appealing of the paintings are small panels in which vibrant colors and speedy lines add up to abstract compositions that are as sensuous as they are dynamic. Francis M. Naumann Fine Art, 24 West 57th Street, (212) 582-3201, francisnaumann.com, through next Friday. (Johnson)

## Galleries: Chelsea

**RICHARD ALDRICH** In his third solo show in New York, one of the best young painters of the moment gives full expression to his ambition while continuing to demonstrate that he does not intend to limit his options in terms of material, motif and style anytime soon. Yet his efforts are striking in their touch and tone, as well as in their repeated evocations of painting as process, perception and history, and their fusion of

the mundane and the poetic. Bortolami, 510 West 25th Street, (212) 727-2050, [bortolamigallery.com](http://bortolamigallery.com), through Feb. 28. (Smith)

★ **ALLORA & CALZADILLA: ‘STOP, REPAIR, PREPARE’** The work in the gallery debut of Jennifer Allora and Guillermo Calzadilla has two physical components: a customized piano and a live musician, neither used in conventional ways. The artists have modified the instrument by removing a section of strings and cutting a hole through the center, and they’ve hired six musicians to perform, individually, standing inside the hole, which means that the person in question has to play the keyboard upside down and backward. They each play a single work: a piano transcription of the fourth and last movement of Beethoven’s Ninth Symphony, with the choral finale, “Ode to Joy,” a paean to universal brotherhood with a slippery political history. Performances are every hour on the hour. Gladstone Gallery, 515 West 24th Street, (212) 206-9301, [gladstonegallery.com](http://gladstonegallery.com), through Feb. 21. (Cotter)

**ZACH HARRIS: ‘REQUIEM REVERSALS’** You could mistake Zach Harris’s fascinating, small, elaborately framed paintings for the works of a forgotten Symbolist. Made with a feathery touch, the paintings project visionary landscapes, while the frames offer a quirky, sculptural immediacy. Max Protetch, 511 West 22nd Street, (212) 633-6999, [maxprotetch.com](http://maxprotetch.com), through Feb. 21. (Johnson)

★ **PETER MOORE** For more than two decades, the photographer Peter Moore (1932-1993) was the recording eye for some of the most radical experimental art in New York City. The pictures in this show date from just two years, 1968 and 1969, but radiate a new era’s worth of energy, as artists like George Maciunas, Allan Kaprow, Yvonne Rainer, Simone Forti, Philip Glass and Charlotte Moorman, working with no money but huge reserves of imagination, start to take off. Paula Cooper Gallery, 465 West 23rd Street, (212) 255-1105, [paulacoopergallery.com](http://paulacoopergallery.com), through Feb. 28. (Cotter)

## Galleries: Other

**‘THE SPACE OF THE WORK AND THE PLACE OF THE OBJECT’** This interesting but confusing show addresses, according to a news release, “the status of the art object within the context of its production.” Among the obliquely conceptual works by nine artists, the most compelling is an installation by Michael Rakowitz documenting a project in which he opened a storefront in Brooklyn to sell food products from Iraq. Simon Starling, Walead Beshty, Blake Rayne and Melanie Gilligan are among the other participants. SculptureCenter, 44-19 Purves Street, Long Island City, Queens, (718) 361-1750, sculpture-center.org, through March 22. (Johnson)

## Out of Town

**NATIONAL GALLERY OF ART: ‘POMPEII AND THE ROMAN VILLA: ART AND CULTURE AROUND THE BAY OF NAPLES,’** through March 22. This show about the opulent lifestyle of the Roman elite before the A.D. 79 eruption of Vesuvius includes recent discoveries on view in the United States for the first time, as well as finds from excavations dating to the mid-18th century. The galleries unfold according to the floor plan of a typical villa, and the installation which includes decorative columns, wall borders, living plants and reproductions of mosaics works hard to maintain the illusion of classical architecture. The exhibition moves from artifacts reflecting ancient Romans’ infatuation with Greek culture to the rediscovery of Pompeii by 18th-century Europeans, suggesting that every culture finds affirmation of its taste and sophistication in a previous golden age. National Mall, Fourth and Constitution Avenue NW, Washington, (202) 737-4215, nga.gov. (Rosenberg)

★ **NATIONAL GALLERY OF ART: ‘PRIDE OF PLACE: DUTCH CITYSCAPES OF THE GOLDEN AGE,’** through May 3. There is nothing like a beautiful city, and there are several, lovingly painted, in this quiet, gorgeous exhibition. The display of 48 paintings, 22 maps and assorted atlases and printed books includes works by Jan van

Goyen, Gerrit Berckheyde, Jan van der Heyden, Jacob van Ruisdael and other preternaturally skillful painters of intensely realistic yet idyllic images of cities and towns viewed from far and near. (See above.) (Johnson)

### **Last Chance**

**PATRICIA COFFIE** The bold color photographs in this solo debut center on a charismatic black man covered completely with blackface (except for his bleached hair and beard) and accoutered with different costumes, swaths of fabric and objects. The personages suggested range from an African king or witch doctor to a burlesque queen. The images' efficient conflation of color, textiles, sexual and cultural politics and performance (not to mention Pattern and Decoration) is very impressive, but artists like Cindy Sherman, Kara Walker, Kerry James Marshall and Robert Mapplethorpe should spring less quickly to mind. Mary Boone, 745 Fifth Avenue, near 57th Street, (212) 752-2929, maryboonegallery.com; closes on Saturday. (Smith)

**EINARSSON, RHODES, WHITNEY** The works of three very different artists from three distinct generations add up to a kind of polemic about current painting. Stanley Whitney, who is the oldest and new to this gallery, refreshes aspects of Color Field painting with intimations of non-Western textiles and seemingly familiar yet vibrant colors. Gardar Eide Einarsson sticks resolutely to generic abstract motifs rendered in stark black and white, and he creates some of his best efforts to date. Davis Rhodes, the youngest and least developed, apparently thinks that there are new tricks to be found somewhere in the gap between Minimalism and Post-Minimalism. Maybe, but not yet. Team Gallery, 83 Grand Street, SoHo, (212) 279-9219, teamgal.com; closes on Saturday. (Smith)

**'EVERY REVOLUTION IS A ROLL OF THE DICE'** The independent curator Bob Nickas has orchestrated a temporary, poetically resonant Iraq war memorial. A

waist-high knight in armor and a gathering of toy guns, spears and battle axes covered in imitation gold leaf by John Miller stand on a peacock feather carpet by Carol Bove. A pointillist painting by Wayne Gonzales projects the hazy photographic image of flag-draped coffins in a cargo plane. Works by other artists conjure an angry and funereal mood. Paula Cooper, 534 West 21st Street, (212) 255-1105, paulacoopergallery.com; closes on Saturday. (Johnson)

**GEREON KREBBER: ‘BOARDS WITH BUMPS’** The solo debut of this young German artist consists of one attenuated, angular sculpture fashioned from found planks of wood (must check for paint). It suggests the early cantilevers of Robert Grosvenor and Ronald Bladen, except for the whittled-down section with the vaguely scrotal shape suspended from it. Exhibition catalogs documenting previous works give a fuller sense of a promising talent. Number 35, 39 Essex Street, near Grand Street, Lower East Side, (212) 388-9311, numberthirtyfive.com; closes on Sunday. (Smith)

**METROPOLITAN MUSEUM OF ART: ‘ART AND LOVE IN RENAISSANCE ITALY’** With the most cherished of all human emotions as its central theme, this exhibition examines 14th- and 15th-century marriage rituals in Italy in terms of the many sumptuous objects and artworks they generated. The show includes ceramics, paintings, a cradle, wedding portraits and childbirth trays. Its many images mix happy endings and cautionary tales (some of the most gruesome intended for bridal chambers). Profane love is acknowledged with a choice display of erotica. The commodification and adoration of women run on parallel tracks, right up to and including two majestic paintings by Titian. (212) 535-7710, metmuseum.org; closes on Monday. (Smith)

**MUSEUM OF THE CITY OF NEW YORK: ‘EUDORA WELTY IN NEW YORK: PHOTOGRAPHS OF THE EARLY 1930S’** Eudora Welty’s early photographs, taken as her writing career was just beginning, are a compelling record of Depression-era life.

This exhibition restages Welty's first show of rural Mississippi scenes, held at the Lugene Opticians gallery on Madison Avenue in 1936, with an important addition: photographs taken in Manhattan around 1935. As a white woman traveling in black areas of the segregated South, and later as a Southerner in New York, Welty was an outsider but a highly empathetic one, with a novelist's eye for the subtleties of human expression. 1220 Fifth Avenue, at 103rd Street, (212) 534-1672, mcny.org; closes on Monday. (Rosenberg)

**MUSEUM OF MODERN ART: 'MARLENE DUMAS: MEASURING YOUR OWN GRAVE'** In this large midcareer survey, this South-African-born, Amsterdam-based artist comes across as a none-too-daring Neo-Expressionist with a feminist outlook. Throughout, shocking subject matter—murdered women and children, cringing adolescents, bodies in morgues, grotesque newborns—adds gravity that the works frequently lack. Ms. Dumas's early Conceptual-based work, isolated in a vitrine at the back of the show, indicates a restless young talent. What follows suggests a complacent, premature settling on a style that hasn't developed. (212) 708-9400, moma.org; closes on Monday. (Smith)

**MUSEUM OF MODERN ART: 'FOCUS: JASPER JOHNS'** This exhibition of paintings, drawings and prints from the permanent collection focuses on a handful of motifs that Mr. Johns has recycled over the years, including the target, numbers, the flag, a can of brushes, cross-hatchings and "The Seasons." Ranging from the American flag painting of 1954-55 to a recently acquired series of works on paper from 2001, it would make an excellent introduction for anyone just getting to know Mr. Johns's work. (212) 708-9400, moma.org; closes on Monday. (Johnson)

★ **WHITNEY MUSEUM OF AMERICAN ART: 'ALEXANDER CALDER: THE PARIS YEARS, 1926-1933'** Is art glorified child's play, extending into adulthood, through a lifetime, picking up ideas and gaining finesse as it goes? That's one way to

think of this exhibition, which focuses intently on one artist's child-within embodied in toys, cartoons and wire figures, with the Whitney's famous "Calder's Circus" as a centerpiece and a grown-up modernist surprise at the end. (212) 570-3600, whitney.org; closes on Sunday. (Cotter)