



PRICE \$4.99

AUG. 11 & 18, 2008

# THE NEW YORKER



UNITED STATES \$4.99  
FOREIGN \$5.99  
33



27180

ting for a lot of the work here, much of it involving children at play. Levitt's familiar image of three tots in Halloween masks posing with nonchalant elegance on a stoop in Spanish Harlem is juxtaposed with Cartier-Bresson's picture of three men in more grownup disguise on the steps of a courthouse near Manhattan's City Hall. Through Aug. 14. (Laurence Miller, 20 W. 57th St. 212-397-3930.)

#### Short List

**LARRY FINK:** Pace/MacGill, 32 E. 57th St. 212-759-7999. Through Aug. 15. **"THE LEFT HAND OF DARKNESS":** The Project, 37 W. 57th St. 212-688-1585. Through Aug. 15. **"QUIET POLITICS":** Zwirner & Wirth, 32 E. 69th St. 212-517-8677. Through Aug. 29.

### GALLERIES—CHELSEA

#### JAMES MOLLISON

The exhibition combines two series of photographs: closeup head shots of apes and friezelike lineups of concert-going fans. Mollison's humans are so devoted to their chosen performer (Bob Dylan, Rod Stewart, Jimmy Buffett, Marilyn Manson) that they could be their stunt doubles; some groups suggest freakish tribes, others just look like comic clones. Perhaps because they stare out at the viewer with such intensely direct gazes, Mollison's chimps, gorillas, orangutans, and other primates are far more compelling and sympathetic. The comparison is unfair, of course, but, then, so is evolution. Through Aug. 16. (Hasted Hunt, 529 W. 20th St. 212-627-0006.)

#### ASAKO NARAHASHI

Narahashi, whose work is included in the I.C.P.'s current survey of contemporary Japanese photography, "Heavy Light," makes her U.S. solo debut with this show of large-scale color landscapes. Actually, land takes up only a small portion of these pictures, all of which were shot while the photographer was bobbing in the ocean and facing the shore. Rising swells of water, some spitting drops on her lens, occupy most of the frame and leave only a partial, smudged view of the buildings, bridges, or flowering cherry trees in the distance. Representation nearly drowns in abstraction, and this semi-submerged point of view couldn't be more welcome on a hot summer day. Through Aug. 22. (Milo, 525 W. 25th St. 212-414-0370.)

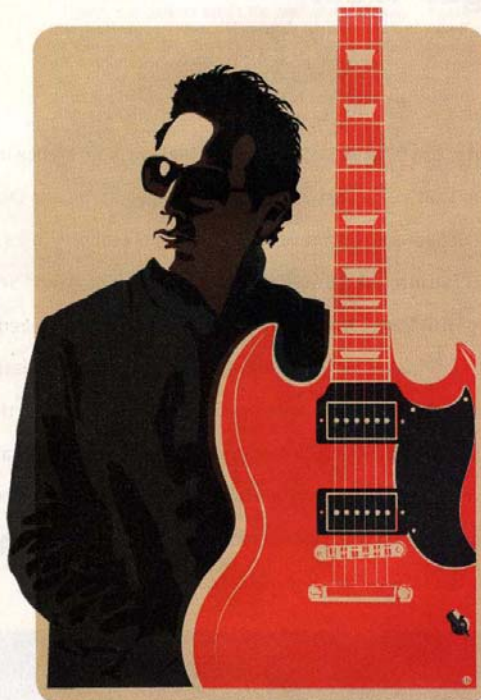
**"PAINTING: NOW AND FOREVER, PART II"** A decade has passed since the two-part show "Painting: Now and Forever, Part I" appeared concurrently at the galleries of Matthew Marks and the late, legendary Pat Hearn. This sequel looks suitably cheeky at Greene Naftali, with Cosima von Bonin's lengths of wool, Mike Kelley's cheap carpet mounted on wood, and William Leavitt's oil on canvas accompanied by a potted plant, among other works. At Marks, the show looks a bit more sedate, as works by Mary Heilmann, Blinky Palermo, Jack Goldstein, Anne Truitt, and Atsuko Tanaka offer less irreverent approaches to painting. It's hard to say whether these efforts are buoyed or destabilized by the inclusion of the comic conceptualist Rodney Graham, whose series "Small Modernist Painting," rendered in a vaguely Abstract Expressionist vein, registers like a rim shot. Through Aug. 15. **"CELEBRATE SUMMER":** Jenkins Johnson, 521 W. 26th St. 212-629-0707. Through Aug. 30. **"I WON'T GROW UP":** Cheim & Read, 547 W. 25th St. 212-242-7727. Through Aug. 29. **"IDLE YOUTH":** Gladstone, 515 W. 24th St. 212-206-9300. Through Aug. 15. **"WHEN COLOR WAS NEW":** Saul, 535 W. 22nd St. 212-627-2410. Through Sept. 6.

**"THIS IS NOT ABOUT LANDSCAPE"** This three-person painting show touches on themes of suburban banality, stylized flatness, and formalist fantasia. It is also, the title notwithstanding, about landscape. Louise Belcourt's

oils and gouaches reconfigure hedge and tree motifs into modernist modules. Mie Yim's visions are hotter: they center on moon and marshmallow faces, pocked with cherry eyes, that double as geographic formations in infernal deserts. Lighthearted and slightly old-fashioned, Sarah Brennenman's watercolors, which incorporate collage, investigate allover tree-of-life patterns that suggest textiles designed by a mod Shaker. Through Aug. 8. (Bailey, 511 W. 25th St. 212-989-0156.)

#### "ZERO ZONE"

The curator David Hunt borrowed his epigrammatic title from Robert Smithson, who wrote that



Alejandro Escovedo plays Central Park SummerStage.

time is "a zero-zone, wherein the spaceman meets the brontosaurus in a Jurassic swamp on Mars." Demetrius Oliver's celestial photographs feel appropriate to the tripped-out context, as does Jane Benson's creepy tar-and-ostrich-feathers sculpture. Time is certainly a zero zone for the face that appears in John Espinosa's pneumatic sphere: it's a portrait of the beautiful, anonymous Frenchwoman known as "L'Inconnue de la Seine," who drowned in the eighteen-eighties and whose death mask was reportedly used as a model for C.P.R. training mannequins. With works by Ian Cooper, Rashid Johnson, Rosy Keyser, and Siebren Versteeg. Through Aug. 8. (Williams, 313 W. 4th St. 212-229-2757.)

#### Short List

**ARMLEDER, MOSSET, STEINBACH:** Klagsbrun, 526 W. 26th St. 212-243-3335. Through Aug. 15. **TETSUMI KUDO:** Rosen, 525 W. 24th St. 212-627-6000. Through Aug. 15. **"CELEBRATE SUMMER":** Jenkins Johnson, 521 W. 26th St. 212-629-0707. Through Aug. 30. **"I WON'T GROW UP":** Cheim & Read, 547 W. 25th St. 212-242-7727. Through Aug. 29. **"IDLE YOUTH":** Gladstone, 515 W. 24th St. 212-206-9300. Through Aug. 15. **"WHEN COLOR WAS NEW":** Saul, 535 W. 22nd St. 212-627-2410. Through Sept. 6.

### GALLERIES—DOWNTOWN

#### SCOTT B. DAVIS

Working at night with a homemade large-format view camera—a bigger version of the boxy equipment that pioneering American photographers trundled through Yosemite and the Grand Canyon—Davis records not scenic vistas but the empty lots and anonymous structures that dot the contemporary California landscape. Because his images have an ominous quality, these gas stations, parking lots, and gated stores all feel like potential crime scenes.

This is Ed Ruscha territory, but Davis gives it a noir twist and serves it up in rich platinum prints that render even the deadest of dead ends—a broad, sandy highway shoulder crisscrossed with tire tracks—weirdly seductive. Through Sept. 6. (Hous Projects, 31 Howard St. 212-941-5801.)

#### "PRETTY UGLY"

Sprawling, confusing, grotesque, and impressive, this dual-gallery show was organized by Alison Gingeras. One wall boasts flower paintings by the unlikely triumvirate of Murakami, Warhol, and Marsden Hartley. Jorg Immendorff's green-themed canvas is paired with Edward Middledton Manigault's Cézannesque canvas "Tree Rhythms," from 1918. A salacious John Currin painting hovers above a Haim Steinbach shelf; a Hans Bellmer photograph is forced into conversation with Guy Bourdin's avant-fashion photographs and an early Eva Hesse painting. There are rooms devoted to the themes of "Fluids," "Ladies," "Heads," and "Pink and/or Gold." The whole thing is exhilaratingly heterodox, but it risks becoming an exercise in which curator trumps art. Through Aug. 29. (Brown, 620 Greenwich St. 212-627-5258; Maccaroni, 630 Greenwich St. 212-431-4977.)

### DANCE

#### MONICA BILL BARNES

In "Game Face," Barnes and seven collaborators take on the business world, in a work commissioned by the Lower Manhattan Cultural Council's "Sitelines." (Robert Wagner, Jr., Park, just north of Battery Park. 212-219-9401. Aug. 5-7 and Aug. 11-14 at noon and 1.)

#### HUBBARD STREET DANCE CHICAGO

The Chicago-based contemporary-dance ensemble returns to the Joyce with two programs. (175 Eighth Ave., at 19th St. 212-242-0800. Aug. 5-6 and Aug. 11-13 at 7:30, Aug. 7-8 and Aug. 14-15 at 8, and Aug. 9 and Aug. 16 at 2 and 8.)

#### ALVIN AILEY AMERICAN DANCE THEATRE

The beloved company celebrates its fiftieth anniversary with free performances in a mini tour of the boroughs, and a party at City Center, with three shows and an all-day street fair (Aug. 9 at 11 A.M., 2, and 4:30). Meanwhile, the junior-varsity team, Ailey II, sets out for Staten Island's St. George Theatre (Aug. 5 at 8), the Bronx's Hostos Center (Aug. 6 at 7:30), Brooklyn's Prospect Park (Aug. 7 at 8), and Queens Theatre in the Park (Aug. 12 at 8). The programs concentrate on classic Ailey, with some additions by Robert Battle, Troy Powell, and Jessica Lang. (For more information, visit [www.alvinailey.org/free](http://www.alvinailey.org/free).)

#### LINCOLN CENTER OUT OF DOORS

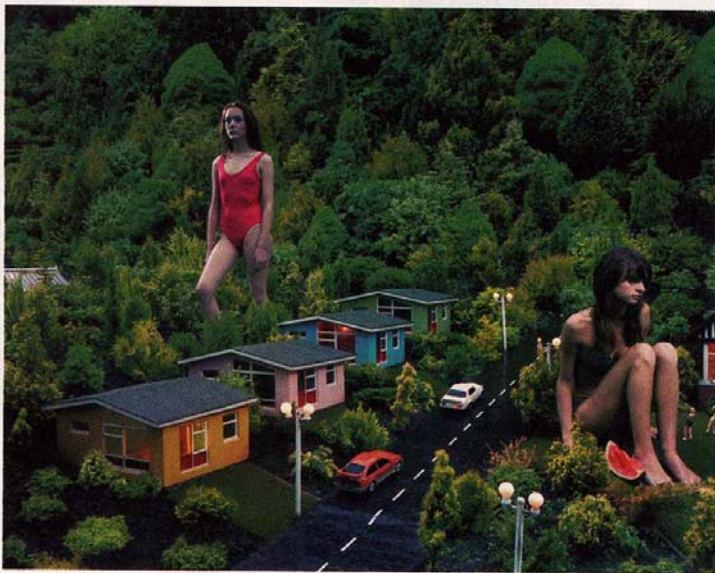
Under the new directorship of Bill Bragin, lately of Joe's Pub, the free concert series opens on Aug. 7, as Noche Flamenca and its white-hot star, Soledad Barrio, travel from their East Village encampment to the band shell at Damrosch Park. ♦ Aug. 8: Karole Armitage presents a preview of "Summer of Love," which applies her compound of skewed ballet and club styles to the Afro-pop-meets-electronica sound of Burkina Electric. ♦ That same evening, Ronald K. Brown offers his own mix, proven and uplifting, of West African sophistication and modern dance,

DANIEL HERTZBERG

with the repertory pieces "High Life" and "Upside Down." ♦ Aug. 9: Cyro Baptista & Beat the Donkey, a zany, percussion-mad band known to break into capoeira, sword dancing, and tap, descend from some Brazilian colony in outer space founded by Frank Zappa. ♦ On Aug. 16, Doug Elkins brings back "Fräulein Maria," his infectiously extroverted dance take on "The Sound of Music," for two performances. ♦ The same day, the Washington-based ensemble Step Afrika! offers a rousing demonstration of the percussive African-American dance form known as stepping, in two performances. ♦ Aug. 17 is devoted to reinterpretations of African dance tradition: Ologundè brings capoeira and candomblé, from Salvador, Bahia; Haitian drumming is performed by Bonga & the Vodou Drums of Haiti; and the Kotchegna Dance Company offers Ivorian stilt dancers. (Lincoln Center. 212-875-5766. For a complete schedule, visit [www.lincolncenter.org](http://www.lincolncenter.org).)

#### HĀLAU I KA WĒKIU

This traditional hula troupe, based in Oahu, comes to Symphony Space, where its stately dancers will illustrate the ancient and beguiling art form, with lilting upper-body movements, percussive footwork, and stylized interpretive gestures. (Broadway at 95th St. 212-864-5400. Aug. 8 at 7.)



"Beach Houses," by Julia Fullerton-Batten, in "Celebrate Summer," at Jenkins Johnson.

#### MAU

The Mostly Mozart Festival offers Lemi Ponifasio's troupe from New Zealand, twenty-four strong, and his Samoan take on Mozart's "Requiem." There's no Mozart in it, but rather a soundscape of community songs, dripping water, and chirping crickets. It's a spare, shadowy, and extremely slow-moving ritual given a contemporary gleam, a procession of strange images—bodies that smoke or ooze red liquid—that's sure to strike some as mysterious and subtle and others as soporific. (Rose Theatre, Broadway at 60th St. 212-721-6500. Aug. 8-9 at 7:30.)

#### NOCHE FLAMENCA

The traditional flamenco company and its extraordinary star, Soledad Barrio, conclude their run at Theatre 80. (80 St. Marks Pl. 212-352-3101. Aug. 8 and Aug. 12-14 at 8, Aug. 9 at 2 and 8, and Aug. 10 at 2 and 5.)

#### NEW YORK INTERNATIONAL FRINGE FESTIVAL

The sprawling downtown multi-arts festival has a sizable dance component, including "O! Balletto," a contemporary take on Baroque dance by Lane Gifford; "The Third from the Left," a play about putting together a revival of Martha Graham's clas-

sic "Primitive Mysteries," by the former Graham dancer Jean Colonosmos; and "Uneka Arnasa," by Gaitzerdi Teatro, an ensemble based in Bilbao. (Various venues. 212-279-4488. For a full schedule, visit [www.fringenyc.org](http://www.fringenyc.org). Aug. 8-24.)

#### HEADLONG DANCE THEATRE

"Sitelines" brings this smart, often funny experimental group from Philadelphia, performing "Hotel Pool," set in the indoor pool of a luxury residential building in Battery Park City. Expect lots of splashing, the suspension of gravity, and the evocation of a dreamlike state. (225 Rector Pl. For reservations, which are required, call 212-219-9401. Aug. 12-16 at 8.)

#### OUT OF TOWN

##### JACOB'S PILLOW

Aug. 6-10: At the Ted Shawn, Stockholm 59<sup>th</sup> North, a troupe culled from the Royal Swedish Ballet, presents contemporary works from Sweden and Spain: two compositions by the legendary Mats Ek ("Appartement" and "Pas de Danse"), a new work by Cristina Caprioli, and, for a touch of panache, Nacho Duato's hyperdramatic "Cas-

Soleil, Fleming's work skirts the edge between genuinely new beauty and New Age kitsch. (Becket, Mass. 413-243-0745. For a complete schedule, visit [www.jacobspillow.org](http://www.jacobspillow.org). Through Aug. 24.)

#### CLASSICAL MUSIC CONCERTS IN TOWN

##### MOSTLY MOZART FESTIVAL

The next two weeks bring a bounty of musical riches, both foreign and domestic. Here are some highlights: Aug. 6 at 10:30: Jeremy Denk—one of the most versatile and admired pianists in the city—performs Schubert's Sonata in B-Flat Major, D. 960, in one of the festival's popular "Little Night Music" concerts, intimate evenings at the Kaplan Penthouse. ♦ Aug. 8-9 at 8: The pianist Benedetto Lupo makes his New York debut in a program that enticingly blends music by Mozart (the Piano Concerto No. 18, K. 456, and the "Little G Minor" Symphony) with French music (Ravel's "Tombeau de Couperin" and Fauré's "Pelléas et Mélisande"); Louis Langrée conducts the Mostly Mozart Festival Orchestra. (Avery Fisher Hall.) ♦ Aug. 12-13 at 8: Two dynamic young musicians—the violinist Janine Jansen and the violist Maxim Rysanov—are featured in a program with the festival orchestra that includes Mozart's Sinfonia Concertante in E-Flat Major along with works by Martini and Beethoven (the Seventh Symphony); the venerable Czech maestro Jiří Belohlávek conducts. (Avery Fisher Hall.) ♦ Aug. 13 and Aug. 15 at 7:30: In one of the major events of the festival, the radiant Dawn Upshaw takes the title role in Kaija Saariaho's "La Passion de Simone," a "musical path in fifteen stations" inspired by the life of the French radical and mystic Simone Weil. The City of Birmingham Symphony Orchestra and London Voices, conducted by the young Finnish phenom Susanna Malkki, will provide an unusually distinguished accompaniment. (Rose Theatre.) ♦ Aug. 15-16 at 8: Osmo Vänskä, the disciplined director of the Minnesota Orchestra, leads the festival orchestra through its paces in a program featuring Mozart's Clarinet Concerto (played on the basset clarinet, as the composer wished, by Kari Kriikku), preceded by Sibelius's "Pelleas and Melisande" Suite and followed by Beethoven's Symphony No. 2 in D Major. (Avery Fisher Hall.) (212-721-6500. For full schedule, see [www.lincolncenter.org](http://www.lincolncenter.org).)

##### BARGEMUSIC

Aug. 9 at 8 and Aug. 10 at 4: An impressively staffed pickup string quartet (featuring the violinist Mark Peskanov and the cellist Nicholas Canellakis) offers two works by Mozart (including the dulcet Clarinet Quintet, with Alexander Fiterstein) as well as Dick Hyman's "Dances and Diversions." ♦ Aug. 15 at 8 and Aug. 17 at 4: The young and adventurous Zukofsky Quartet will be committed advocates for the dauntingly difficult String Quartet No. 5 by Milton Babbitt, a work that will be bookended by music by Bach ("The Art of Fugue," Nos. 1-4) and Bruckner (the String Quintet, with the violist Thomas Rosenthal). (Fulton Ferry Landing, Brooklyn. 718-624-2083. For full schedule, see [www.bargemusic.org](http://www.bargemusic.org).)

#### OUT OF TOWN

##### GLIMMERGLASS OPERA

Shakespeare is all the rage at Glimmerglass this summer. Aug. 7, Aug. 12, and Aug. 15 at 8; Aug. 9 at 1:30; and Aug. 18 at 2: Anne Bogart's production of Bellini's "I Capuleti e i Montecchi," a melodious adaptation of the story that inspired Shakespeare to write "Romeo and Juliet." Sarah Coburn and Sandra Piques Eddy (*en travesti*) take the leading roles; David Angus conducts. ♦ Aug. 8, Aug. 11, and Aug. 16 at 8 and Aug. 19 at 2: "Kiss Me, Kate," Cole Porter's Runyonesque treatment of "The Taming of the Shrew." Lisa Vroman and Brad Little and Courtney Romano and David Larsen are the musical's two contentious couples; David Charles Abell. ♦ Aug. 9 at 8 and Aug. 17 at 3: Handel's "Giulio Cesare," with Laura Vlsak Nolen singing the "pants role" of the title and with Lyubov Petrova, another singer from the roster of the Metropolitan Opera, as Cleo-