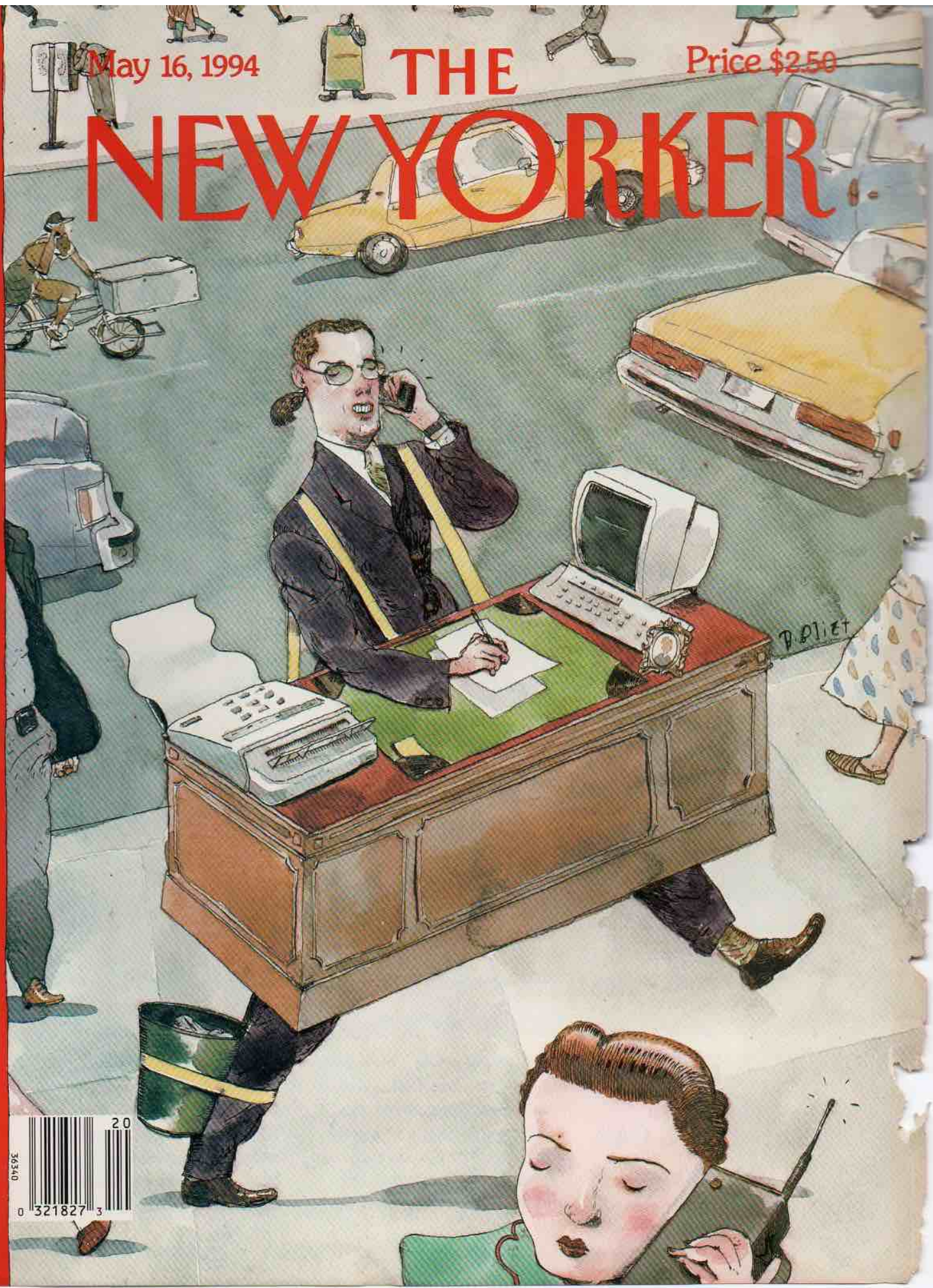


May 16, 1994

Price \$2.50

# THE NEW YORKER



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## ART—Cont'd

- OYVIND FAHLSTRÖM (1928-76)**—Paintings with movable elements, including large game boards for "World Trade Monopoly" and "C.I.A. Monopoly." Through May 31. (Nordstad, 39 Wooster St.)
- ROBERT GOBER**—Four sculptures, one of which employs the gallery's architecture. Through June 4. (Cooper, 155 Wooster St.)
- DUNCAN HANNAH**—Representational cityscapes with figures. Through June 4. (Beitzel, 102 Prince St.)
- MARY HEILMANN**—Mostly geometric abstractions from the seventies. Through May 21. (Hearn, 39 Wooster St.)
- MICHAEL HEIZER**—The inaugural show at a new gallery, featuring granite megaliths embedded in the walls and floor. Through June 30. (Ace, 275 Hudson, at Spring St.)
- ALAN HERMAN / KEITH LONG**—Constructions of unpeopled interiors. / Wall pieces. Through May 28. (OK Harris, 383 West Broadway.)
- JENNY HOLZER**—An installation that features a leather-covered hut embossed with texts, based on the artist's reaction to crimes against women. Through June 30. (Gladstone, 99 Greene St.)
- GUILLERMO KUITCA**—"The Tablada Suite," a series of ten paintings containing imagery based on architectural plans for hospitals, cemeteries, and prisons. Through June 11. (Sperone Westwater, 142 Greene St.)
- LIZ LARNER**—Cast-pewter hands suspended from the ceiling. Through June 4. (303 Gallery, 89 Greene St.)
- KEITH SONNIER**—Two viewer-interactive wall reliefs, plus screen prints. Through June 30. (Senior, 375 West Broadway.)
- GRACE BAKST WAPNER**—Sculptures of abstract paired figures. Through June 11. (Steinbaum Krauss, 132 Greene St.)

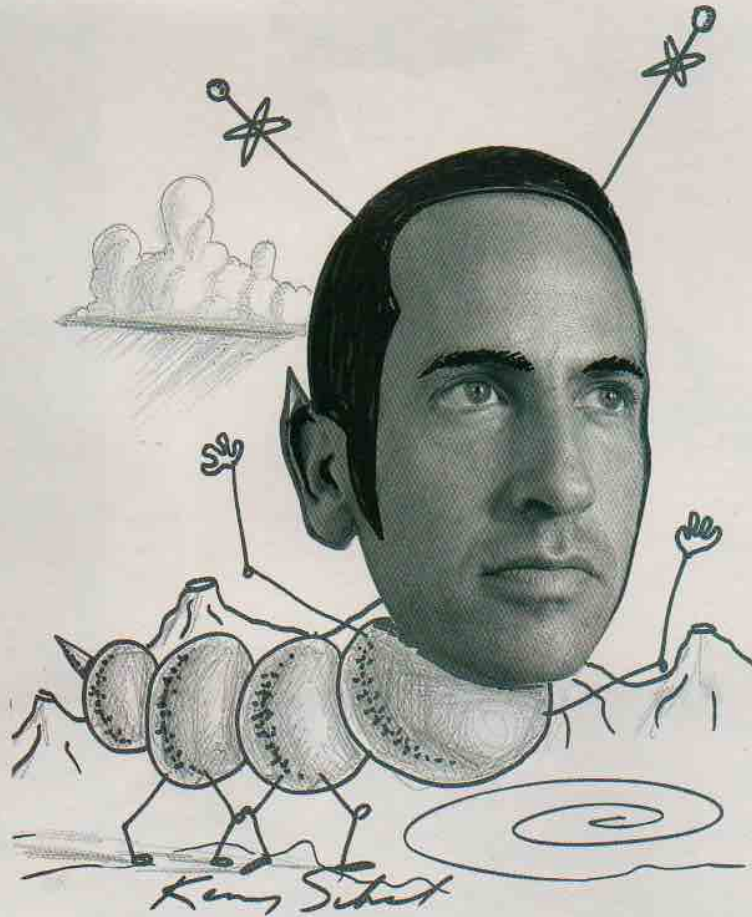
## AUCTIONS

- SWIFTY'S LEGACY**—Sotheby's spring sale of Impressionist and modern art, on May 11 at 7 and May 12 at 10:15 and 2, will feature a dozen paintings from the collection of the late Mary and Irving Lazar. The Lazars, who were fond of entertaining, surrounded themselves with the finer things, among them Paul Delvaux's "The Dream (the Garrett)" (1944), in which the artist is in never-never land with a bevy of female nudes (estimate: \$800,000-\$1,000,000). (York Ave. at 72nd St. For further information, call 606-7176.)
- FIFTH AVENUE ART & ANTIQUES SHOW**—The venue is as historic as some of the offerings in this show, which brings together twenty-five dealers from London and the United States. (Sinclair-Fletcher Mansion, 2 E. 79th St. May 12-14, from 11 to 7, and May 15, from 11 to 5. Tickets at the door on the days of the sale.)

## PHOTOGRAPHY

- WILLIAM ABRANOWICZ**—Forty delicately lit black-and-white prints. Through June 4. (Witkin, 415 West Broadway.)
- MARIANA COOK**—Photographs of fathers and their daughters by a student of Ansel Adams. Through June 25. (Sander, 19 E. 76th St.)

- LYNN DAVIS**—Photographs of religious and architectural artifacts in Burma, Cambodia, and Thailand. Through May 21. (Danziger, 130 Prince St.)
- EMMET GOWIN**—Images of the Czech Republic and the American West. Through June 4. (Pace-MacGill, 32 E. 57th St.)
- ROBERT GLENN KETCHUM**—Landscapes in Alaska and the Hudson Valley. Through May 28. (Burden, 20 E. 23rd St.)
- MARI MAHR**—Subtle, dreamlike images that incorporate found and constructed materials. Through June 24. (Benrubi, 52 E. 76th St.)
- ANDREW MOORE**—Silver prints made with a pinhole video camera. Through June 4. (Borden, 560 Broadway.)
- "THE STREET WALKERS"**—Photographs taken surreptitiously by Leo Levinstein and Frank Paulin, capturing life in Mexico, Haiti, India, and Europe. Through June 18. (Greenberg, 120 Wooster St.)



Self-portrait by Kenny Scharf (Shafrazi).

**INTERNATIONAL CENTER OF PHOTOGRAPHY**, 1130 Fifth Ave., at 94th St.—"Henri Cartier-Bresson: Homage." Forty photographs by the French master. Opens May 13. (Open daily, except Mondays, 11 to 6, and Tuesday evenings until 8.)

**INTERNATIONAL CENTER OF PHOTOGRAPHY MIDTOWN**, Sixth Ave. at 43rd St.—"American Ground Zero: The Secret Nuclear War." A remarkable set of photographs by Carole Gallagher, documenting the victims of radioactive fallout in the Western United States. . . .  
 ☛ Bright, candy-colored photographs of life in northern New Mexico, by Alex Harris. (Open daily, except Mondays, 11 to 6, and Tuesday evenings until 8.)

(See the museum listings for photography exhibitions at the Museum of Modern Art, the Guggenheim Museum, the Whitney Museum, the China Institute, the American Museum of the Moving Image, P. S. 1, and the Schomburg Center.)

## CLASSICAL MUSIC

## Painting Sound

APPLYING the term "Impressionism" to music always invites debate. Debussy is the first composer who comes to mind, but he felt more allied to the symbolist poets than to the painters in the circle of Monet. The word often came up in reference to Wagner, which seems inexplicable today. When Wagner and Renoir discussed the idea of "musical Impressionism," in Venice in 1882, it seems they had the picturesque scores of Emmanuel Chabrier on their minds. Not many turn-of-the-century Europeans would have advanced the names of American composers as Impressionists, but then again few could have named any American composer, period.

As a corollary to its exhibit of American Impressionist and realist painting, the Metropolitan Museum has invited the pianist Alan Feinberg, a master of thematic programming, to play a concert, on May 13. Compared with American Impressionist artists—easily classified by the way they flocked to Shinnecock, Old Lyme, or the Isles of Shoals—American composers spent little time with one another. In fact, the paths of the four composers on Feinberg's program seem to have crossed rarely, if at all. Where an art curator might identify painters by where they worked as well as by stylistic characteristics of their paintings, a "musical curator" has only style to go on. It will be up to Feinberg to connect the dots between

such disparate American "musical Impressionists" as Amy Cheney Beach, Edward MacDowell, Charles Tomlinson Griffes, and Percy Grainger—a curious fourth, since he was an Australian who acquired American citizenship only in 1918, by which time Impressionism was generally *dépassé*.

(The box-office number for Avery Fisher Hall is 875-5030; and for Carnegie Hall and Weill Recital Hall, 247-7800.)

## ORCHESTRAS AND CHORUSES

**NEW YORK PHILHARMONIC**—Kurt Masur conducts Beethoven's "Leonore" Overture No. 3, Piano Concerto No. 1 (with Emanuel Ax), and Symphony No. 5. (Avery Fisher Hall, May 12, May 14, and May 17, all at 8, and May 13 at 11 A.M.)