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by *Hendrik Hertzberg*

THE NEW YORKER

APRIL 22, 2013

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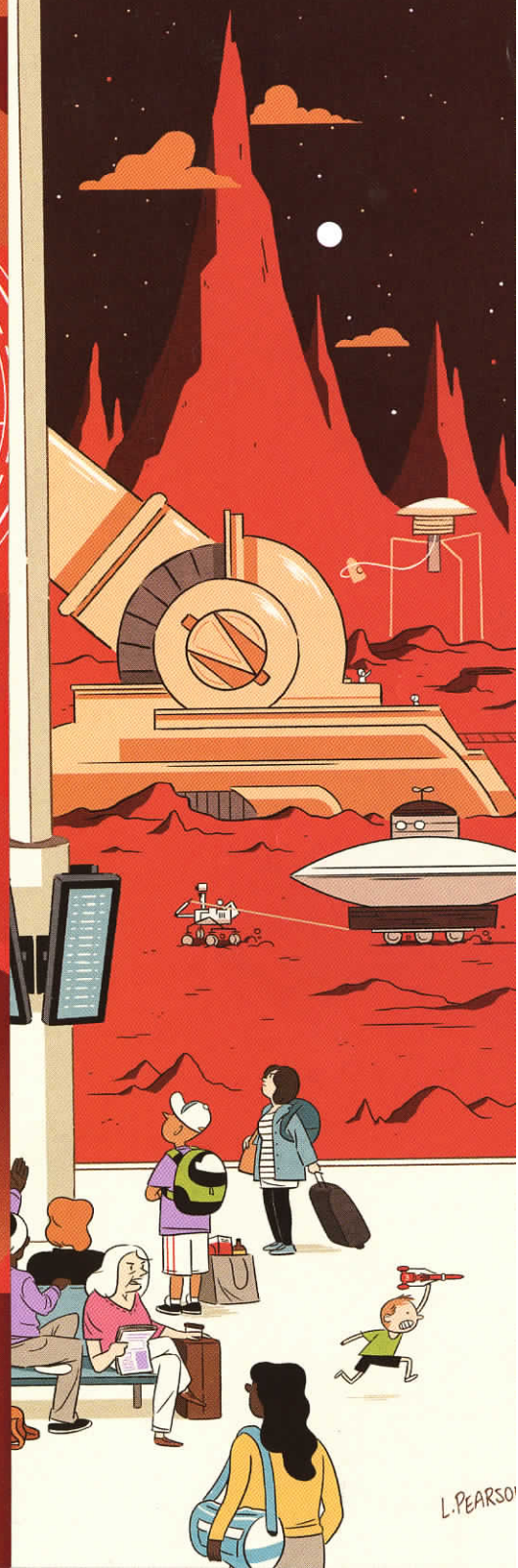
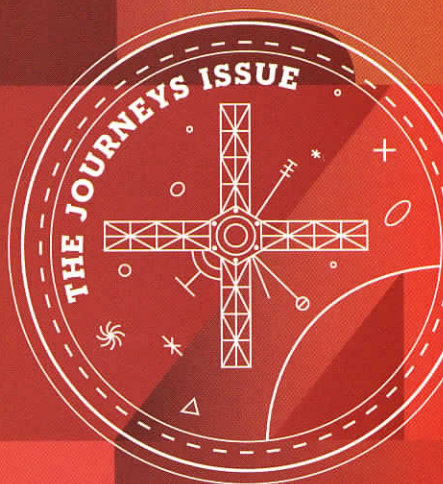
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LIGHTS! CHINA! ACTION!
IAN JOHNSON

June 30. ♦ "Assembly Required: Selections from the Permanent Collection." Through June 30. ♦ "Brothers and Sisters." Through June 30. (Open Thursdays and Fridays, noon to 9, Saturdays, 10 to 6, and Sundays, noon to 6.)

GALLERIES—UPTOWN

YENI & NAN

Jennifer Hackshaw and María Luisa González met in art school in Caracas in 1977 and began a relationship, both romantic and professional, which continued into the mid-eighties. The highlight of this mini-retrospective is a group of projects about the four elements; there are obvious affinities with the work of Ana Mendieta, but there's also a strange spark unique to their partnership. Considering their mutual passion to be the fire, the duo wriggled in a plastic tarp filled with water, danced on the beach capturing air, and slathered themselves in mud pulled from the earth, all seen here in photographs and on videotape. The mud hardens on their faces until it starts to crack, suggesting bodies returning to dust. Through May 4. (Faria, 35 E. 67th St. 212-517-4609.)

Short List

JANE FREILICHER: De Nagy, 724 Fifth Ave., at 57th St. 212-262-5050. Through June 14. **ELIZABETH PEYTON:** Werner, 4 E. 77th St. 212-988-1623. Opens April 18. **UGO RONDINONE:** Public Art Fund at Rockefeller Center. 212-223-7800. Opens April 23.

GALLERIES—CHELSEA

ANTHONY CAMPUZANO

Crayola-bright colors, meandering texts, and shakily drawn lines lend the Philadelphia artist's drawings an appealingly goof-off tone. They're so deliberately casual that several have holes cut into them, framing photographs or other, smaller drawings. As a college student in 1998, Campuzano made a "movie" (really a readymade drawing) by laminating weather-forecast illustrations, cut from newspapers, and taping them together to mimic the frames of a film. Recently, he filmed the images and created an animation, which is projected in 16-mm. on the wall, compressing six months' worth of wind, rain, and snow into a lightning-fast three minutes. Through May 4. (Churner and Churner, 205 Tenth Ave., at 22nd St. 212-675-2750.)

DAVID DIAO

The gallery, now in its twenty-eighth year, bids adieu to Chelsea—it's moving downtown—by thumbing its nose at the art-market boom that has helped big-box galleries get bigger and bigger, while squeezing some smaller ones out. One work reproduces the results of an auction at Christie's in which Diao's work sold for a fraction of its high estimate. Another depicts the boardroom at MOMA, where a committee once convened to consider Diao's work for acquisition, then decided against it. The idea of artist as sacrificial lamb is obliquely reinforced by a big purple painting with a vertical stripe down its center, a large-scale reproduction of the worn spine of a catalogue for Barnett Newman's "Stations of the Cross." Through April 27. (Postmasters, 459 W. 19th St. 212-727-3323.)

THOMAS RUFF

The German photographer is more audacious, more entertaining, and more technically inventive than his peers, the great Andreas Gursky and Thomas Struth, but he is also more prone to gimmicks. One new series here—aerial views of the surface of Mars, digitally altered from information gathered by a NASA spacecraft—includes four enormous 3-D prints that deliver plenty of queasy, gee-whiz effect but not much else. The rest of the images are generic by comparison and easily overshadowed by a group of computer-generated abstractions inspired by the photograms

of early avant-gardists, including Man Ray and László Moholy-Nagy. The scale of these pictures is absurd—nearly eight feet tall—but their energy and ambition are hard to resist. Through April 27. (Zwirner, 525 W. 19th St. 212-727-2070.)

Short List

CHANTAL AKERMAN: The Kitchen, 512 W. 19th St. 212-255-5793. Through May 11. **MARTIN BOYCE/HANNAH STARKEY:** Bonakdar, 521 W. 21st St. 212-414-4144. Opens April 18. **MARISA MERZ:** Gladstone, 515 W. 24th St. 212-206-9300. Through May 18. **SCOTT OLSON:** WallSpace, 619 W. 27th St. 212-594-9478. Through May 4. **JOAN SEMMEL:** Gray, 508 W. 26th St. 212-399-2636. Opens April 17. **RICHARD SERRA:** Zwirner, 537 W. 20th St. 212-517-8677. Through June 15. **"HMV":** Foxy Production, 623 W. 27th St. 212-239-2758. Through May 4.

GALLERIES—DOWNTOWN

LARRY BAMBURG

Bamburg plays a formally inventive round of "animal, vegetable, or mineral" in his striking debut at the gallery. A trio of industrial-looking pedestals support vitrines that suggest ecological updates of Paul Thek's technological reliquaries. They house porcelain casts of three sections of the same branch; the original bark has been reattached, and white mushrooms have started to sprout from it, encouraged by humidifiers hidden inside the pedestals. Against the walls, two towering cairns made of animal hooves, tortoise shells, seashells, and big gnarly wood burls are supported by nothing but gravity and Bamburg's keen sense of balance. Strangest and loveliest are four graceful columns constructed of bird bones (quail, chicken, turkey, and ostrich) held in place

by slender brass rods—part Brancusi's endless column, part avian catacomb. Through April 28. (Subal, 131 Bowery, at Grand St. 917-334-1147.)

ANNA CONWAY

These days, when so many young painters are sticklers for nonchalance, Conway's painstaking realism (put to surrealist ends) looks as radical as it does retrograde. Of the five vaguely allegorical pictures here, the two strongest lurk in a twilight zone between landscape and interior and hark back to the great American trompe-l'oeil wizardry of the nineteenth-century painters William Harnett and John F. Peto. In one, an Elysian vista of water and trees is interrupted by a modern-day light switch, then turns a sharp corner into an alcove behind a sink—it's a mural on a bathroom wall. Through April 21. (American Contemporary, 4 E. 2nd St. 347-789-7072.)

CHUCK KELTON / ERIC WILLIAM CARROLL Kelton, a master printer best known for his work with other photographers (Mary Ellen Mark, Danny Lyon), shows unique, hand-toned images of what appear to be mountain ranges silhouetted against the sky. Conjured in the darkroom, using chemicals and light, these imaginary landscapes have a slightly sinister quality—nothing good can be lurking beyond that jagged horizon. When the skies aren't blank and ominous, they're smudged with dark clouds, some of which descend, like swirling smoke, to obscure the view. Carroll brightens the mood considerably with big purplish photograms of trees in dappled sun, arranged as screenlike panels of up to eight pieces. Although there's more shadow than light, the work is radiant, enveloping. Through April 21. (Bosi Contemporary, 48 Orchard St. 212-966-5686.)

Short List

SADIE BENNING: Callicoon, 124 Forsyth St. 212-219-0326. Through May 12. **MARY BETH EDELSON:** Geiss, 76 Grand St. 212-625-8130. Through

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