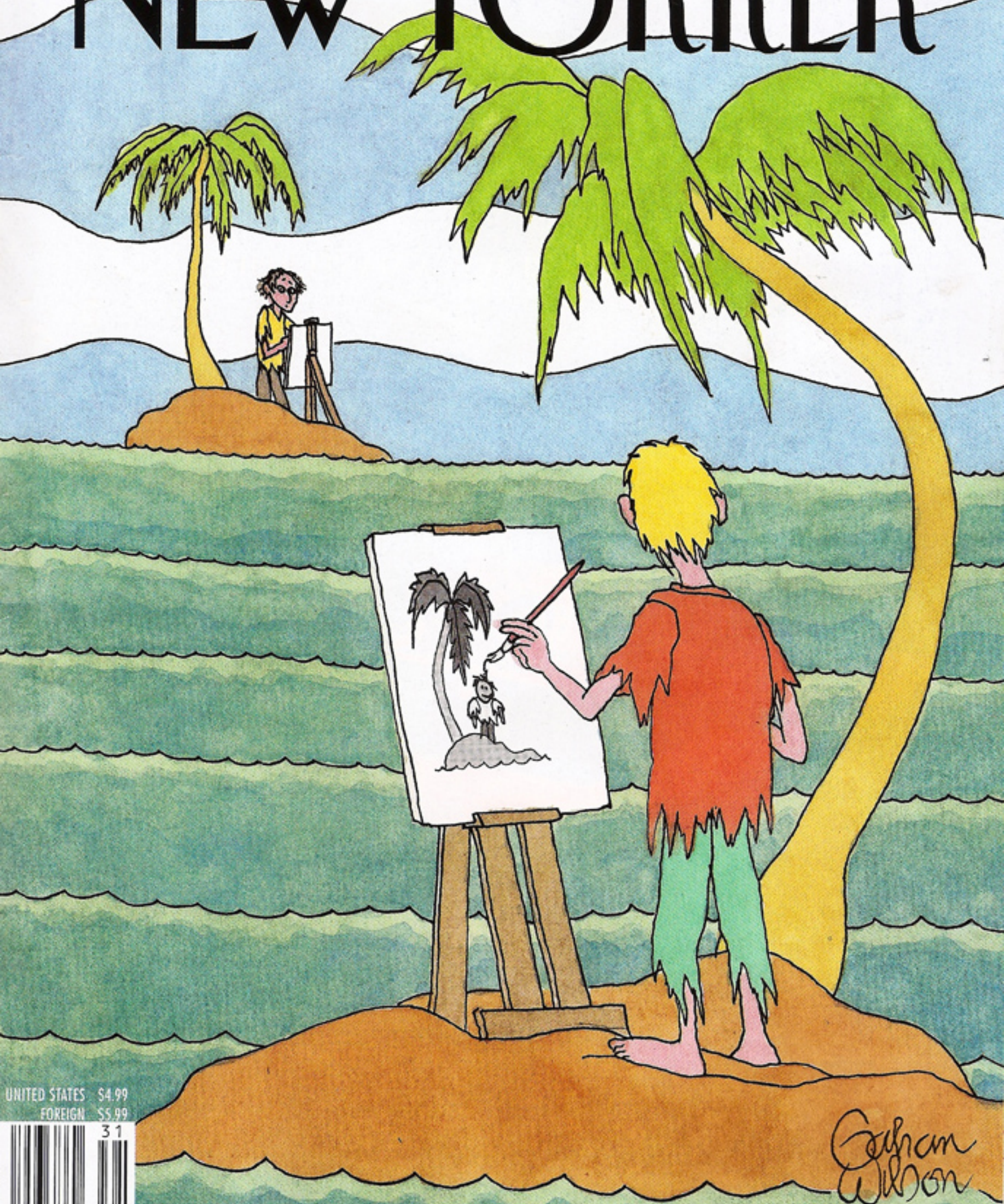


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## GALLERIES—UPTOWN

### TOD PAPAGEORGE

In 1970, when the country was at war with Vietnam, Papageorge travelled across the United States to take photographs of sporting events, including the World Series, the Indianapolis 500, and the Iron Bowl. More than forty images from that project—all in crisp, no-nonsense black-and-white—focus on spectators and players in the sort of chaotic moments that don't lend themselves to pretty pictures. Papageorge doesn't attempt to mold these

infant. In "The Company Picnic," a motley, slave-era crowd frolics in a frothy rococo landscape. The show's only misstep is the press release, which emphasizes Steckel's romantic relationships (including one with Marlon Brando), a move that runs counter to the feminist triumph of her work. Through July 31. (Albus, 511 W. 25th St. 212-242-6242.)

### BASIL WOLVERTON

The name may be unfamiliar, but one look at Wolverton's drawings—hilariously angsty masterpieces of the gross-out variety, full of bloodshot eyeballs and boils—and you'll recognize both his genius and his sway. R. Crumb and Peter Saul both acknowledge their debt; Ed Ruscha has named



## POP NOTES CHEAP THRILLS

Cheap Trick's latest album is one of its trickiest yet, from the winking title ("The Latest") on down. The first single, "When the Lights Are Out," is a cover of an old Slade song—an old cover of an old Slade song, actually, recorded in 1976 and rescued from the Cheap Trick vaults—that fits the original over the galloping drumbeat of the band's early hit "ELO Kiddies." Throughout, in fact, the group (still composed of the guitarist Rick Nielsen, the singer Robin Zander, the bassist Tom Petersson, and the drummer Bun E. Carlos) plays fast and loose with its own history. The sparkling "Miss Tomorrow" is a leftover from Zander's early-nineties solo career. "Everybody Knows," one of many songs in which the band, and particularly Zander, seems to be channeling John Lennon, makes a passing reference to the band's 1983 album, "Next Position Please." And the bruising "Sick Man of Europe" takes its name from the pre-Trick band that Rick Nielsen started in the early seventies.

Elsewhere, the group continues to do what it

has always done, balancing delicate balladry ("Miracle," which has another highly Lennon-like vocal) with skewed popcraft ("Everyday You Make Me Crazy," which rushes by in less than two minutes and sounds like a commercial jingle). Sometimes, they do both in the same song: "Closer, the Ballad of Burt and Linda" is a soaring love song about Burton Pugach, the New York lawyer who spent fourteen years in prison for hiring thugs to throw lye in the face of his girlfriend and future wife, Linda Riss. And even this is a canny look in the rearview mirror. The band's debut album, back in 1977, contained the "The Ballad of TV Violence (I'm Not the Only Boy)," a dark rocker that attempted to make sense of a twisted mind (it was originally titled "The Ballad of Richard Speck," after the Chicago mass murderer). Moving confidently into the future while remaining convincingly rooted in the past? Now that's a neat trick.

—Ben Greenman

events into balanced compositions; he lets them sprawl and tangle but never slacken. Every inch of his photographs counts; nothing feels extraneous. Which may be why they feel so fraught, so tensed up. The war is elsewhere, but it casts a shadow here, and no one escapes it. Through Aug. 28. (Pace MacGill, 32 E. 57th St. 212-759-7999.)

### Short List

**CAROL BOYE:** Horticultural Society of New York, 148 W. 37th St. 212-757-0915. Through Sept. 10.

**DIAS & RIEDWEG:** Americas Society, Park Ave. at 68th St. 212-249-8950. Through Aug. 1.

**PAUL HIMMEL:** De Lellis, 1045 Madison Ave., at 80th St. 212-327-1482. Through Aug. 28.

## GALLERIES—CHELSEA

### ANITA STECKEL

Steckel's works from the early sixties are acerbic, stripped-down photomontages that update the techniques pioneered by Dadaists like Hannah Hoch and John Heartfield. Steckel altered a vintage wedding photograph so that a bride is joined with a death-mask groom; Venus de Milo becomes a ghoulish with elongated, Edward Gorey-like arms; and a peaches-and-cream Madonna nurses a dark-skinned

Wolverton as his earliest influence. For his debut at Gladstone's New York gallery, the canny neo-Conceptualist Cameron Jamie curates a selection of dozens of pen- and graphite-on-paper drawings by the self-taught contributor to *MAD* and *Life* magazines, as well as a revelatory selection of his sci-fi drawings from the thirties. The future has rarely looked more out-there. Through Aug. 14. (Gladstone, 515 W. 24th St. 212-206-9300.)

### "AFTER COLOR"

Curator Amani Olu has pulled together nine contemporary artists who work with black-and-white photography and photo-based imagery. Their styles vary radically, but they all have a conceptual bent and very little interest in traditional photography. Some of the most interesting work—Talia Chetrit's hard-edged, computer-generated geometries; Matthew Camber's expressionist chalkboards; Arthur Ou's violently splattered seascapes—flirts with or actively engages abstraction. Stephen Gill's witty still-life studies mine the sculptural potential of discarded betting slips, and Adrien Missika, shooting the Grand Canyon through a tourist telescope, discovers ghostly new planets suspended in the void. Through Aug. 21. (Bose Pacia, 508 W. 26th St. 212-989-7074.)

### "ARCADIA"

Working primarily with the gallery's own stable of photographers (and one painter), Clamp explores the idea of a pastoral paradise. If Eden has always

been illusory, artists have never tired of imagining it, some with idealized views of the natural landscape (see Frank Yamrus, Marc Yankus, and Aziz + Cucher), others with a sly wink and a lot of artifice. Lori Nix's waterfall and secluded mountain lake were fabricated in her studio, and James Bidgood's seductive Pan, who pipes visitors in at the entrance, perches in a forest of papier-mâché and paint. Stephen Wilkes's pristine rural baseball diamond only looks fake; the actual site of the film "Field of Dreams," its perfection has been preserved for tourists. Through Aug. 14. (ClampArt, 521-531 W. 25th St. 646-230-0020.)

### "DISCOVERIES"

Galleries have more incentives than usual this year to ransack their inventories for buried gems to see them through the slow summer months, but there's no air of desperation here. Silverstein promises a "special selection of extraordinary photographs" and delivers, with fine works by a slew of modern masters, including Stieglitz, Weston, Callahan, Levitt, Outerbridge, and Arbus. The mix is stimulating and unpredictable; not every photographer is already museum-certified, but virtually every print is, as promised, remarkable. Look for Magritte's tiny "Self-Portrait in His Studio," Kertesz's famous drooping tulip, signed over and over in the white margins, and an unusual trio of Siskind divers in midair, blurred into smudged abstractions. Through Aug. 7. (Silverstein, 535 W. 24th St. 212-627-3930.)

### "SLOUGH"

The title "Abiogenesis" might have been too portentous for summer, but art emerging from primordial ooze is the drift of this rambunctious show of works by thirty-four artists (from bigwigs like Andy Warhol to young guns like Pat McElnea), organized by the painter Steve DiBenedetto. Margins trump centers. One high point, while technically in the show, is outside it: Keith Edmier's window installation of a living cycad plant sprouting from a slab of hardened lava. As you enter, the tarnished glamour of a small silver painting by Cheryl Donegan sets a louche tone that gives way to debauchery in Fabian Marcaccio's aggressively repellent polychrome homage to vomit. Through July 24. (Nolan, 527 W. 29th St. 212-925-6190.)

### Short List

**KEREN CYTTER / LUKE FOWLER / TRIS YONNACHMICH:** X Initiative, 548 W. 22nd St. 917-697-4886. Through Sept. 19.

**GUYTON WALKER:** Greene Naftali, 508 W. 26th St. 212-463-7770. Through Aug. 7.

**DOROTHY IANNONE:** Kern, 532 W. 20th St. 212-367-9663. Through Aug. 14.

**SCOTT REEDER:** Reich, 537A W. 23rd St. 212-924-4949. Through Aug. 29.

**"DAUGHTERS OF THE REVOLUTION: WOMEN & COLLAGE":** Zoubok, 533 W. 23rd St. 212-675-7490. Through Aug. 14.

**"NAKED!":** Kasmin, 293 Tenth Ave. 212-563-4474. Through Sept. 19.

**"A SENSED PERTURBATION":** Murray Guy, 453 W. 17th St. 212-463-7372. Through July 31.

**"6 WORKS, 6 ROOMS":** Zwirner, 533 W. 19th St. 212-727-2070. Through Aug. 14.

**"SUMMER PICTURES":** Saul, 535 W. 22nd St. 212-627-2410. Through Sept. 12.

## GALLERIES—DOWNTOWN

### "COMMUNICATION COORDINATION CONSIDERATION"

The sculptor Nathan Carter rounds up three younger artists who share his buoyant approach to materials and his interest in codes. Emily Landon's bright plywood bestiary—painted cut-outs of life-sized bears, foxes, deer, egrets, and others—crowds the center of the gallery like a Seussian forest of signs. In Susan Rodriguez Gutierrez's elegant haiku of an installation, vinyl silhouettes of birds in flight create a shadow play on the gallery's wall and window. Best of all is Katie Murray's video of a Queens high-school drill squad performing a razor-sharp routine, edited from four years' worth of footage. Through July 31. (Werble, 83 Vandam St. 212-352-9700.)