



Seth Price
Time Out

December 28, 2006 - January 3, 2007



Time Out

New York

DECEMBER 28, 2006-JANUARY 3, 2007
ISSUE 587 \$2.99
TIMEOUTNEWYORK.COM

Rhyme disease
Is New York hip-hop dead?
see page 28

Report card '06

**Our experts grade the year that was
in arts, culture and city living**

PLUS: THE OUTLOOK FOR '07



Seth Price Time Out

December 28, 2006 - January 3, 2007

Art

Art Museums & Institutions 72
Don't miss! 72
Galleries 74

Art



Installation view of "a four dimensional being writes poetry in a field with sculptures" curated by Charles Ray at Matthew Marks.

bending riff on Judd's "specific objects"—and then some.

Stuart Sherman in "Motore Immobile" at Greene Naftali

This exceptional group show, organized by Carol Greene and Jay Sanders, included a brilliant photographic homage to Bas Jan Ader by Christopher Williams and Marcel Broodthaers's seminal film projection and book *Voyage on the North Sea*. But the undisputed star of the show was Sherman, who died in 2001. His videotaped performances suggest Beckett's "Krapp's Last Tape" as performed by a borscht-belt structuralist.

Amy Sillman at Sikkema, Jenkins & Co.

The paintings in the artist's seventh solo show were gorgeous, risky and old-school, recalling the salacious brushwork of De Kooning, the goofy corporeal space of Guston and the rhythmic tangle of Joan Mitchell. But these are affinities, not allusions—Sillman paints audaciously from the inside out.

Laurie Simmons, *The Music of Regret*

In her haunting first film—a three-act musical—the Pictures Generation artist gave the puppets and objects of her darkly dreamlike photos a voice. She also gave them a fabulous costar: Meryl Streep. Screened for just two nights at MoMA in May, the 40-minute piece travels through Cheever country and a moonlit beach (where Meryl sings in Hawaiian) and ends with a camera dancing onstage.

"Tropicália" at the Bronx Museum

This show (still on view) curated by Carlos Basualdo surveys the Brazilian movement that cut across cultural categories to embrace art, music, fashion and politics in the 1960s. As New Yorkers get a chance to go barefoot in the sand (courtesy of an installation by Helio Oiticica), they also get a wake-up call: The legacy of "American" art extends far beyond the United States.

The Worst

Collecting Contemporary, Adam Lindeman (Taschen)

Like the movie *Shogun*, this book is so bad it's good. Lindeman, a New York collector, conducted 40 interviews with buyers, sellers, advisors, auction experts, museum directors, a critic—everyone but the artists. A glossary defines such need-to-know terms as "abstract art," "connoisseurship" and "pump and dump." Wall Street slang for stock manipulation. ■

The best (and worst) of 2006

By **Andrea K. Scott**

The Best (in alphabetical order)

Artist curators

In the wake of Hurricane Katrina, Kara Walker turned our gaze to race relations—and roiling water—installing her own works alongside her picks from the Met's collection in "After the Deluge." Charles Ray ruminated on the metaphysics of objects, orchestrating an unlikely, yet pitch-perfect quartet—Giacometti, Mark Di Suvero, Edgar Tolson and Jeff Wall—at Matthew Marks. And Drew Heitzler brought dozens of artists together in the dog days of summer for the scrappy subversive "Bring the War Home," at Elizabeth Dee Gallery.

"Cézanne to Picasso: Ambroise Vollard, Patron of the Avant-Garde" at the Met

Gallerists get a good name in this show (still on view), which celebrates the Parisian dealer who gave Matisse and Picasso their first solo shows. More importantly, it offers a stellar selection of works by the painters—Cézanne, Van Gogh, Gauguin—who made art modern.

"Dada" at MoMA

The elegant installation may not have lived up to Tristan Tzara's radical *Dada Manifesto*—"Every product of disgust capable of becoming a negation of the family is Dada"—but Duchamp's 1917 urinal still gets a rise out of viewers. (When the show was in Paris, one outraged man took a hammer to it.) Dada evolved partly in response to the atrocities of World War I, and the show made a powerful and timely case for art in all its absurd, multifarious glory as an act of political engagement.

"Goya's Last Works" at the Frick

"Wise men at their end know dark is right," wrote Dylan Thomas, and it was certainly true of the great Spanish painter. The high point of this intimate, revelatory show was a collection of ivory miniatures covered with carbon then stained with droplets of water—a technique he invented in the last years of his life. In these chimerical objects, shadows made manifest, Goya raged against the dying of the light.

"Looking Back" at White Columns

If a picture—or a video or sculpture—is worth a thousand words, then

curator Matthew Higgs's idiosyncratic survey of stand-out works from '06 beats any top-ten list hands down. Most selections were plucked from galleries, like Klara Liden's girl-behaving-badly video (Reena Spaulings Fine Art) and Ree Morton's winsome text paintings (Alexander and Bonin). But per White Columns' commitment to artists working below the radar, Higgs discovered the paintings of Graham Durward—a lambent rendition of curing smoke, a grisaille portrait of a man bound with string—during a studio visit.

Seth Price at Electronic Arts Intermix, Friedrich Petzel and Reena Spaulings Fine Art

Though probably too smart for its own good, this three-venue show by a young New York artist was still one of the year's best. A hypnotic 15-minute film of penumbral ocean waves was actually a five-second-long digital background image—the commercial video equivalent of Muzak—purchased by the artist and transferred to film. Treating an "industrial" material to serial repetition, Price offered a mind-