

## ART—Cont'd

at the Palais des Papes, in Avignon, Fernando Botero's gargantuan bronze figures will take over the Park Avenue Mall from 54th to 61st Sts. The Apple may gain a little more polish from the altresco exhibition, but local residents are worried that it will have cars caroming off curbs. Opens Sept. 7. Through Nov. 14. (An exhibition of Botero's monumental sculptures and drawings on canvas opens Sept. 14 at Marlborough.)

**RED ROOMS**—Sculptural interpretations of some of New York's most famous icons. Visitors can walk into a subway car complete with a spring-mounted floor; sit in the back of an oversized cab that has large video screens of animated traffic on three sides; and climb to the top of the World Trade Center for a breathtaking view of the real star of the show, the majestic, newly renovated Main Waiting Room. Rooms has been working on a new addition: a 1949 Cadillac fastback coupé. Through Oct. 11. (Grand Central Terminal. Open Mondays through Fridays, 11 to 7; Saturdays and Sundays, noon to 6.)

**IBM GALLERY OF SCIENCE AND ART**—"Vassar College Art Collection." Highlights from the collection of one of the best art-history departments in the country include a massive Egyptian head carved in red granite; a Han dynasty earthenware tower; a pair of Florentine canvases depicting the adventures of Ulysses; a van Cleve portrait of a man; a Hubert Robert of the Octavian Gate; several small Hudson River School canvases, including a sublime painting by Inness of the Valley of the Shadow of Death; Paris scenes by both Robert Henri and Edvard Munch; a Florine Stettheimer of bathing maidens; a Mark Rothko multi-form; and Marsden Hartley's masterpiece "Indian Composition," of 1914. Vassar's is a teaching collection, especially rich in sixteenth- and seventeenth-century "style of" paintings. The school's new museum, nearing completion in Poughkeepsie, will be the best place between Manhattan and Buffalo to wander through the breadth of art history....

¶ "Twentieth-Century Works from the University of Iowa Museum of Art." This school collection, on the other hand, seems more like a dumping ground for tax write-offs. Exceptions include an impressive group of German Expressionist paintings, among them an early Lyonel Feininger and a rare Adolf Erbslöh (he was the only American to work with the members of Der Blaue Reiter); a fine Stuart Davis; a Grant Wood painting of a boy in a plaid sweater; and a very good late Ben Nicholson inspired by a visit to Karnac. Through Sept. 11. (590 Madison Ave., at 56th St. Open Tuesdays through Saturdays, 11 to 6.)

**"MONUMENTAL PROPAGANDA"**—Self-styled instigators Vitaly Komar and Alexander Melamid have invited an international cast of a hundred and fifty artists to envision the future of Soviet monuments. Their drawings, sketches, photographs, and written proposals are nearly as surreal as the events that made these ideas possible. Through Oct. 3. (Courtyard Gallery, World Financial Center, Battery Park City.)

**PASTORAL MIRAGE**—Brooklyn's Prospect Park is both the subject and the site of an installation by the sculptor David Schafer. His fourteen neon-yellow billboards, mounted on posts around the park, feature excerpts from the writings of Frederick Law Olmsted, the park's designer. The text of each piece reflects upon the vista it disturbs. Inside the park's edge, near Grand Army Plaza, for example, a portion of sign No. 5 reads, "At a short distance from the principal entrance, the course of the walks is designed to invite

dispersion... and to aid in inducing a feeling of security and of freedom from the hurry, bustling and watchfulness necessary to safety while walking in the streets of the city." Other signs present Olmsted's meditations on park-design concepts such as spectacle, comfort, and boscaje.

**SCULPTURE CENTER AT ROOSEVELT ISLAND**—Six site-specific works placed around a Roosevelt Island transportation terminus. Karin Giusti's "Motorgate/Metaphysics" is a gigantic charm bracelet—pink rabbit's foot, golden wishbone, dice, etc.—strung along the top level of the ramp garage. Susan Crowder's modest, plaintive "Blackwell's," nestled in a niche in a covered plaza, is a sort of fortified skep—a small Monet haystack with a miniature barbed-wire fence around the opening in the top. Lisa Hein's "Last Roundup/Planner's Folly" is a circle of colorful twisted bicycle frames suspended over—and mocking—the complex's bike rack, which is so isolated as to suit nobody but a bicycle thief. There are additional works by Simon Lee, Andy Yoder, and Kendall Buster. (Motorgate, Roosevelt Island.)



**SOCRATES SCULPTURE PARK**—The work of fifty New York artists is on display in the biggest show ever at this riverfront lot in Long Island City, approximately across the East River from Gracie Mansion. The work ranges from sinister (Itty Neuhaus's black net draped over street lights) and sly (Gregg LeFevre's gourds hanging in a tree) to funny (Kurt Novak's giant pink mama kangaroo) and fragrant (Antoinette Ayres' ten-foot-high beehive tomb). The structural-steel sculptures of the park's founder, Mark di Suvero, anchor it all against the Manhattan skyline. (Vernon Boulevard at Broadway.)

**STORM KING ART CENTER**—The center this year celebrates the acquisition of Siah Armajani's "Gazebo for Two Anarchists: Gabriella Antolini and Alberto Antolini." Visitors can perch on the huge steel sculpture's open bridge, overlooking a gully, or gaze out at the hills from two cell-like gazebos. Massive abstract steel sculptures by Menashe Kadishman, Mark di Suvero, and Richard Serra, among others, dominate the four hundred acres of woods, hills, and gardens. Isamu Noguchi's brilliant "Momo Taro," forty tons of granite perfectly placed on the grassy cap of a smooth hill, is reason enough to visit. (Mountainville, New York. 1-914 534-3115. Open daily, 11 to 5:30.)

## PHOTOGRAPHY

## Into the Street

As anyone who has ever participated in a protest march knows, photographs that capture the full range of these actions are rare. "March on Washington—1963," organized by the Black Star photographic agency, offers documentary pictures that go beyond the usual crowd shots to express what it was all about and bring back a momentous day. The event was the March on Washington for Jobs and Freedom, on August 28, 1963. The images are by Declan Haun, Ivan Massar, Dan McCoy, and Fred Ward, and they will no doubt be jogging memories as well as providing fresh lessons. While none of the photographs is a tour de force like Alfred Stieglitz's American classic "Steerage," these shots are moving, and they tell us about the hope and the struggles that are a fundamental part of our heritage.

This show has another thing going for it: it takes advantage of Manhattan's street life. Until September 6th, these photographs will be on display in the windows of nine establishments on Fifth Avenue between Fifteenth and Twenty-first Streets. (A similar exhibition is being held concurrently at the Photographic Resource Center in Boston; Motel Fine Arts on Spring Street has a number of related images in its windows.)

**ANSEL ADAMS**—In addition to his classic vistas, this exhibit also includes work that serves as a reminder of Adams' ability to take great portraits, casual shots, and the occasional modernist abstraction. Through Sept. 11. (Mann, 42 E. 76th St.)

**MARGARET MORTON**—Morton's black-and-white photographs of shanties in New York capture the architectural resourcefulness of the men and women who built them. In her pictures, rubble and discarded wood can be as powerful as marble. Through Sept. 4. (Lowinsky, 575 Broadway.)

**MINAYOSHI TAKADA**—Twenty-six lushly textured vintage prints from 1947 to 1950. Through Sept. 10. (Houk Friedman, 851 Madison Ave., at 70th St.)

**INTERNATIONAL CENTER OF PHOTOGRAPHY**, 1130 Fifth Ave., at 94th St.—"Outside the Dream: Child Poverty in America." Seventy black-and-white works by photojournalist Stephen Shames. Through Sept. 26.... ¶ Collaborative Polaroids by artists and teen-agers from New York City. Through Sept. 26. (Open daily, except Mondays, 11 to 6, and Tuesday evenings until 8.)

**INTERNATIONAL CENTER OF PHOTOGRAPHY MIDTOWN**, Sixth Ave. at 43rd St.—Opening-night, backstage, and production shots since 1893, celebrating Broadway's hundredth anniversary. Playwrights, stars, and composers include Tennessee Williams, Al Jolson, Fred Astaire, and George Gershwin. Through Oct. 3....

¶ "From Alice to Ocean," fifty photographs by Rick Smolan, accompanied by advanced interactive digital technology displays that document a journey through the Australian outback. Through Oct. 3. (Open daily, except Mondays, 11 to 6, and Tuesday evenings until 8.)

STEVEN GUARNACCIA