

influence can be heard in this small show at the Smithsonian Archives of American Art Research Center. As a student in 1926, Loran (1905-99) won a prize that allowed him to live in France for three years. He went to Cézanne's old studio in Aix-en-Provence and painted small, bright landscapes that reflect the tastes and style of his chosen mentor. He later focussed his energies on scholarship, writing a series of articles that would become "Cézanne's Composition" (Roy Lichtenstein appropriated two schematic diagrams from the book for his own work) and teaching at Berkeley for forty-five years. On view here are paintings and drawings, photographs, manuscripts, and letters

interesting, but one's time might be better spent revisiting the Neuc Galerie and other sources from which these works were cribbed. Through Sept. 15. (Salon 94, 12 E. 94th St. 646-672-9212.)

"GIRLS ON FILM"

Brazenly staring out at the viewer, Manet's "Olympia" embodied the chutzpah that ushered in modernism. The postmodern women on view here wear a few more layers of history and culture, but they beg the same question: for whom do they pose? The show's conceptual godmother is Cindy Sherman, whose film stills muddy distinctions between viewer, self, and other. Many of the artists, including Martha Rosler, Carol Bove, and Wangechi

"IDOLS OF PERVERSITY"

A show that blows apart stagnant notions of womanhood, using Bram Dijkstra's 1988 text "Idols of Perversity: Fantasies of Feminine Evil in Fin-de-Siècle Culture" as a field guide. The idols range from Ray Caesar's consumptive Victorian waifs (smoking, no less) to Colin Christian's scary, futuristic seven-foot fibreglass sculpture of a woman-Satyr. Duncan Hannah's retro-kitsch paintings "The Harlem Girl" and "The Mournful Schoolgirl" obliterate the gap between virgin and whore, while the Mexican artist Dr. Lakra draws tattoos and bloodstains on demure ladies from the pages of vintage magazines (his work is also in "Girls on Film," uptown). Through Aug. 5. (Bellwether, 134 Tenth Ave., at 18th St. 212-929-5959.)

"LIFE AND LIMB"

An ambitious curatorial gambit makes a summer group show worth noticing, as with David Humphrey's large but tightly edited investigation of narrative, figuration, fear, and dreamlike violence. Sculpture, photography, painting, printmaking, drawing, and video are all here, and the age range is similarly eclectic—from gray eminences like Max Beckmann, Henry Darger, and James Ensor to just-emerging practitioners. Also among the artists are Tim Davis, Kerry James Marshall, Inka Essenhigh, and Jim Nutt. Through July 30. (Feigen, 535 W. 20th St. 212-929-0500.)

"THE MOST SPLENDID APOCALYPSE"

One of several summer group shows dealing with the spectre of world destruction, "Apocalypse" takes a jaunty look at revelations, raptures, great awakenings, and wholesale annihilations. Doty Attie's small paintings feature delicate, illustrational grisailles of figures in gas masks; Amy Wilson's drawings are peopled by tiny girls in swiny dresses, the speech bubbles over their heads filled with worries about Armageddon and media lies; and Tony Matelli cuts right to the chase with a pile of latex vomit. Among the Jeremiahs are Jesse Bransford, Barnaby Furnas, Mala Iqbal, Keith Mayerson, and Steve Mumford. Through July 30. (P.P.O.W., 555 W. 25th St. 212-647-1044.)

Short List

LIU ZHENG: Milo, 525 W. 25th St. 212-414-0370. Through Aug. 26. **KARIN WEINER:** ZieberSmith, 531 W. 25th St. 212-229-1088. Through July 29. **"JESUS CHRIST SUPERSTAR":** Bruce Silverstein, 535 W. 24th St. 212-627-3930. Through July 29. **"MIRAGE":** Alexander and Bonin, 132 Tenth Ave. 212-367-7474. Through July 29.



"Peking Opera Actress Holding Fan, Beijing" (1996), by Liu Zheng, at Milo.

to and from correspondents like Clement Greenberg, Richard Diebenkorn, and Clyfford Still. Through Oct. 7. (1285 Sixth Ave. 212-399-5015.)

CRISTIAN SILVA

The best work here is the one least indebted to the artist: a video collage of unaccountably touching Chilean television commercials for a malted-milk drink that promises to turn pint-size athletes into Olympians. The runner-up is "Cilantro and Parsley," a pair of soft green motorized plastic hands protruding from a wall, each shaking a bunch of herbs; the point is something about how foodstuffs serve as shorthand for national identity. The rest of the work meanders, in both form and content: a wall drawing of a drum set, a geometric metal coffee table, and more sculptures, with little discernible connective tissue. Through Aug. 5. (Projectile, 37 W. 57th St. 212-688-4673.)

IRIS VAN DONGEN

Van Dongen trolls the archeology of modernism, particularly Pre-Raphaelitism and Art Nouveau, for a series of paintings and works on paper. Gustav Klimt's textile-inspired patterning and vertical format are appropriated for a triptych of contemporary young women, one of whom is also a dead ringer for an Aubrey Beardsley femme fatale. A larger painting depicts a young woman with alabaster skin, Rossetti-style bee-stung lips, and an ornate scarf à la Klimt, standing on a gravestone. It's not entirely un-

Mutu, use collaged images to meditate on beauty and female objectification. The title gets literal with Larry Sultan's photos of women on porn-film sets and in the *pièce de résistance*, Candice Breit's video series in which she mimics movie scenes originally performed by Julia Roberts, Cameron Diaz, and Jennifer Lopez. Through Sept. 2. (Zwirner & Wirth, 32 E. 69th St. 212-517-8677.)

GALLERIES—CHELSEA

ELINOR CARUCCI

This group of color photos from Carucci's new book, "Diary of a Dancer," are modestly sized and casually pinned right to the wall, but they're in no way minor work. In addition to being a fine photographer, Carucci is a professional Middle Eastern dancer who sometimes performs several times a night. Her pictures—the best of them slippery panoramas reminiscent of Sylvia Plachy's—capture the heat and humor of the dance as well as the backstage preparation: eyeliner applied on the subway, costume adjustments at a public-bathroom sink. Though not as intimate as her earlier family photos, these are wonderfully loose, even woozy at times, and full of life. Through August 19. (Ricca/Maresca, 529 W. 20th St. 212-627-4819.)

"HUNCH & FLAIL"

A group show curated by the painter Amy Sillman accepts discomfort and disorientation as inevitable, while tacitly exploring themes of landscape, clowning, and the desire to connect. A video by A. L. Steiner flashes through pinup/porno shots of very normal but alluring girls in (and out of) their underwear as a woman's voice mumbles, "I want, I really want." Pam Lins's low-tech constructions seem to dream of becoming trompe-l'oeil architectural follies but accept their own slacker failure, while Hilary Harnischfeger's constructed-paper drawing looks lumpy and haphazard from afar, intricate and whimsical up close. With Michael Smith, Phyllis Baldino, Karl Haendel, and others. Through July 29. (Artists Space, 38 Greene St. 212-226-3970.)

"PHILOSOPHICAL TOYS"

Friedrich Fröbel's "gifts" are a series of simple, geometric problem sets, demonstrated with blocks and colored papers, which the nineteenth-century inventor of kindergarten hoped would teach children the wonders of visual form. Here, these are displayed with related works, like the contemporary "outsider logician" Shea Zellweger's sculptural objects that aim to teach logic as a finger game, and folded-paper objects by Jeannine Mosely, an electrical engineer famous for her origami models. Through July 30. (Apex Art, 291 Church St. 212-431-5270.)

GALLERIES—DOWNTOWN