

THE VOICES
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SEASON'S GREETINGS: If, at the moment, the new art season seems suspended between the sublime poles of Cy Twombly (at MOMA) and "Origins of Impressionism" (at the Met), don't let that blind you to the hive of activity in the galleries. Louise Bourgeois, Lyle Ashton Harris, Portia Munson, John Baldessari, Wolfgang Tillmans, Franz West, and others keep that hive buzzing, but it's the swarm of artists camped out at Exit Art who provide the liveliest kick right now. Iké Udé, above, runs a newsstand where every mag features his face; see Kim Levin's choice below for much more. (Aletti)

VOICE CHOICES

Acts

JOY BEHAR: About gays in the military: "People used to fighting for their rights make good soldiers. What do I care if the guy in the foxhole likes Judy Garland? Cover my ass, and we'll sing 'The Trolley Song' later." With a voice like a buzz saw and a mind like a steel trap, Behar dices the two-faced, the tight-fisted, and the mean-spirited. October 4 through 15 at 9, the Ballroom, 253 West 28th Street, 244-3005. (Stone)

Art

LOUISE BOURGEOIS: The most totally gorgeous show in Soho is a pair of installations by this 84-year-old artist called "The Red Rooms." Subtitled *Parents and Child*, they encompass the artist's obsessive themes and swallow up viewers as Bourgeois materializes surrealist devices, '50s sculpture, and family secrets both adult and infantile within walls made of old French doors. Through December 10, Peter Blum Gallery, 99 Wooster Street, 343-0441. (Levin)

'INSTALLATIONS': Larry Krone's hair and hairspray lyric drawings on waxed paper ("Always on My Mind" and "Margaritaville," one word to a sheet) are intriguing. Kara Walker's cut black-paper silhouette wall piece—interpreting the history of American racism as a florid novella of sexual slavery—is striking. Jeff Beall's empty-bag wall

grid is effective. And Brad Brown's configuration of stain drawings takes process and familiarity to great lengths. Through October 22, the Drawing Center, 35 Wooster Street, 219-2166. (Levin)

'JAPANESE ART AFTER 1945: SCREAM AGAINST THE SKY': This strong survey of five decades of radical work by Japanese avant-gardists goes from the Gutai Group's action events in the '50s to Butoh and Mono-ha works of the '60s, and from Noguchi's postwar totem to Miyajima's LED installation. And no, the work isn't derivative: apparently parallel developments proceed logically (perhaps more logically than our own adaptations of Zen) from a different cultural identity. Check out the early dates. Some of the artists—Yayoi Kusama, Arakawa, Yoko Ono, Shigeo Kubota—we know. Much more is pure revelation in this eye-opening show. Through January 8, 1995, Guggenheim Museum Soho, 575 Broadway, at Prince Street, 423-3500. (Levin)

'LET THE ARTIST LIVE!': A dozen visiting artists—from Regina Frank (ritual Internet gown) to Skip Arnold (overeager office)—are living and working in the gallery space in an experimental exhibition that explores public and private, habitat and presentation. Michael Tong inhabits a monumental Buddha head. Rachel Feinstein sleeps in a gingerbread house. Iké Udé mans a race-and-gender magazine kiosk. Paula Hayes grows a garden. And Charles LaBelle curates a minishow within the show. Through October 22, Exit Art/The First World, 548 Broadway at