

ART

A NEW LOOK AT A 'FUGITIVE ARTIST'

NEUBERGER MUSEUM UNCOVERS EARLY WORKS OF RICHARD PRINCE

By Abby Luby

SPECIAL CORRESPONDENT

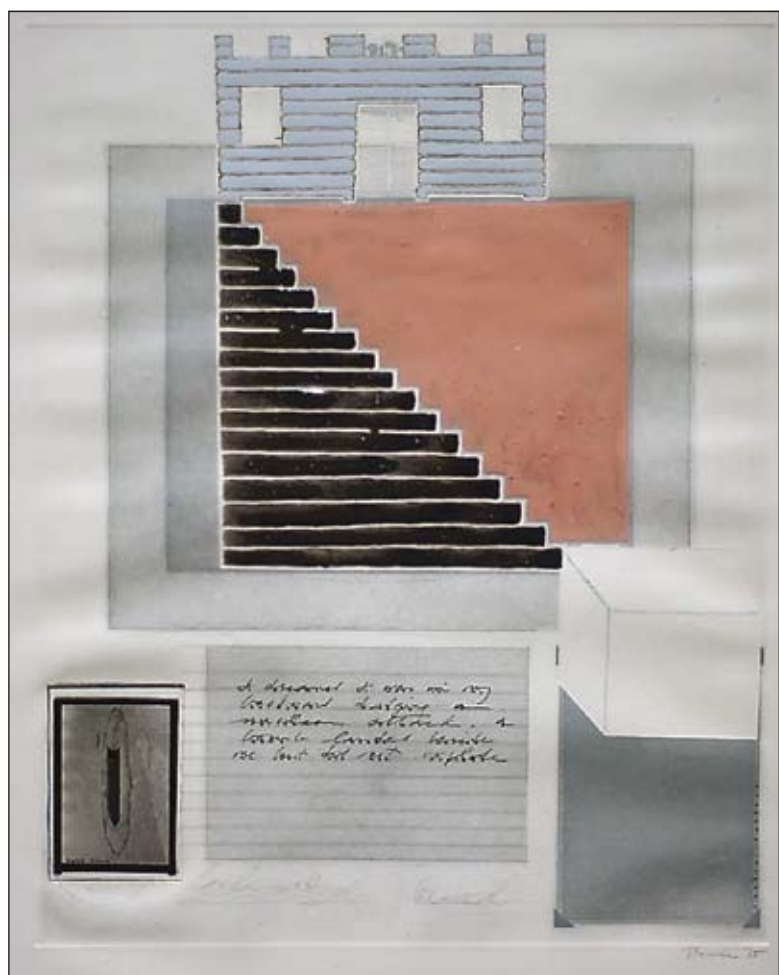
When you open it, it's like a novel without words, a recipe minus the ingredients, a calendar without days. It's the art catalog for the current show of Richard Prince's early work at the Neuberger Museum of Art in Purchase, N.Y. — a catalog with no reproduced images.

REVIEW

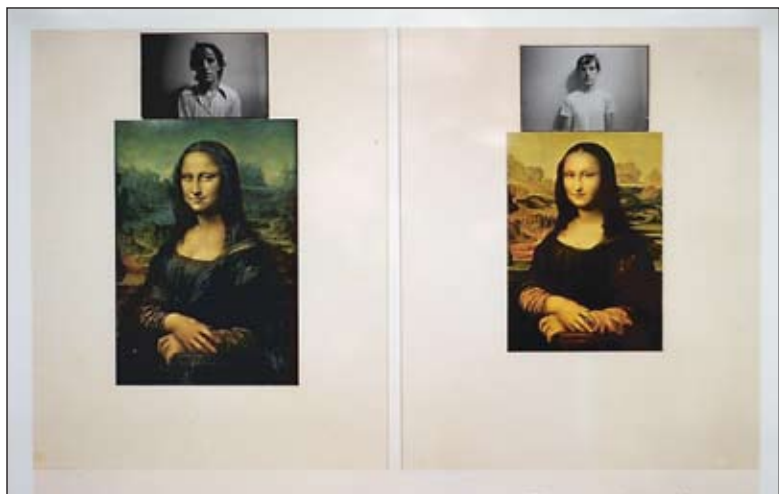
This small, pictureless book is based on the exhibit "Fugitive Artist: The Early Work of Richard Prince, 1974-1977" and is a big clue to what drives the show.

The brilliant, intellectually dense volume by Michael Lobel, an assistant professor of art history at Purchase College, is a round-about explanation of the show's title gleaned from Prince's refusal to permit reprints of any images of his early work. Prince is his own self-imposed fugitive by an ego-centric denial of his early work.

Why? Are his early musings an embarrassment?



"Untitled (I dreamed I was in my backyard dodging a nuclear attack)."



"Twins."



"Untitled (Observatory Foundation)."



"Untitled (Christina's World)."



"Untitled (levitating through the third eye)."



Andrew Sullivan/Staff photos

"Untitled (Table Beach Southern Me)."

That Prince vehemently sheds any connection to his early work is well known in art circles. By negating his former self, he has redefined his artistic career as an elusive persona tied only to his later, popular works. Prince is connected to the Pictures Generation, a group that came to prominence in the late 1970s and early 1980s. Other artists in the group included Sherrie Levine, David Salle, Cindy Sherman, Jeff Koons, Barbara Kruger and James Welling.

The genre used purloined images to create photo-based art (appropriation art) incorporating hyped media photographs that questioned the function of everyday images on our voyeuristic psyche. The provocative premise of a show pulled together without Prince's blessing, a show explicitly exposing Prince's artistic roots, draws in the curious.

Much of the work is subtle and stunningly simple. The

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MAKING THE ART SEEN

ADMISSION TO EVENTS FREE UNLESS OTHERWISE NOTED.

Museums & Nonprofit Venues

THE ALDRICH CONTEMPORARY ART MUSEUM Arturo Herrera: **Castles, Dwarfs, and Happychaps** Imagery from children's books and other popular culture sources create a hybrid of works that are familiar and foreign. Through Sept. 2. **The Photograph as Canvas** Explores the technique of making images on the surface of photographs. Through June 10. **David Abir: Tekrar** Sound installation intended to develop an emotional and physical experience from a piece of music. Through June 10. **W(E)AVE** Recent projects by Elena Herzog and Michael Schumacher. Through June 10. **Kysa Johnson: Blow up 73 — the Spores of White Oak, Pine, American Elm and Red Maple** Chalk-on-blackboard drawing of spores native to Connecticut. Through June 10. **Dario Robleto: Chrysanthemum Anthems** Solo exhibition of sculpture. Through June 10. \$7, \$4 for seniors and college students; free for members, children 18 and younger, kindergarten through 12th-grade teachers and all visitors on Tuesdays. Tuesday-Sunday, noon-5 p.m. Closed New Year's Day, Thanksgiving and Christmas. 258 Main St., Ridgefield. 438-4519 or www.aldrichart.org.

THE BARNUM MUSEUM Grand Adventure: A Celebration of the American Spirit in Bridgeport One-hundred-year-old museum showcases the life and times of Barnum, General Tom Thumb, Lavinia Warren and Jenny Lind; an Egyptian mummy named Pa-Ib; and a 1,000-square-foot scale model of a five-ring circus. Permanent exhibit. **P.T. Barnum: Bethel to Broadway to Bridgeport** Guides visitors through Barnum's life and career, from his hometown of Bethel, through his American Museum on Broadway and his later years living in Bridgeport. Permanent exhibit. \$5, \$4 for seniors and students, \$3 for children 4-17; free for children younger than 4 and members. Tuesday-Saturday, 10 a.m.-4:30 p.m.; Sunday, noon-4:30 p.m. 820 Main St., Bridgeport. 331-1104 or www.barnum-museum.org.

BRUCE MUSEUM Changes in Our Land Permanent display of the region's environmental and historical development. **Photography from the Bruce Museum Collection** More than 100 photographs by leading 20th-century photographers. Through May 27. **Weaving a Collection: Native American Baskets from the Bruce Museum** Explores five geographic regions of baskets: the Northeast, Great Plains, Southwest, California and Northwest. Through June 1. **Painterly Controversy** Works by William Merritt Chase and Robert Henri. Through April 29. **Zip, Bop and Whir: Toys of the 20th Century** Favorite toys from the 1900s. Through July 8. Paintings by more than 20 artists, including William Merritt Chase, Joseph DeCamp, Daniel Garber, Child Hassam, Willard Metcalf, Theodore Robinson, John Singer Sargent, Robert Spencer, John H. Twachtman and J. Alden Weir. \$7, \$6 for seniors and children 5-12; free to children younger than 5. Tuesday-Saturday, 10 a.m.-5 p.m.; Sunday, 1-5 p.m. 1 Museum Drive, Greenwich. 869-0376 or www.bruce-museum.org.

THE DISCOVERY MUSEUM A science museum, featuring High-Definition movies, hands-on activities and daily planetarium shows. \$8.50; \$7 for children, seniors and students; free for children younger than 5 and members. Tuesday-Saturday, 10 a.m.-5 p.m.; Sunday, noon-5 p.m. 4450 Park Ave., Bridgeport. 372-3521 or www.discoverymuseum.org.

FLORENCE GRISWOLD MUSEUM The Circle of Friends Works by artists of the Florence Griswold House. Through July 1. In addition to the original 1817 Griswold House, where the artists of the Lyme art colony lived, the museum features a contemporary riverfront gallery, education center, historic gardens and a restored artist studio. \$8, \$7 for seniors and students, \$4 for children ages 6-12, free for children younger than 6. Tuesday-Saturday, 10 a.m.-5 p.m.;

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OPENINGS

ADMISSION TO EVENTS FREE UNLESS OTHERWISE NOTED.

Special Events

PURCHASE COLLEGE SCHOOL OF ART+DESIGN Sound Show 2007 Multimedia exhibit in which sight and sound are combined to create art. Free. Tuesday, 4-6 p.m.; Wednesday and Thursday, noon-6 p.m.; Friday, noon-2 p.m. Room 1016, the Perception Lab, Art+Design Building, 735 Anderson Hill Road, Purchase, N.Y. 914-251-6750.

WESTCHESTER ARTS COUNCIL Arts Award Luncheon Arts, cultural and civic leaders salute the 11 winners of the Westchester Arts Council's 2007 Arts Award. Call for prices. Wednesday, 11:30 a.m. Rye Town Hilton, 699 Westchester Ave., Rye Brook, N.Y. 914-428-4220, ext. 273.

Openings

BLACK ROCK ART CENTER Migration Works by Lydia Viscardi and Thuan Vu. Saturday through May 6. Opening reception Saturday, 4-7 p.m. 2838 Fairfield Ave., Bridgeport. 367-7917 or www.BlackRockArtCenter.com.

ELI WHITNEY MUSEUM Playing Hands Art constructed of, from or about playing cards. Friday through May 6. Free admission; \$7-\$10 for related projects for children. Benefit premiere Thursday, 5:30-9 p.m. \$52. Reservations required. Wednesday-Friday and Sunday, noon-5 p.m.; Saturday, 10 a.m.-3 p.m. 915 Whitney Ave., Hamden. 777-1833.

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Movie clock

Any inaccuracies in these listings may be the result of last-minute changes by the movie theaters.
SUNDAY, APRIL 8

BEDFORD, N.Y.

Clearview's Bedford Playhouse, Route 22, 914-234-7300

Firehouse Dog: 11:45, 2:15, 4:45, 7:15
Reign Over Me: 1:15, 4, 7

BETHEL

Bethel Cinema, 269 Greenwood Ave., 778-2100

Amazing Grace: 1:45, 7
The Hoax: 1:35, 4:25, 7:10
The Lives of Others: 4:10
The Namesake: 1, 4:15, 6:55
Reign Over Me: 1:10, 4, 6:50

BRIDGEPORT

Showcase Cinemas, 286 Canfield Ave., 339-7171

300: 1, 4, 7, 9:50
Are We Done Yet? 12:05, 12:55, 2:20, 3:10, 4:35, 5:25, 6:50, 7:50, 9:10, 10:10
Firehouse Dog: 11:55, 2:30, 5, 7:35, 10:15
The Hills Have Eyes 2: 9:45
The Lookout: 11:50, 2:25, 4:45, 7:10
Meet the Robinsons: 11:45, 12:15, 2:05, 2:35, 4:25, 4:55, 6:45, 7:15, 9:05, 9:35
Premonition: 12:35, 2:55, 5:20, 7:40, 10:05
The Reaping: 12:20, 2:45, 5:10, 7:55, 10:25
TMNT: 12:40, 3, 5:15, 7:25, 9:40

DARIEN

Darien Playhouse, 1077 Post Road, 655-7655

Firehouse Dog: 6, 8:15
Meet the Robinsons: 5:30, 7:45

FAIRFIELD

Fairfield Cinemas, 41 Black Rock Turnpike, 339-7151

Blades of Glory: Noon, 12:30, 2:15, 2:40, 4:30, 5, 7, 7:30, 9:15, 10:10
Hoax: 1:20, 4:10, 7:20, 10
The Last Mimzy: 12:10, 2:30, 4:45, 7:10
The Lives of Others: 12:20, 3:30, 6:30, 9:35
Namesake: 12:45, 3:40, 6:40, 9:30
Reign Over Me: 1, 4, 6:50, 9:45
Shooter: 1:30, 4:20, 7:15, 9:50
Wild Hogs: 12:05, 2:25, 4:40, 7:05, 9:20
Zodiac: 9:25

GREENWICH

Clearview's Greenwich Twin, 356 Greenwich Ave., 869-6030

Meet the Robinsons: 12:20, 2:40, 5, 7:30
Reign Over Me: 1, 4, 7

Bow Tie Cinemas Plaza 3, 2 Railroad Ave., 869-4030

300: 1:15, 4:15, 7:15, 9:45
The Grindhouse: 2, 6, 10
TMNT: 1:30, 3:30, 5:30, 7:30, 9:30

NEW CANAAN

Bow Tie Cinemas New Canaan Playhouse, 89 Elm St., 966-0600



© Columbia Pictures

Ice Cube stars in "Are We Done Yet?"

Blades of Glory: 1:30, 4:30, 7:30, 9:30
Reign Over Me: 1, 4, 7, 9:45

NORWALK

Bow Tie Cinemas Royale 6, 542 Westport Ave., 846-8797

Firehouse Dog: 12, 2:30, 5, 7:30, 9:50
The Hoax: 1:15, 4, 6:50, 9:30
The Last Mimzy: 12:45, 3:20, 5:30, 7:45, 10

Meet the Robinsons: 12:30, 1, 2:40, 3:10, 4:50, 5:20, 7, 7:30, 9:10, 9:40
TMNT: 12:15, 2:20, 4:30, 6:40, 9:20

Bow Tie Cinemas SoNo Regent, 64 N. Main St., 899-7979

300: 1, 3:50, 7:10, 9:30
Are We Done Yet? 12:20, 2:30, 4:40, 7, 9

Avenue Montaigne: 12:15, 4:30, 6:50, 9
Blades of Glory: 12:10, 1:20, 2:10, 3:20, 4:30, 5:30, 6:50, 7:50, 9:10, 10:10
Grindhouse: 2, 6, 10

The Hills Have Eyes: 9:50
Lives of Others: 12:40, 3:30, 6:20, 9
Premonition: 1:30, 4:50, 7:40
The Reaping: 1:10, 4:10, 7:30, 9:40
Shooter: 12:40, 3:40, 6:40, 9:20

Garden Cinemas, 26 Isaac St., 838-4504

The Namesake: 1, 2:15, 3:45, 5, 6:30, 7:45, 9
IMAX Theater at Maritime Aquarium, 10 N. Water St., 852-0700

The Human Body: 11, 1, 3, 4, 7:30
Ocean Wonderland: 2
Whales: Noon

PLEASANTVILLE, N.Y.

Jacob Burns Film Center, 364 Manville Road, 914-747-5555

The Page Turner: 2, 3:55, 5:50, 7:45
The Three Stooges: Noon

PORTRAIT CHESTER, N.Y.

Loews The Waterfront at Port Chester, 40 Westchester Ave., 914-510-1000

300: 11, 1:40, 4:20, 7:05, 9:55
Are We Done Yet? 11:45, 2:30, 5, 7:30, 10
Blades of Glory: 11:20, 2, 4:30, 7, 9:30
Firehouse Dog: 11:30, 2:05, 4:55, 7:45, 10:15
Grindhouse: Noon, 4:15, 8:30
The Hills Have Eyes 2: 10:10
The Last Mimzy: 11:25, 2:25, 5:10, 7:35

The Lookout: 11:55, 2:45, 5:15, 7:50, 10:25
Meet the Robinsons: 11:30, 12:15, 2:15, 3, 4:45, 5:30, 7:15, 8, 9:45, 10:30
Premonition: 11:35, 4:50, 10:20
The Reaping: 11:50, 2:40, 5:20, 7:55, 10:35
Reign Over Me: 1:55, 7:25
Shooter: 1:15, 4:10, 7:10, 10:05
TMNT: 11:40, 1:50, 4, 7:20, 9:50
Wild Hogs: 2:55, 5:45, 8:15, 10:45

RIDGEFIELD

The Ridgefield Playhouse, 80 East Ridge, 438-5795

Meet the Robinsons: 11:30, 2, 4:30, 7

RYE BROOK, N.Y.

Clearview's Rye Ridge Cinemas, Rye Ridge Shopping Center, 914-939-8177

The Namesake: 2, 5, 7:30
Volver: 1:45, 4:30, 7:15

STAMFORD

Avon Theatre, 272 Bedford St., 967-3660

The Lives of Others: 1, 4, 7
The Namesake: 1:15, 4:15, 7:15
Bow Tie Cinemas Landmark 9, 5 Landmark Square, 324-3100

300: 1:40, 4:30, 7:10, 9:45
Are We Done Yet? 2:25, 4:40, 7, 9:20
Blades of Glory: 1:20, 3, 3:30, 5:10, 5:40, 7:20, 7:50, 9:30, 10:10
Grindhouse: 2, 6, 10
The Hills Have Eyes 2: 10:05
The Last Mimzy: 12:50
The Lookout: 12:40, 3:10, 5:30, 7:55
The Reaping: 2:15, 4:50, 7:25, 9:50
Shooter: 1:10, 4:10, 7:15, 9:55
Wild Hogs: 1:50, 4:20, 6:45, 9

Bow Tie Cinemas Majestic, 118 Summer St., 323-1690

Firehouse Dog: 12:45, 3:45, 6:45, 9:15
The Hoax: 1, 4, 7:15, 9:55
Meet the Robinsons: 12, 12:30, 2:15, 2:45, 4:45, 5:15, 7, 7:30, 9:15, 9:45
Premonition: 12:30, 3, 5:15, 7:45, 10
Reign Over Me: 6:45, 9:30
TMNT: 12:15, 2:30, 4:30

State Cinema, 990 Hope St., 325-0250

Firehouse Dog: 12:50, 3:15, 6:30, 8:45
Meet the Robinsons: 1:10, 3:30, 6:40, 8:50

TRUMBULL

Bow Tie Cinemas Marquis 16, 100 Quarry Road, 365-6500

300: 1:10, 3:45, 7:10, 9:45
Are We Done Yet? 11:30, 1:45, 4:20, 7:20, 9:45
Blades of Glory: 11:45, 12:45, 2:20, 3:20, 5, 5:40, 7:30, 8:15, 9:40, 10:20
Firehouse Dog: 11:30 am, 2, 4:45, 7:20, 9:40
Grindhouse: 1, 2, 5, 6:10, 9, 10:10
The Hills Have Eyes 2: 9:30
The Last Mimzy: 1:20, 4
The Lookout: 7:10, 9:30
Meet the Robinsons: 11:40, 12:30, 2:10, 3, 4:30, 5:20, 7, 7:45, 9:20, 10
Premonition: 1:40, 4:10, 6:30, 9:10
The Reaping: 11:40, 2:20, 5:10, 7:40, 10:20
Reign Over Me: 1:20, 4:10, 6:50
Shooter: 1, 3:40, 7, 9:50
TMNT: 12, 2:30, 4:45, 6:40, 9
Wild Hogs: 1:30, 4, 6:45, 9:10

WHITE PLAINS, N.Y.

City Center 15 Cinema de Lux, 19 Mamaroneck Ave., 914-747-6000

300: 11:30, 2:10, 4:50, 7:30, 9:30, 10:05
Are We Done Yet? 12:20, 2:40, 5:10, 7:25, 9:45
Blades of Glory: 12:35, 3, 5:15, 7:35, 9:55
Firehouse Dog: Noon, 2:30, 5, 7:30, 10
Grindhouse: 11:40, 3:35, 7:15, 7:45
Jokers: 10 a.m.
Last Mimzy: 11:35, 1:55, 4:15
Meet the Robinsons: 11:45, 12:15, 2:05, 2:35, 4:25, 4:55, 6:45, 7:15, 9:05, 9:35
Namesake: 12:45, 3:40, 6:45, 9:40
Premonition: 11:55, 2:25, 5, 7:20
The Reaping: 12:25, 2:45, 5:10, 7:40, 10:10
Reign Over Me: 1:20, 4:15, 7:10, 10
Shooter: 1, 3:45, 6:35, 9:35
TMNT: 12:10, 2:20, 4:35, 7, 9:15

WILTON

Bow Tie Cinemas Wilton 4, 21 River Road, 761-0767

300: 6:45
The Last Mimzy: 12, 2:15, 4:30, 7:20
Meet the Robinsons: 12:15, 2:30, 4:45, 7
The Reaping: 12:30, 4, 7:10
TMNT: 12:30, 3, 5

Director Ken Loach turns his keen eye on Ireland

BY ANN HORNADAY

THE WASHINGTON POST

British director Ken Loach has defined something of a gold standard in tough social-realist filmmaking, an heir to the Italian neo-realists of the 1940s and Eastern European new wave of the 1960s. Over four decades, with such films as "Kes" (1969), "Riff-Raff" (1990), "Ladybird Ladybird" (1994) and "My Name Is Joe" (1998), he has created unforgettable portraits of characters most often found on the margins of mainstream movies, or left out altogether.

Of course, Loach, 70, might object to the term "gold standard." A socialist, he has maintained a steadfast commitment to a collectivist, class-oriented understanding of politics and history. What's more, he's managed to achieve an enviable degree of longevity in a fickle business, financing his films through European co-production and making them modestly but consistently profitable.

Loach was in New York recently, discussing his new film, "The Wind That Shakes the Barley," about the fight for Irish independence from British occupation in 1920, which resulted in the British leaving southern Ireland, the partition of northern Ireland, and decades of brutal sectarian violence.

The film, which stars Cillian Murphy as a fictional early member of the Irish Republican Army, won the Palme d'Or at Cannes last year.

Q: Why this film, why now?

A: It's a story we wanted to do for a long time, really. ... It's the most important moment in Anglo-Irish history. Because before, Ireland was a colony, and after it was largely independent, so this was the turning point.

It's a story that the Irish know very well and the British don't know at all. If you were to ask most people in Britain, they would say that the British are in Ireland to stop the Irish fighting each other—and that Britain has no responsibility for that. "We're just there out of the goodness of our hearts." I mean, there's no sense of the violence done to the Irish.

Q: The fact that peace was so close at hand will surprise most American audiences.

A: What's interesting is, this handful of people actually got the British Empire—the most powerful empire in the world—out of their country. And then, just when they were on the brink of almost total victory, the deal that the British offered actually scuppered the chance at peace for a century. They could have just taken the democratic decision of the Irish people in 1918, that they should be independent and united. They

could have just withdrawn, and that was it. End of killing. But no, they had to screw it up.

Q: The allegorical associations with the U.S. occupation in Iraq are inescapable. Was that your aim?

A: Well, it wasn't the reason for making it. It's such a classic example of an imperialist power being forced to withdraw and how it withdraws, so whenever you make it there will be some situation, somewhere, that you can make a comparison (with). One comparison you can make (with Iraq) is that an army of occupation against the wishes of the people always leads to a spiral of violence.

Q: You are considered one of the progenitors of contemporary British socialist realism, both politically and aesthetically. In America, we seem to have either mainstream Hollywood films with a politically oriented plot, like "Erin Brockovich," or documentaries like "An Inconvenient Truth."

A: I would say the films that come out of Hollywood are very political. "Truth Needs a Soldier." The CIA films. The Cold War films. I mean, the films that come out of Hollywood are very right-wing. Very reactionary. "One man with a gun will solve your problems." "Look at all my wealth and worship it." Also, it's an individual. It's not the collective. And that says a lot, doesn't it? Because the left is about collective action, and the right is about the powerful individual.

Q: Did Hollywood ever beckon?

A: I had invitations to come to America in the early 1970s, but we had four kids under the age of 6, so it just didn't seem a good thing to do. There wasn't a really good reason to come except to pursue money and fame, and who needs that? (Laughs)

Q: Do you go to the movies?

A: Not very often, no, I'm afraid not. I go and watch the football more, because you don't know how they're going to end. With films, you really know how they're going to end most of the time.

Q: What do you make of the medium right now?

A: All the films are the same. It's like having McDonald's and KFC everywhere. They're all overplayed, and they're all overdramatized. The emotions are hyped up, and the music is laid on with a trowel, and it's just crude, really. That's what's sad. The medium can't breathe for this straitjacket that everybody's in. It's just an assault.

And if your kids are going, they're just being battered, really. And they'll get accustomed to that, until the still small voice just doesn't have a place.

Prince

■ Continued from Page D3

"Sittings," a series from 1975, are several monoprints and collages on paper. They use photographs, typed and written texts. Glue marks and jabs of tape give a feeling of flash frame travelogue glimpses of Americana. These straightforward, unpretentious pieces preshadow Prince's aesthetic trajectory in the immediacy of how he uses

what's in his environment.

In "Untitled (Observatory Foundation)," muted grays and layers of light blues are carefully painted in slim lines of blocks of juxtaposing step patterns. Outside of the main box elements, in the upper corner of the page, is a smaller box with slats slightly fanned out. The lower corner has a small framed square object that looks like an electric outlet, hand drawn and slightly more fluid.

"Untitled (I dreamed I was in my backyard dodging a nuclear attack)" is a more formal composition with square patterns symmetrically positioned, the central one diagonally split between a black step pattern and a contrasting flesh color on the other. A castle-like structure heralds the top while an index card is the anchor on the bottom.

"Untitled (levitating through the third eye)" is a black-and-white photo of a woman horizontally suspended over two wooden construction horses. Only her pants are colored in a

light pink. A cut-out map of the United States is upended in the corner adjacent to the handwritten title.

Appropriated for "Untitled (Christina's World)" (1976), is Andrew Wyeth's famous "Christina's World" (1948) and seems a more direct link to his large-scale pieces of the 1980s. A small copy of the Wyeth icon in the upper right corner faces off with a lower photograph (probably taken by Prince, suggests Lobel) of a woman prone in front of a similar-looking house as in "Christina's World." A typed text on the left extensively explains how he saw the house (a museum), directed his girlfriend to lie down, and took a picture, which upset some museum workers.

The duplication approach can be seen in "Twins" (1976), a collage with two pictures of the "Mona Lisa" side by side. Above each are black-and-white pictures of what we assume to be the same young man, only one seems older. The "Mona Lisa" pictures are dissimilar only in that one is smaller and discolored. Clearly, the practice of translating living moments as probable elements within a frame is Prince's main orchestration style.

The important inaudible mantra for this show, of course, is that the work is a precursor of greater work to come. There are no visual surprises here, but you can liken it to decoding cryptic margin notes in a famous writer's journal years before a major opus.

Deciphering an artist's creative process is like solving a Rubik's cube in a darkened room — it's only for the truly obsessed, hopelessly hankering to be seduced by the ever elusive nature of an artist.

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"Fugitive Artist: The Early Work of Richard Prince, 1974-1977" runs through June 24 at the Neuberger Museum of Art, 735 Anderson Hill Road, Purchase, N.Y. 914-251-6100 or www.neuberger.org.