

gns, shop windows, buildings and lawns, printed on sheets the size of typing paper and then pinned to the wall, Peter Tillessen contributes nominally to the photolike everyday of amplexes of un-Sv being documente work of Peter Weiss comes to

Daniele Buetti enlarged trans models and cel has perforated v patterns and w from behind. Th derexploited de with an exhauste ation-art comme miliar, because c raphy of Vanessa Gaskell, are I enormous, enigm wan adolescent wear and panty when not cut off shrouded in silky

Han Danuser' close-up of a se but unrecognizab be smoke or rott rule of thumb, if you are looking ally provide a litt it is embryonic Nguyen makes images of trees, oramic view of T ing shot of peopl vertising images station is a relat iteration of stree.

In one of the s ments, the irradi aerial views of Be made by Annelies fine the urban lar nous if beautiful V Color Field war Marco Poloni's "visible Man," a l storyboardlike pr captioned image movements of an migrant. So is Cla documentation of window whose fr shards of glass, is edges of a very l It resembles a d intimates cruel a circumstances, a bolize a vacuum c tion.

It would be w dispiriting show value. There are graphs being mad present, possibly e artists represente R.

Pierre et Gilles

Robert Miller Gallery
524 West 26th Street, Chelsea
Through June 28

The word kitsch takes on a new dimension in the over the top show

Francesco Clemente

Gagosian Gallery
555 West 24th Street, Chelsea
June 21

group of giant canvases by t acclaimed in the 1980's as 'of painting comes off as a ioly meditation. Back then, nente was noted for his self- ng self-portraits and imagi- musings on the life of the n this show he reveals a pation with death.

huge diptychs seem to the subject. One of them, n Play I," presents two s of arid, rocky mesas. (a O'Keeffe comes to mind.) first, a long, black rectangle i the shape of a tomb, while at the top depicts a myste- tle red house. In the second, i black cross leads to the interior. Any attempt at ; might blow this painting at it does have a stark visu- ct.

works, positing even more ridly notions, seem glib at "House of Cards," playing om a pack fly up into an nt haze; in "Past Protect- uture," a group of faded ped boxes includes a ent one holding a skull. es of the Future" shows tles containing notes mov- a current of water.

ost inscrutable of these ical dramas are four self- each in shades of deep s. They depart from the rectilinear format; the ped "Sacrificial Self-Port- example, depicts a head- with a grisly human face in an inset at the top. The rk is a giant canvas titled " It presents two crystal- lakes, each bearing a va- center.

e of the paintings seems by the gallery's vast at do we need billboards these messages?

GRACE GLUECK

ve

ery
5th Street, Chelsea
une 21

ve's show, "Experiment Freedom," looks like a een a picked-over garage an extended exercise in anthropology. Well- paperbacks are arranged ; or stacked in a line on

the floor; half-disassembled furni- ture stands here and there; wan, apparently time-faded ink draw- ings of women's faces hang on the

curtain of thousands of sterling sil- ver beads she made for the show, suggest a degree of nostalgia for a time when ideals were, to use a period phrase, actualized, for better or worse. HOLLAND COTTER

Allan deSouza

Talwar Gallery
108 East 16th Street, Manhattan
Through June 22

Allan deSouza's second show at Talwar continues a kind of work begun in his first: photographs of tabletop studio models of cities and landscapes. The earlier examples were in part a reponse to Sept. 11, with the New York City skyline rendered as a broken wall of rough, vertical found wood scraps. The new pictures, titled "Everything West of Here Is Indian Country," move backward in time to an earlier America in full control of its urban self-image.

One such image was the so-called White City erected for the World's Columbian Exposition in Chicago in 1893. The event itself intended to advertise the United States as the new world power; the White City, a kind of gigantic fairground stage set, was a vision of a metropolis of the future, but one built in a neo- classical style that spoke of old world authority. Mr. deSouza's pho- tographed version, however, is conceived along humbler lines. Its ar- chitecture is composed primarily of disposable food and beverage con- tainers, with a few customized structures added, including a Citi- corp building and two Bruegelian towers of Babel.

Another picture offers a surreal view of an already surreal Las Vegas. A third, titled "Shadows Cross Madinat-al-Salam," moves to a different part of the world with a reconstruction, again from throw- away material, of the mythical, long-vanished city on which Bagh- dad now stands. The show con- cludes with photographs of a de- sertlike landscape and a storm sea- scape, both made from melted wax.

Taken together, these evocations of nature and culture bring to mind Thomas Cole's series of paintings titled "Course of Empire" (1836), now in the collection of the New- York Historical Society. Cole de- picted civilization as a city of pre- posterous, prideful artifice that sinks aback into the primal ooze from which it arose. His epic, mor- alizing work and Mr. deSouza's wity photographs are entirely differ- ent in tone, but both have similar, less-than-sanguine pertinence to the course of empire-building to- day. HOLLAND COTTER

Rong Rong

sumed that young people of t tain gender doing unusual thi the nude were politically susp

This charged environment duced some strong work, incl the photographs of Rong whose pictures of the East V taken between 1993 and 1998 up this show. In some case photographs are of car planned events, as in the ca Zhang Huan's "To Raise the Level in a Fish Pond." In o they seem to capture perform created for the camera.

The question of who ac "owns" such images, the per ers or the photographer, has b source of rancorous debate a several of the artists who wer Village colleagues. Mr. Zha one; another is Ma Liuming. artists have pursued interna solo careers in recent year both appear, repeatedly, as c rators in Mr. Rong's pic which may well capture thei work so far.

One thing is clear: the mo perimental art in China in the was very much on a track own, and almost none of it ca New York. This isn't surprisir it is too bad because this was esting stuff, serious and sil way the best art often is. Mr. F exhibition of large- and sma mat photographs give a viv pression of of it, as does a nev titled "Rong Rong's East Vi on which the show is based.

This book, written by the ir tial Chinese-born art histori: Hung and beautifully produ an invaluable piece of cont rary art history. Unfortunate: available only in a limited edi 800 copies produced by the g But surely some enterq American publisher can picl for reprint. The book is the on that future researchers can fi what happened at that tim place: East Village Beijing w molished in 2001.

HOLLAND CO

Do-Ho Suh

Lehmann Maupin
540 West 26th Street, Chelsea
Through July 18

Do-Ho Suh has created a w ful blend of the mundane a miraculous. Known for his p tion of architectural stru made from filmy fabrics, l outdone himself here with scale reproduction of his Nev apartment. From a distance, ghost house, with translucent