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- [Home](#)
- [News](#)
- [Reviews](#)
- [Features](#)
- [Books](#)
- [People](#)
- [Art Education](#)
- [Horoscope](#)
- [Newsletter](#)

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**Martin Wong**  
*Everything Must Go*  
 1983  
 P.P.O.W.



Uli Stenel: Keys



**Kuba Bakowski**  
*Ursa Major, Bobrek Bytom Coal Mine*  
 2008  
 Scaramouche



**Kuba Bakowski**  
*Rat*  
 2009  
 Scaramouche



**Kuba Bakowski**  
*Spitting*  
 2009  
 Scaramouche



## GOTHAM ART & THEATER by Elisabeth Kley

For **Martin Wong**, the Chinese American artist who died of AIDS in 1999 at the age of 53, heaven and hell came together in the burned-out tenements and enormous piles of rubble that once filled the Lower East Side. Sitting on the floor in his tiny East Village apartment, wielding a paintbrush in each hand simultaneously, Wong limned unparalleled ethnic fantasias on canvases of considerable size. But even his most severe images of Alphabet City slums -- featured in "Everything Must Go," a retrospective at P.P.O.W. curated by New York artist Adam Putnam -- have a mythic dimension, filling the skies over gritty and

sits on her head as one of the plaster nudes waves outside, as if God is directing creation. The film is priced at \$6,000 and comes in an edition of five.

### Kuba Bakowski at Scaramouche

Celestial meetings between humans and animals are the subject of "Studies in Natural History," an exhibition by Polish artist Kuba Bakowski on view at Scaramouche at 53 Stanton Street on the Lower East Side until Jan. 10. *Ursa Major, Bobrek Bytom Coal Mine* (2008), for example, is an underground representation of a heavenly constellation. Deep in a mine, a group of workers with illuminated flashbulbs attached to their helmets (as dirty and earthbound as **van Gogh's** potato eaters) are arranged in the shape of the constellation. And the c-print *Polaris, Summer 2009* features Ursa (the bear) at the top of the world. A female Polish explorer wears a bear mask as she shines another flashlight at the Polar Star, during a fully illuminated polar day.

Travel in time, rather than distance is evoked in *Dino*, a photograph of a dinosaur skeleton projected on the gallery's old-fashioned steam radiator, the reptile's ribs rhyming with the radiator's coils. A small yellow sculpture of a dead rat pierced by a screwdriver rests in a corner on the weathered linoleum floor, returning the exhibition's temporal location to the building's more immediate tenement past. Prices range from \$2,200 to \$5,500.

### Clara Tice at Meredith Ward

Sometimes known as the Queen of Greenwich Village, **Clara Tice** (1888-1973) was a member of the so-called Arensberg Salon, a group of artists, poets and musicians (with **Duchamp**, **Picabia**, Wallace Stevens, **Mina Loy** and **Beatrice Wood** among their number) who met at the home of the collector, critic and poet Walter Arensberg. Tice's drawings were reproduced in magazines and newspapers including *Vanity Fair*, and she also designed posters, theater curtains, menus and invitation cards. "Naughty or Nice? Dada Drawings by Clara Tice" is a wonderful selection of concise little sketches made between 1915 and 1926, at Meredith Ward Fine Art until Jan. 15.

Seemingly dashed-off black shapes are transformed, on close inspection, into stylish figures and ornate furniture. In *Luxurious Bed* (1915), for example, a pencil-thin nude woman



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