By Grace Gluck

Whatever its other virtues Con-
flict is a fine place to look at, es-
specially in the summer when the New
York scene goes asleep. This
year the range seems particularly
large. From a David Smith presentation
carried over from Art in London
to a David Smith presentation at
the Whitney Museum of American
Art in New Haven; and see
what Yale’s gallery has been up to
since it started collecting in 1932.

Wadsworth Atheneum

This museum goes back a long
way with Picasso, having organized
its first major show in the United
States in 1934. Its latest pandemic
is “Picasso: The Artist’s Studio,”
fol-

ling on the studio as the core of his
creative universe. There he not only
painted but also reduced lovers and
collectors, manipulated dealers, Man-
hattan critics and champions and
gota to further his own role in
art history.

The Wadsworth, in collaboration
with the Cleveland Museum of Art,
has assembled some 20 paintings and
10 drawings pertaining to his stu-
dio done by Picasso during his 80-
year career. This show is the ac-
ademic charcoal drawing of a horse.
From Picasso’s show in Paris,

made in his student days, to an ale-

gary dated 1969, or, for that mat-
ter, his latest (first shown in 1972),
this show is indeed a complete crossing
of the expanse of time and the
images, organized by the art crit-
ic Karen Wilkin, strives to rec-
n the intensity of his work and his
relationship between his painting and
his sculpture. By the important phase
in his development as a sculptor was
building reliefs from flat painted sur-
faces. Of these, the best is “Night Café”
(1909), a sleepy hangout blaring with
intense color, and Kandinsky’s lovely Cubist-Fau-

Gogh’s “Waterfall” (1889). Other items in the show begin to suggest the incredible range of objects other than paintings, includ-
ing a knock-off dish painting master-
oma block-front desk from New-
port, circa 1760-1785; an elaborate
silver tea ture made by the Philip-
delphia silversmith Joseph Richard-
son, earlier years carried early-19th-century block mask from West Africa that depicts the head of a Gadoury.

Aldrich Museum

The provocatively titled “Art at
the Edge of the Law” is a mix of
art that is not considered in legal-
sensations, but it’s not quite as hard-nosed
as it sounds. It includes some works
that do elbow at the boundaries of the
law, others that merely comment on
does that do, and others that
simply tweak the social order’s sta-
ture quite a bit.

One of the most free-wheeling ex-
hibits is from the Institute for Ap-
plied Anthropology, an anonymous
collection of projects, artists, and ac-
didate and collective freedom, the
group has come up with a robot
called “StreetWriter” that is built
into the underside of a truck, Operat-
that is the idea of the Baruch Lib-
eration Organization, a loose-knit cli-

ates in the 1932. An array of some 150
significant objects from all the
central departments, the exhibition fo-
cuses on works that were the first of
their kind to be acquired, single mas-
terpieces and groundbreaking
groups like the Société Anonyme col-
lection of Modernist art assembled
Kate and Modern Men, who
I the Golden Bowl.

Although his subjects—
which is to say, the world of
fashion, fashion, the arts,
royalty, animals and the explo-
able realms of the unconscious—
tend to be pretty footloose, he has a
knack for catching them at expres-
sion if not defining moments.

Examples include the painter Max
Ernst in a frilly nightgown gripping
some very odd bones (1963); the
bedside-nurse, seen as a woman in
flaxen hair that match-
thes the poet she is holding; the
artist Damiel Hirst seated nude in
of fish and lobsters (1991); and
Prime Minister Tony Blair looking
in a mirror wearing a suit and
dog’s paw.

The show also includes poignant
photographs from documentary essays
on old age, poor children and mental
hospitals. Lord Snowden does not
get around, and if there’s a little too

much professional polish — not to
gain access — doesn’t keep his
work from being entertaining.

Yale University Art Gallery

Right across the street from the
Yale Center, the Yale University Art
Gallery has proudly mounted “Art
for Yale: Defining Moments,” a
show that traces the growth of its
collections since the gallery’s found-
ing in 1832. An array of some 150
significant objects from all the
central departments, the exhibition fo-
cuses on works that were the first of
their kind to be acquired, single mas-
terpieces and groundbreaking
groups like the Société Anonyme col-
lection of Modernist art assembled
by Katherine Dreier, Marcel Du-
champ and Max Ray between 1920
and 1940.

The well-thought-out display
makes a pleasant meander among
Italian and Northern Renaissance
art, early American paintings, por-
trait miniatures, Greek vases, Asian
ceramics, old master prints, early
Modernism and contemporary art and
decorative objects. A companion
show presents a fine group of prints,
drawings and photographs acquired
with funds left by Everett V. Meeks,
dean of Yale’s School of Fine Arts
from 1930 to 1947.

“Art for Yale” has so many high-
lights that the term becomes mean-
ingless. The paintings alone are a
colle e tour de force, including
Europe’s treasures like a pair of
inlaid pipes made by the Danish
couple by Frans Hals (1643); Ma-
net’s so-called "Woman Reclining
in Spanish Costume" (1682), in which
she appears in toreador drag; and

Many of the few items in this show
are not from major museums, some
from the Russian private collections
of the late 19th and early 20th cen-
tury. Among the more notable are
three paintings from the Gribbog
of the Duma (1880) by a stock
producer from a small town in
Russia, who was a friend of the
Duma, and a painting from the
Duma, which shows a Russian
artist in a Russian setting.

The most interesting works from the
Russian period are the two oil
paintings by the Russian artist
Pavel Alexandrovich Kuznetsov,
who was one of the first Russian
artists to receive international
recognition. The first painting,
titled "Night in the Dacha," shows a
Russian family in their summer
house. The second painting,
titled "The Winter Night," shows a
Russian family in their winter
house, dressed in fur coats and
hats. The paintings are both
beautifully executed and provide
a glimpse into the lives of the
Russian upper class at the end of
the 19th century.

The paintings are accompanied by
a series of photographs of the
artists and their families, as well as
an essay by the show’s curator,
which provides a fascinating
history of Russian art in the
latter half of the 19th century.

The show is a must-see for anyone
interested in Russian art or
Russian history, and the museum
should be commended for bringing
this important part of Russian
art to a wider audience.

The art review is a staple of any
good art magazine, and this one
does not disappoint. The critic
provides a thorough and
informative analysis of the
artworks on display, and the
photographs are of high
quality, allowing the reader to
get a sense of the texture and
color of the paintings.

Overall, the show is a success,
and the art review does an
excellent job of capturing the
essence of the exhibition and
making it accessible to a wide
audience.