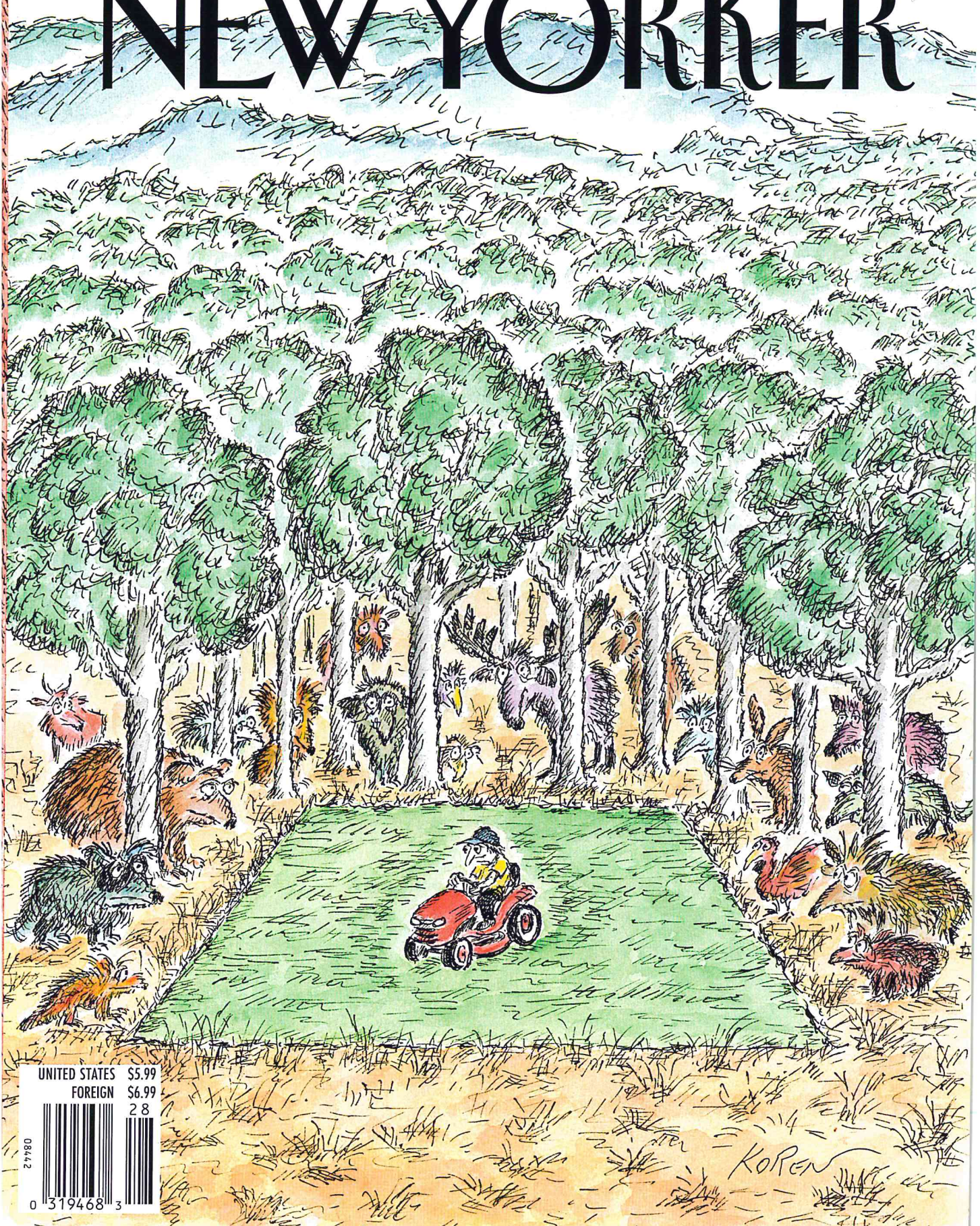


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KOREN

WHITNEY MUSEUM OF AMERICAN ART

Madison Ave. at 75th St. (212-570-3600)—“Sharon Hayes: There’s So Much I Want to Say to You.” Through Sept. 9. ♦ “Singular Visions.” Through July 15. ♦ “Oskar Fischinger: Space Light Art—A Film Environment.” Opens June 28. (Open Wednesdays, Thursdays, and weekends, 11 to 6, and Fridays, 1 to 9.)

BROOKLYN MUSEUM

200 Eastern Parkway (718-638-5000)—“Keith Haring: 1978-1982.” Through July 8. ♦ “Rachel Kneebone: Regarding Rodin.” Through Aug. 12. ♦ “Playing House.” Through Aug. 26. (Open Wednesdays through Sundays, 11 to 6, and Thursday evenings until 10.)

AMERICAN MUSEUM OF NATURAL HISTORY
Central Park W. at 79th St. (212-769-5100)—“Beyond Planet Earth: The Future of Space Exploration.” Through Aug. 12. ♦ “Creatures of Light: Nature’s Bioluminescence.” Through Jan. 6. (Open daily, 10 to 5:45.)

FRICK COLLECTION

1 E. 70th St. (212-288-0700)—“Antico: The Golden Age of Renaissance Bronzes.” Through July 29. ♦ “Gold, Jasper, and Carnelian: Johann Christian Neuber at the Saxon Court.” Through Aug. 19. (Open Tuesdays through Saturdays, 10 to 6, and Sundays, 11 to 5.)

INTERNATIONAL CENTER OF PHOTOGRAPHY

1133 Sixth Ave., at 43rd St. (212-857-0000)—“Christen Strömholm: Les Amies de Place Blanche.” Through Sept. 2. ♦ “Gordon Parks: 100 Years.” Through Jan. 6. ♦ “Weegee: Murder Is My Business.” Through Sept. 2. (Open Tuesdays through Sundays, 10 to 6, and Friday evenings until 8.)

JEWISH MUSEUM

Fifth Ave. at 92nd St. (212-423-3200)—“Kehinde Wiley—The World Stage: Israel.” Through July 29. ♦ “Sanford Biggers and Jennifer Zackin: A Small World.” Through Aug. 26. ♦ “Édouard Vuillard: A Painter and His Muses, 1890-1940.” Through Sept. 23. (Open Saturdays through Tuesdays, 11 to 5:45, Thursdays, 11 to 8, and Fridays, 11 to 4.)

MORGAN LIBRARY & MUSEUM

225 Madison Ave., at 36th St. (212-685-0008)—“Dan Flavin: Drawing.” Through July 1. ♦ “Renaissance Venice: Drawings from the Morgan.” Through Sept. 23. ♦ “Ellsworth Kelly: Sculpture.” Through Sept. 9. (Open Tuesdays through Thursdays, 10:30 to 5, Fridays, 10:30 to 9, Saturdays, 10 to 6, and Sundays, 11 to 6.)

MUSEO DEL BARRIO

Fifth Ave. at 104th St. (212-831-7272)—“Caribbean: Crossroads of the World.” Through Jan. 6. (Open Tuesdays through Saturdays, 11 to 6, and Sundays, 1 to 5.)

NEUE GALERIE

1048 Fifth Ave., at 86th St. (212-628-6200)—“Heinrich Kuehn and His American Circle: Alfred Stieglitz and Edward Steichen.” Through Aug. 27. ♦ “Gustav Klimt: 150th Anniversary Celebration.” Through Aug. 27. (Open Thursdays through Mondays, 11 to 6.)

NEW MUSEUM

235 Bowery, at Prince St. (212-219-1222)—“Museum as Hub: Carlos Motta: We Who Feel Differently.” Through Sept. 9. ♦ “The Parade: Nathalie Djurberg with Music by Hans Berg.” The Swedish artist’s five fairy-tale-ish Claymation videos in plangent colors look to be fun, at first. Then they horrify. Do not bring the kids. In Djurberg’s world of dreams, shape-shifting characters and creatures do awful things together and to one another. Often, dismembered limbs exude limitless gout of gore. There may be allegories afoot, if you can stand the stress. More than eighty standing sculptures of birds, in the show’s vast space, are wondrously fashioned, in clay, wire, cloth, and paint. They sport evil attitudes. An eerie soundscape by Berg deepens the mood of inexplicable malice. Through Aug. 26. ♦ “Klara Lidén: Bodies of Society.” Through July 1. ♦ “Tacita Dean: Five Americans.” Through July 1. (Open Wednesdays through Sundays, 11 to 6, and Thursday evenings until 9.)

QUEENS MUSEUM OF ART

Flushing Meadows-Corona Park (718-592-9700)—“Caribbean: Crossroads of the World.” Through Jan. 6. (Open Wednesdays through Fridays, 10 to 5, and weekends, noon to 5.)

GALLERIES—CHELSEA**NICOLE EISENMAN**

The painter’s intricate black-and-white etchings and woodcuts, along with voluptuously colored mono-

**TABLES FOR TWO
FRANCESCA**

17 Clinton St. (212-253-2303)—Diners at a new restaurant in the space that formerly housed Frankies Spuntino 17 may find themselves preoccupied by an ambivalent déjà vu. The owners remain the same: Frank Castronovo and Frank Falcinelli (together known as the Frankies), New York’s kings of the casual Italian snack, or *spuntino*, so well known that they’ve bottled an eponymous brand of extra-virgin olive oil. After establishing locations in Brooklyn and then on the Lower East Side, they expanded their marinara-and-meatballs empire to the West Village. Now, in their first departure from Italian food, the Frankies have reincarnated the Clinton Street location as a Basque-inflected Spanish cognate, with a small menu from the chef Ryan Bartlow.

Where once there were crostini, now there are *pintxos*—bar snacks, served on slices of bread. The old ones were well toasted, but the new ones are only sometimes crisp. Gloopy toppings, like egg salad with anchovies, or *brandada de bacalao*, an emulsion of salt cod and potato, can make for messy handoffs (there is only one piece per order), but a side of extra bread helps sop up spills. Creamed leeks over quince paste and sheep’s-milk cheese come piled high with a tower of cured-ham shavings, creating a structural challenge with a sweet-savory reward.

The careful simplicity of the menu sometimes results in a bland dining experience. Fideuà, a Valen-

"DELPIRE & CO."

The Aperture Foundation celebrates a fellow influential photography publisher in an exhibition packed with photographs, videos, and ephemera—and, of course, books—from the fifty-year career of Robert Delpire, the Frenchman behind the popular paperback series Photo Poche. He was also responsible for important volumes by Robert Frank, William Klein, Jacques-Henri Lartigue, and Henri Cartier-Bresson, a number of which are on display alongside related images. Handsomely designed magazines, including *Neuf* and fat supplements to *Le Nouvel Observateur*,



cian noodle dish served without any meat or seafood, is less like the paella it is compared with in the menu’s glossary than like a thin macaroni and cheese. *Jamón ibérico*, a Spanish ham known for its marbling, was sliced so thin as to sublimate much of the nutty flavor; La Quercia Rossa prosciutto, from the American Midwest, upstaged the imported ham with its deep-red color and rich, silky texture. The bravest order is, as it happens, the most flavorful: a chopped salad of dime-size coins of chilled, braised octopus with chives and red peppers.

Among the limited selection of more substantial dishes, *patatas riojanas*, a traditional northern stew, is well balanced, with onions, spicy chorizo, and *piñentón*, a peppery Spanish spice like paprika, but it’s ultimately a straightforward meat-and-potatoes dish. The most notable risk that Francesca takes is encouraging patrons to drink sherry with dinner instead of wine (one waitress joked, “It’s not your grandmother’s sherry,” as if that were a selling point). There’s nothing wrong with simplicity or grandmothers, of course, but suggesting that diners forego wine in favor of the sweet stuff bespeaks an eagerness bordering on impatience to show off what Francesca knows about Spain. (Open Tuesdays through Saturdays for dinner. Dishes \$4-\$23.)

—Silvia Killingsworth

types, are full of enchantments but also a little unnerving. Take the satirical etching “Tea Party,” in which a fat cat, a colonial, and a skeleton clutch a scythe that doubles as a flagpole. Eisenman channels many ghosts of painting’s past, including Edgar Degas, whose absinthe drinker could easily be part of the crowd seen woozily through the bottom of a giant mug in the large etching “Beer Garden with Big Hand.” And, like George Grosz, Eisenman is a brutally honest social critic, but empathy—and extraordinary skill—helps soften the blow. Through June 30. (Koenig, 545 W. 23rd St. 212-334-9255.)

MITRA TABRIZIAN

A Tehran-born, London-based photographer makes her New York solo debut with seven big photographs (the largest is more than ten feet across) made in Iran and in England. The most striking are three panoramas of figures set about a landscape or an interior like statuary. In one, a small horde of businessmen stand in a sleek corporate lobby in the City; in another, a group of solitary citizens is arrayed across a desolate stretch of dirt on the outskirts of Tehran. The obvious artifice of Tabrizian’s images weighs them down with a heavy-handed theatricality, but when she gathers her isolated figures into a group of fierce young black-clad marchers in the Iranian desert, the drama hits home. Through July 7. (Leila Heller, 568 W. 25th St. 212-249-7695.)

made photography accessible to a broader audience, and when film gave photographers another way to communicate, Delpire produced those, too. Excerpts from Klein’s documentary “Muhammad Ali: The Greatest” and his fashion satire, “Qui Êtes-Vous, Polly Maggoo?,” run continuously. Through July 19. (Aperture, 547 W. 27th St. 212-505-5555.)

"SCREW YOU"

The two figures presiding over this show, organized by David Platzker, are the American pornographer Al Goldstein and the Japanese artist Yayoi Kusama. They might seem an unlikely pair, but Kusama contributed images to Goldstein’s *Screw* magazine in the late sixties and early seventies, as did John Lennon, Yoko Ono, and Andy Warhol. (The publisher solicited such projects, in part, to evade the censors by publishing art.) This time capsule of a show presents art works alongside vintage editions of *Screw* and other periodicals (including Kusama’s *Orgy of Nudity, Love, Sex, Beauty*). In this context, images of Kusama’s act of painting dots on willing nudes in public places can be read as an ad campaign for free love. A slogan might be provided by the R. Crumb drawing here that reads “The family that lays together, stays together.” Through July 27. (Inglett, 522 W. 24th St. 212-647-9111.)