



F. C. Gundlach's "Judy Dent in Saga-Nerz auf der Avus, Berlin" (1962), at Cook.

GALLERIES—UPTOWN

Galleries are usually open Tuesdays through Saturdays, from around 10 or 11 to between 5 and 6; please call the gallery for exact hours.

FRANZ ROH

The small photographs and collages that this critic, historian, and theorist of the German avant-garde made in the nineteen-thirties are fascinatingly uneven. Flashes of exhilarating experimentation, many involving the female nude, eclipse the more pedestrian pictures, but seventy-one pieces stretch Roh's genius a bit thin. Still, he made hauntingly effective use of the negative print for both nudes and landscapes, and his surrealist impulses found their freest rein in collages that combined photos and etchings in dreamlike collisions of mechanical objects and disembodied limbs. Though Max Ernst and Man Ray had more polish, Roh still manages to get under the skin and fester. Through Dec. 22. (Ubu, 416 E. 59th St. 212-753-4444.)

"CITIES IN TRANSITION"

The savvy organizers of this public-art project commissioned new work from Chuck Close, Mitch Epstein, and Dayanita Singh, who were asked to reflect on urban flux in New York, Boston, and Hartford, respectively. Handsomely reproduced and installed around Madison Square Park on artfully suspended

billboards, the photographs make few concessions to their context, and many of the smartest ones communicate only obliquely, even with a helpful sign nearby. Only Close, who shows five daguerreotype-based head shots of recent immigrants to New York, really engages the public nature of his art and makes strong, straightforward images that speak to us without captions. Through Nov. 13. (Madison Square Park, Fifth Ave. at 23rd St.)

Short List

WALKER EVANS: UBS, 1285 Sixth Ave., at 51st St. 212-713-2885. Through Nov. 17. **F. C. GUNDLACH:** Cook, 1063 Madison Ave., at 80th St. 212-737-3550. Through Dec. 21. **NORBERT SCHWONKOWSKI:** Mitchell-Innes & Nash, 1018 Madison Ave., at 78th St. 212-744-7400. Through Nov. 22. **LISA YUSKAVAGE:** Zwirner & Wirth, 32 E. 69th St. 212-517-8677. Through Nov. 18.

GALLERIES—CHELSEA

NICK CAVE

Cave's body-warping costumes (the artist is not related to the singer) suggest a dreamworld version of the Museum of Natural History. Ethnographic, zoological, ceremonial, and carnivalesque elements mingle in

head-to-toe outfits; a donkey's face with a sequined tongue tops one ensemble, another misshapes a leg with lumpy knitted protuberances, and a shaggy yeti's suit is constructed from hundreds of neatly trimmed twigs. The flawlessly crafted outfits would obliterate any wearer's identity, drowning it in a sea of natural and cultural references. Through Nov. 11. (Shainman, 513 W. 20th St. 212-645-1701.)

ROBERT COLESCOTT

These five large paintings, made between 1991 and 1997, are awash in rainbow colors and unsavory scenes. Colecott's funny, harsh pictures get at everything that is most disappointing about America—the taste for violence, the unresolved history of racism, overabundance and waste—but, disturbingly, still entertain. Through Nov. 11. (Kravets Wehby, 521 W. 21st St. 212-352-2238.)

BRYAN HUNT

A trio of tall, narrow sculptures study the way water flows, and eddies, and thickens around an obstacle or a curve. The large-scale pieces are called "Flumes," and, like Hunt's "Airships" series, they toy with volume and weight, the way basic elements—water, air—take up space and can be contained (or not). Unlike the airships, these pieces deal in gravity, harkening back to works based on waterfalls that he made in the seventies. A series of drawings are even knottier; reduced to two dimensions, his studies of flow and ebb have surprising formal similarities to the twisty shapes of old trees. Through Nov. 11. (Danese, 535 W. 24th St. 212-223-2227.)

LEORA LAOR

For her second New York show, this Israeli photographer refines a technique she used in her first, surreptitiously recording people in public and allowing her distance from the action to create a soft, grainy haze over the resulting image. Because several of her subjects are actors onstage or dancers in rehearsal, Laor's artifice is far more apparent this time around. But reducing her cast of characters, often to a solitary figure, helps focus and intensify the drama, and keeps it from dissipating at this larger scale. In a world resigned to isolation, Laor seizes upon the few moments when two people touch, but she doesn't pretend that they're a sign of hope. Through Nov. 22. (Meislin, 526 W. 26th St. 212-627-2552.)

KALUP LINZY

This is Linzy's first solo outing, but he is already known, thanks to a few group-show cameos, for low-tech videos that mix melodrama, minstrelsy, sexual politics, and wicked humor, in more or less equal doses. This duet of videos from the ongoing "Conversations wit de Churen" series finds the artist donning a ridiculous blond wig and assuming the role of Katonya, an aspiring artist who "conversates" with friends, lovers, employers, and God—then emotes with soap-opera abandon while Minnie Riperton's "Memory Lane" blares in the background. A series of gouaches by Katonya/Linzy make a bit more sense after one has witnessed the artist's performative antics. Through Nov. 11. (Taxter & Spengemann, 504 W. 22nd St. 212-924-0212.)

MARISA MERZ

The Arte Povera artist (and the wife of Mario Merz) shows a small suite of new work, concentrating on pencil-and-gold-leaf drawings on wood panels. One piece has a small, fractured clay hand affixed to it; another is built into a larger assemblage of wood blocks and blank white paper. The recurrent motif is a wide-eyed, full-lipped, functionally noseless female entity, part Byzantine icon, part alien, who hovers on the surface of the paper enmeshed in delicate nets of graphite lines. Through Nov. 11. (Gladstone, 515 W. 24th St. 212-206-9300.)

ELIZABETH MURRAY

Manically happy but totally controlled, Murray's recent paintings (dating from 2002 through 2006) put Pop Art quotations on shuffle, then transfer the smashed-up code back into handmade, auteurist terms. A fist, a foot, an amoebic cloud, an arrow, and a utensil like a spork zing and splat across the bright, shaped canvases. Murray's gestural touch is even more palpable in a series of small collages in gouache, ink, and watercolor, where quick marks on cut and twisted paper bring busy energy into visible form without monumentalizing it. Through Nov. 11. (PaceWildenstein, 534 W. 25th St. 212-929-7000.)