

DON'T MISS...

"Prix Selection"

(Eyebeam; see Chelsea)
Last chance: *Ars Electronica* is to cyberart what Cannes is to film. To celebrate the prestigious festival's 25th anniversary, Eyebeam has installed eight *prix* winners in the category of interactive art. Don't miss the 1999 victor, Luc Corchesne's projection in-the-round (make that in-the-square) of a city park. Through Sun 18.

"Rimbaud"

(I-20; see Chelsea)
 Curated by TONY contributor Max Henry, this exhibition celebrates the spirit of Arthur Rimbaud, French symbolist poet and patron saint of



Luc Corchesne at Eyebeam

goth. Look for Paul P.'s portraits of pretty young things, photographer Tracy Baran's eerie self-portrait and Kelley Walker's floor sculptures fashioned from crushed windshields

and stickers.

"Hard Light"

(P.S.1 Contemporary Art Center; see Museums)
 First conceived as a one-work exhibition of Doug Aitken's 2002 multichannel video installation *Interiors* (starring Andre 3000), the show evolved into a broader meditation on narrative and light, organized by the artist and chief curator Klaus Biesenbach. On view are works by Bruce Nauman, Chris Marker and Carsten Höller, among others. On Saturdays the spectacular James Turrell installation opens at dusk just down the hall.

Saul Levine, *Dark Light* Participant, through Jul 25 (see Lower East Side/East Village).

Boston-based filmmaker Saul Levine continues his decades-long involvement with film using an unexpected medium—lightbulbs. In his intricate installation at Participant, Levine has melted images culled from shopping bags, magazines and newspapers onto more than 800 bulbs; the combination of light and image transforms each one into a protuberant equivalent of an individual film frame. *Dark Light* was eight years in the making, and the images span several pop-cultural lifetimes: There is Brooke, there is Britney, Bill C. and Jay-Z. Describing his image selection process, the artist claims to be giving back to mass culture what it has given to him—in a word, "garbage."

One of the most strident filmmakers to emerge from the American avant-garde, Levine has explored small-gauge filmmaking as an antidote to Hollywood mores and production costs since the '60s. In doing so, he

has pushed the formal limits of Super 8, regular 8 and 16mm formats. Rapidly edited collages of found imagery, hand-painted abstractions and records of political activism and personal relationships, his films are infused with humor, anger and an inexhaustible urgency that has driven more than 40 years of consistent production. Like the films he titles "notes" or "raps," the light bulbs strewn throughout the two-tier space function as illuminated messages, reviving the intimate and anarchic dissent of an earlier era.

Dark Light's mass of flickering bulbs represents the material dispersion of film into space. The hundreds of disassociated frames affirm the possibilities of nonlinear form, while celebrating a far-flung obsession with the culture and craft of film.

—Lauren Cornell



Saul Levine, detail of *Dark Light*, 2004.

Maja Bajevic P.S. 1, through Sept 27 (see Museums).

The national anthem of Bosnia and Herzegovina has no words, as the Serb, Croat and Bosniak population can't agree on lyrics—even after more than a decade of independence. While there is a scarcely-used melody, you won't hear it in the cacophonous din of *Avanti Popolo* (2004), the large sound installation of 30 national anthems and political songs that is the centerpiece of Sarajevo-born artist Maja Bajevic's first solo exhibition in the United States. The piece is emblematic of the political experience, rife with irony and tension, that shapes the artist's work. Played on stereos triggered by motion sensors,

it shapes a dizzying aural landscape as you walk around it. Melodies made to rally the masses form a political minefield as borders become indecipherable and the paeans to nationalism dissolve

into a seamless clamor of voices. In an accompanying video, shot on the streets of Paris, Bajevic mimics various political gestures—including the Serb trifingered national salute—that degenerate into a meaningless but nonetheless frightening pantomime.

In the three-minute video loop *Double Bubble* (2003), Bajevic uses black humor to satirize religious conflict. She spews liturgical sophistry on a film set straight out of F.W. Murnau, delivering such gems as "When I go to church, I always leave my gun outside" and "I do not drink during Ramadan, but I take ecstasy." In this work, as in *Avanti Popolo*, Bajevic demonstrates how the zealotry of politics and the politics of religious fanaticism are hopelessly intertwined.—João Ribas



Maja Bajevic, still from *Double Bubble*, 2003.

Listings

IF YOU WANT TO BE LISTED

Submit information by mail, e-mail (art@timeoutny.com) or fax (646-432-3160) to Julia Westerbeke. Include details of event, dates, times, address of venue with cross streets, nearest subways, telephone number and admission price, if any. **Deadline is 6pm on Monday, ten days before publication date.** Incomplete submissions will not be included, and listings information will not be accepted over the phone.

HOW TO USE THIS SECTION

The following is a selection of this week's exhibitions and events. For more museums, see the Around Town, Museums section.

★=Recommended

Museums & Institutions

Asia Society

725 Park Ave at 70th St (212-327-9276). Subway: 6 to 68th St-Hunter College. Tue-Sun 11am-6pm; Fri 11am-9pm. \$7, students and seniors \$5, children under 16 accompanied by an adult and members free; Fri 6-9pm free. **"Golden Fantasies: Japanese Screens from New York Collections."** Folding screens and decorative objects. Through Aug 15. **"Wrathful Deities in Buddhist Art: An Installation to Celebrate the Opening of the Rubin Museum of Art."** Works from the collections of Mr. and Mrs. John D. Rockefeller 3rd Collection and Shelley and Donald Rubin. Through Aug 22. **★"Between Past and Future: New Photography and Video from China."** An avant-garde community began brewing in China at the end of the Cultural Revolution in 1976, and things really got cooking in the 1990s, when a new generation dealing with issues of identity, modernity and tradition turned to photography and video. The work of 60 contemporary Chinese artists is now on view at the Asia Society and ICP. **Zhang Dalí, Liu Zheng and Lin Tianmiao** are among those exhibited (see also International Center of Photography). Through Sept 5.

Brooklyn Museum

200 Eastern Pkwy, Prospect Heights, Brooklyn (718-638-5000). Subway: 2, 3 to Eastern Pkwy-Brooklyn Museum. Wed-Fri 10am-5pm; Sat, Sun 11am-6pm; first Saturday of each month 11am-11pm. \$6, students and seniors \$3, children under 12 free; first Saturdays 5-11pm free. **★"Open House: Working in Brooklyn."** A tribute to the borough's ever-expanding art scene, with more than 300 works from 200 contemporary artists. Through Aug 15. **"Patrick Kelly: A Retrospective."** The first retrospective exhibition of the late African-American fashion designer, featuring more than 60 complete ensembles, archival material and personal objects. Through Sept 5. **★"Alexis Rockman: Manifest Destiny."** A mural that envisions the effects of unchecked global warming. Through Sept 12. **★"About Time: 700 Years of European Painting."** Masterworks from the museum's collection, in its newly renovated Beaux-Arts Court. Ongoing. **★"Egypt Reborn: Art for Eternity."** On view in three newly designed galleries of Egyptian art. Ongoing. **"Living Legacies: The Arts of the Americas."** Andean textiles, pictorial and glyphic works from other indigenous cultures, and more. Ongoing.

Chelsea Art Museum

556 W 22nd St at Eleventh Ave (212-255-0719). Subway: C, E to 23rd St. Tue-Sat noon-6pm. \$5, students and seniors \$2, children under 12 and members free. **"Flock & Fable: Animals and Identity in Contemporary Art."** A group show of artists who use images of our furry friends to investigate identity issues, among them **Kojo Griffin,**