"New York, 1962," by Rico Puhlmann, at F.I.T. (see Photography).

century. Duccio, Giotto, and Cimabue, along with followers like Simone Martini and Pietro Lorenzetti, were revolutionizing pictorial space and humanizing their gold-leafed saints with naturalistic expressions. Both trends are illustrated in Duccio's "Madonna and Child," circa 1300, a triumphant recent acquisition for the Met. The small panel situates the Virgin behind a painted parapet, as if she shared the viewer's world. Gazing sorrowfully at the child on her lap, she lets him play with the folds of her blue mantle—"Like a loving mom, she knows what's in store for him," as a guard recently remarked to a visitor. Through May 15. ♦ **"Left Unfinished by Albrecht Dürer."** Through March 27. ♦ **"From Filippo Lippi to Piero della Francesca: Fra Carnevale and the Making of a Renaissance Master."** Through May 1. ♦ **"The Kano School: Orthodoxy and Iconoclasm."** Through June 5. ♦ **"Heritage of Power: Ancient Sculpture from West Mexico, the Andrall E. Pearson Family Collection."** Through April 3. (Open Tuesdays through Sundays, 9:30 to 5:30, and Friday and Saturday evenings until 9.)

MUSEUM OF MODERN ART

11 W. 53rd St. (212-708-9400)—**"Thomas Demand,"** a review of the German artist's epic paper projects in photographs and film. Through May 30. ♦ In **"Contemporary Voices: Works from the UBS Art Collection,"** some forty works promised to MOMA as a corporate gift are accompanied by thirty more from the firm's collection. The exhibition was arranged by in-house curators targeting gaps in the museum's own holdings, and it is installed old-MOMA style, as a chronological primer on late-twentieth-century art. Selections from the sixties, seventies, and eighties include an excellent Guston, two good Richters, a nice Artschwager, and a wonderful room of Susan Rothenbergs. Younger artists, not surprisingly, are less well served; in the last room, only Andreas Gursky is represented by a really first-class piece. Through April 25. ♦ **"Groundswell: Constructing the Contemporary Landscape,"** a survey of innovative landscape-design projects from the last twenty years. Through May 16. (Open Wednesdays through Mondays, 10:30 to 5:30, and Friday evenings until 8.)

GUGGENHEIM MUSEUM

Fifth Ave. at 89th St. (212-423-3500)—**"The Hugo Boss Prize 2004: Rirkrit Tiravanija."** Tiravanija, the winner of the fifth biennial Hugo Boss Prize, likes to turn his viewers into collaborators. For this project, he is installing a small (but operational) television station inside the museum. Opens March 9. ♦ **"Recent Acquisitions: Slater Bradley's 'Doppelganger Trilogy' "** gathers three of the artist's recent videos, for which he staged utterly convincing faux performances by Kurt Cobain, Michael Jackson, and Ian Curtis. Weirdly, thrillingly, the videos can play like lost bootlegs from fallen heroes. Opens March 11. ♦ **"School of Paris,"** a selection of works from the permanent collection. Opens March 9. (Open Saturdays through Wednesdays, 10 to 5:45, and Fridays, 10 to 8.)

WHITNEY MUSEUM OF AMERICAN ART

Madison Ave. at 75th St. (212-570-3676)—**"Cy Twombly: Fifty Years of Works on Paper"** proves that the more works by Twombly that you see at once, the better each one gets. Fugitive spontaneities of line and texture can seem incidental, or even accidental, in isolation; in quantity, their teeming persistence gently overwhelms. Twombly's style is all nuance, inflecting desultory scribbles and scrawls. His tender ardor for history-saturated Mediterranean and Caribbean eros builds a charge of sea-breezy, elegiac joys. If he forces things at times—with tricky numbers and glyphs in the nineteen-sixties or, lately, with lurid color—it is to remind us of his ambition. This lyric poet aspires to the laurels of an epic bard. Through May 8. ♦ **"Tim Hawkinson,"** a mid-career retrospective of the California artist's diverse inventions. Through May 29. ♦ **"Ellen Gallagher: DeLuxe."** A series of embellished images based on advertisements from mid-century African-American magazines. Through May 15. ♦ **"Political Nature,"** a modest gathering of prints and drawings by Walton Ford, Trenton Doyle Hancock, Frank Moore, and Stephanie Syjuco. Through March 27. (Open Wednesdays, Thursdays, and weekends, 11 to 6, and Fridays, 1 to 9.)

BROOKLYN MUSEUM OF ART

200 Eastern Parkway (718-638-5000)—**"Basquiat"** opens March 11 (see This Week). (Open Wednesdays through Fridays, 10 to 5, and Saturdays and Sundays, 11 to 6.)

ASIA SOCIETY

Park Ave. at 70th St. (212-288-6400)—**"Edge of Desire: Recent Art in India,"** an exhibition presented jointly with the Queens Museum of Art. Through June 5. ♦ **"Imperial Elegance: Chinese Ceramics from the Asia Society's Rockefeller Collection."** Through May 1. (Open Tuesdays through Sundays, 11 to 6, and Friday evenings until 9.)

CHELSEA ART MUSEUM

556 W. 22nd St. (212-255-0719)—**"Such Stuff as Dreams Are Made On,"** a survey of contemporary Israeli art, includes work by Tamar Getter, Gil Marco Shani, and Etty Abergel, among others. Opens March 9. (Open Tuesdays through Saturdays, noon to 6, and Thursday evenings until 8.)

DAHESH MUSEUM OF ART

580 Madison Ave., at 57th St. (212-759-0606)—**"First Seen: Photographs of the World's Peoples, 1840-1880."** Through May 1. (Open Tuesdays through Sundays, 11 to 6.)

FRICK COLLECTION

1 E. 70th St. (212-288-0700)—The British collection **"Renaissance and Baroque Bronzes from the Fitzwilliam Museum, Cambridge"** arrives for its first American tour with thirty-six small statues, by mostly little-known French, Dutch, German, and Italian artists, dating from the sixteenth through the eighteenth centuries. Mythological subjects include a tabletop Leda necking with the swan and Ganymede clutched by the eagle; naturalism is represented by a precisely observed strutting ostrich and a robust, bellowing bull. A gruesomely deluxe "Flagellation of Christ" in gilt bronze mounted on green marble stands out among works dealing with religious themes. Through April 24. (Open Tuesdays through Saturdays, 10 to 6; Sundays, 1 to 6.)

GROLIER CLUB

47 E. 60th St. (212-838-6690)—**"Past Presence: The Objects of Study at the Getty Research Institute."** Items from the California library's archives illustrate the ways artists have used their mediums to contemplate the passage of time. Through April 30. (Open Mondays through Saturdays, 10 to 5.)

MUSEO DEL BARRIO

Fifth Ave. at 104th St. (212-831-7272)—The selection in **"Retratos: 2,000 Years of Latin American Portraits"** rambles from head-shaped vessels from fourth-century Peru to Diego Rivera's 1946 painting of a Mexican movie star. Also present are the oldest signed portrait in South America ("The Mulattoes of Esmeraldas," 1599), paintings of young nuns on their "coronation" day, and Frida Kahlo's "Self-Portrait with Thorn Necklace and Hummingbird." Contemporary art gets short shrift, but there are three wonderful examples: Vik Muniz's portraits of sugar workers' children in St. Kitts, drawn in sugar and photographed; Iñigo Manglano-Ovalle's "portraits" based on DNA analysis; and Oscar Muñoz's poetic "Breath," steel disks featuring photos from the obituary section of Colombian newspapers that can only be seen when you step close and breathe on them. Through March 20. (Open Wednesdays through Sundays, 11 to 5, and Thursday evenings until 8.)

MUSEUM OF THE CITY OF NEW YORK

Fifth Ave. at 104th St. (212-534-1672)—Oh, to have been at a ball in New York in 1860 and worn a Worth & Bobergh gown in silver silk flocked with coral velvet to meet the Prince of Wales! Or, for that matter, how nice it would be to slip into Maggie Norris's ecru silk-satin corset and skirt, worn by Nicole Kidman on the cover of *Vanity Fair* in 2001. These and other gorgeous getups, including shoes, headdresses, faux jewels, and a wall of high-style head shots and night-life photographs, comprise **"Glamour, New York Style,"** a shamelessly indulgent paean to decades of local chic. Through July 4. (Open Tuesdays through Sundays, 10 to 5.)

selves that artistic overlay seems superfluous. Globus has done a nice job, though, in her first solo show, of working with the blob of grotesque loveliness that is the octopus. In the dark gallery, a haunting video shows the sinuous movements of the beast as it squeezes through a glass tube; its translucent body appears to be made of live, lithe gold, and its muscular contortions are unnerving. Three somewhat less dramatic sculptures are made from or patterned after the tubular tanks used in the film, encrusted with sharp salt crystals, glitter, and sand. Through March 26. (D'Amelio Terras, 525 W. 22nd St. 212-352-9460.)

DAMIEN HIRST
A show of recent paintings entitled "The Elusive Truth." Opens March 11. (Gagosian, 555 W. 24th St. 212-741-1111.)

SARAH LUCAS
The bad-girl sculptor Lucas constructs naughty totems from nylon stockings, metal housewares, and naked light bulbs. A heavy, old-fashioned bed frame leans against a cinder-block wall, stockings dangling limply from its springs; twin lights droop from a clothes hanger above another light tucked in a bucket, miming breasts and a belly. Stockings stretched from shoes cast in concrete and suspenders hooked over a coat hanger also serve as punny shorthand for the human figure. There's plenty of wit on display (including the show's title, "God Is Dad"), but the assemblages start to have a tired, mannered feel. Through March 14. (Gladstone, 515 W. 24th St. 212-206-9300.)

SARAH MORRIS
The producer Robert Evans gets a shave from his topless girlfriend; a stogie-smoking Dennis Hopper cruises studio back lots; a camera looks down on celebrities working the red carpet; rehearsals for last year's Oscars are broken up with jokey interludes. Morris's film (set to a Philip Glass-lite score by her husband, the artist Liam Gillick) is titled "Los Angeles," as if Hollywood were the only filter through which to view the metropolis; and, aside from shots that mirror the orthogonals in her paintings, her vision of the city is single-faceted. She follows in the footsteps of Jane and Louise Wilson, bringing a camera into private chambers of power, but, unlike the English twins, she doesn't make the case for having been there in the first place. Through March 26. (Petzel, 535 W. 22nd St. 212-680-9467.)

RUDOLF STINGEL
The artist who cozied up Grand Central with a loud floral carpet goes minimal with a "There's no there there" installation. Stingel gives a subtle tweak to the white cube by covering the polished concrete floor with slabs of particleboard painted stark white. Over the course of the exhibition, the false floor will get scuffed and grubby as viewers tread their own collaborative abstraction across its pristine expanse. Presiding over this charged nothing is Stingel's enormous black-and-white painting of his longtime dealer Paula Cooper, based on a 1984 Mapplethorpe portrait. Through March 12. (Cooper, 534 W. 21st St. 212-255-1105.)

"LOGICAL CONCLUSIONS: 40 YEARS OF RULE-BASED ART"
In size and scale and quality, "Logical Conclusions" is like a small museum show, minus the admission fee. The best inclusions follow the title thesis closely and fall in the first half of those forty years: a Manzoni monochrome, an Albers square, Ed Ruscha's exhaustive photo-documentation of "Every Building on the Sunset Strip," On Kawara date paintings, the Bechers' photographic grid of gas tanks. John Baldessari's video, in which he sings the rules that Sol LeWitt laid down for himself, is a perverse sendup of rule-based art, but it's a perfect complement to the LeWitt modular sculpture a few feet away. Through April 2. (Pace Wildenstein, 534 W. 25th St. 212-421-3292.)

Short List

PETAH COYNE
Lelong, 528 W. 26th St. 212-315-0470. Through March 16.

ERIC FISCHL
Mary Boone, 541 W. 24th St. 212-752-2929. Through April 23.

KIT WHITE
Zarre, 529 W. 20th St. 212-255-0202. Through March 19.

"WOMEN ON THE VERGE"
Kagan, 540 W. 29th St. 212-560-0670. Through March 12.

PHOTOGRAPHY

LISA KERESZI
These color photographs of a recent New York City mostly depict a place that is just out of reach. A chalkboard from an abandoned classroom on Governors Island still has the teacher's name neatly printed across the slate. Other images conjure up the same fractured, even seedy past, from the Show resting in Pompeii, both in red sweaters, venture into an amusing absurdism. Through April 2. (Gitterman, 170 E. 75th St. 212-734-0868.)

"(PEOPLE) IN SERIES, IN SEQUENCE"
The gallery has pulled together seminal work by six preëminent photographers: Diane Arbus, Harry Callahan, Philip-Lorca diCorcia, Robert Frank, Lee Friedlander, and Paul Strand. Every piece in the show is a beauty, and you'd be hard pressed to find so many examples of important photography in one place again. Through March 19. (Pace/MacGill, 52 E. 57th St. 212-759-8964.)

Short List

LISETTE MODEL
Ricco/Maresca, 529 W. 20th St. 212-627-4819. Through March 19.

"Herbertus von Löwenstein," circa 1930, by Fritz Eschen, at the Neue Gallerie.

World sign to Coney Island's Wonder Wheel glowing, in double, against a night sky. Also on view is the ethereal début solo show by the talented Jodie Vicenta Jacobson. Through March 26. (Richardson, 535 W. 22nd St. 646-230-9610.)

IMRE KINSZKI
This is a fascinating show of mostly tiny vintage photographs by Kinszki, a native of Budapest who was born in 1901 and killed at the Sachsenhausen concentration camp in 1945. Kinszki had a pitch-perfect modernist sensibility, and his work—in which much is made of shadows on sidewalks and crazy angles—is a very welcome addition to the canon. Through March 26. (Klotz/Sirmon, 511 W. 25th St. 212-741-4764.)

CHARLES H. TRAUB
The visual ironies of a few of these color photographs are so obvious, and sometimes so silly, that you wonder if you've missed something. In one, a woman seated at a conference table, her arm resting atop her head, shares an office moment with a male colleague while a model in an underwear ad on the wall behind her strikes the same pose. Other photographs, though, such as those of a blue wading pool, which completely fills the tiny courtyard of a soulless yellow brick apartment building; a regimental alignment of pigeons peering over the edge of a rooftop; and a mother-son team of tourists

TINA MODOTTI / EDWARD WESTON
Throckmorton, 145 E. 57th St. 212-223-1059. Through March 12.

JACK PIERSON
Danziger, 521 W. 26th St. 212-629-6778. Through March 19.

RICO PUHLMANN
Fashion Institute of Technology, Seventh Ave. at 27th St. 212-217-5800. Through April 9.

HERB RITTS
Staley-Wise, 560 Broadway. 212-966-6223. Through March 19.

STEPHEN SHORE
Houk, 745 Fifth Ave. 212-750-7070. Opens March 8.

"PORTRAITS OF AN AGE"
Neue Gallerie, 1048 Fifth Ave. 212-628-6200. Opens March 11.

AUCTIONS AND ANTIQUES

SOTHEBY'S
March 10 at 10:15 A.M. and 2: An impressive cache of bronze animal sculptures by Rembrandt Bugatti leads off a sale of twentieth-century decorative art