



Iké Udé, *Amy Fine Collins*, 2010, pigment on satin paper, 40" x 36".

"PORTRAITURE"

LEILA HELLER
MAY 8 - AUGUST 24

“Look at Me: Portraiture From Manet to the Present” inaugurated Leila Heller’s new West 57th Street space and continued in the gallery’s Chelsea venue. The huge show, curated by Beth Rudin DeWoody and Paul Morris, was neither intimate nor introspective. Instead, it was celebrity-inspired and showy. The spirit of Andy Warhol was represented by his black-and-blue silkscreen-on-canvas *Jackie* (1964) of Jackie Kennedy in widow’s weeds, which actually radiated gravitas, and in his brighter-colored *Farah Diba* (1977), which also had heft.

Iké Udé’s photo *Amy Fine Collins* (2010) showed the fashion critic Collins sitting ramrod straight amid flamboyant patterns, while Eric Fischl’s knockout painting *The Krakoffs* (2006) advanced the society portrait with a masterful use of black clothing that cuts diagonally through the composition and offsets the subjects’ at-odds psyches, and two blurry “head-shot” portraits by the Iranian-born Y.Z. Kami plumbed depths one can’t quite fathom.

And then came the Crumbs—father (R.), mother (Aline Kominsky-Crumb), and daughter (Sophie)—keeping things from becoming boring. Aline’s garish colored-pencil drawing *Lemon Tree Very Pretty* (2011), with its lemon-sucking, cocktail-holding blonde, left viewers humming the title tune throughout the show—and beyond. Who says crassness doesn’t endure? CYNTHIA NADELMAN



Installation view of “Others 2,” the second part of the exhibition “Other Primary Structures.”

"OTHER PRIMARY STRUCTURES"

JEWISH MUSEUM
MARCH 14 - AUGUST 3

Jens Hoffmann, the Jewish Museum’s deputy director, re-imagined the institution’s 1966 show “Primary Structures,” organized by Kynaston McShine. Hoffmann’s version, “Other Primary Structures,” was presented in two installments: the first, with work from 1960 to ’67; the second covering 1967 to ’70, with a response focusing on artists from once-“marginal” areas of the world, such as Raheed Araeen, Gego, Hélio Oiticica, Jirō Takamatsu, and Edward Krasinski.

The original exhibition launched and defined Minimalism and included American and British artists Anthony Caro, Donald Judd, Carl Andre, and Robert Morris. “Other Primary Structures” replicated that show in a wonderful miniaturized model of the museum, while floor-to-ceiling blowups of the initial venture worked conceptually but proved distracting. Hoffman was not interested in restaging “Primary Structures,” but in expanding its geographical and esthetic parameters.

Standouts were the blank gessoed canvases of Korean Lee Ufan’s *Relatum* (1969) and the Japanese Nobuo Sekine’s *Phase of Nothingness—Water* (1969/2005) with undulant water forming the surface of a black lacquer-and-steel box and cylinder.

Hoffman’s exhibitions might have had more impact if the two parts were shown together and given the run of the museum. LILLY WEI