

The New York Times

Behold the Anonymous Downtrodden

Boris Mikhailov's photographs of homeless people in Ukraine are not for the squeamish. They are hard to look at, hard to look away from and hard to forget. The 19 examples in "Case History" at the Museum of Modern Art portray people who are far from conventionally attractive in grungy rooms or in wintry outdoor sites, naked or pulling aside their clothes to

KEN JOHNSON
ART REVIEW

Boris Mikhailov: Case History, photographs of homeless people in Ukraine, including the one at the left, from 1997-98, is at the Museum of Modern Art.

expose parts of their bodies ordinarily hidden from view. An older woman bends over to reveal buttocks ravaged by a pimply red rash. A young nude woman with arms tightly wrapped around herself stands in an evidently

freezing bathroom next to a filthy toilet.

At almost eight feet tall and over four feet wide, the grainy, oversized, unframed prints enhance the feeling of a hellish underworld and thrust its grossness at viewers, as if to rebuke casual art consumers for their complacency. If they picture people in unflattering light — making them objects of revulsion, even — it is not a reflection on them but on an inhumane society

that allows people to fall into such substandard states and conditions. Mr. Mikhailov often paid his subjects and gave them warm meals in exchange for their services, which accounts for the feeling that they are consciously performing, not just for the camera but for a public audience, as players in an Artaud-like theater of cruelty.

To feel ambivalent about all this is

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MIKHAILOV/GALERIE BARBARA WEISS, BERLIN



RUTH FREMSON/THE NEW YORK TIMES

Bambú, a Big Buongiorno

It hit trades Central Park for the Grand Canal. The Starn twins' "Big Bambú," on the Metropolitan Museum of Art's rooftop last summer, is in Venice for the Biennale. Inside Art, Page 22.



ARCHIVES OF AMERICAN ART, SMITHSONIAN INSTITUTION

1. Make List; 2. Do Stuff

By CHARLES McGRATH

It is a partial list of the kinds of lists included in "Lists: To-dos, Illustrated Inventories, Collected Thoughts, and Other Artists' Enumerations," an exhibiting Friday at the Morgan Library & Museum. The list includes bills to pay, things undone, fail-safe and others; lists of people to call, errands to be accomplished. There are lists of artworks, real and imagined, because all the material in the exhibit comes from the Archives of American Art at the Smithsonian Institution — mostly, as the

An illustrated packing list from a notebook by the artist Adolf Konrad, Dec. 16, 1963.

document that is one of the archive's most important possessions: a handwritten list by Picasso suggesting painters for inclusion in the 1913 Armory Show. He recommended Gris, Duchamp (whose name he misspelled) and Delaunay, among others, but, curiously, left off Georges Braque, with whom he was then collaborating and sharing a studio. Braque's name was added later and in a different hand.

A Double Helix of Art and Science

By DENNIS OVERBYE

ANTOINE LAVOISIER was a scientific revolutionary. Among other things, this father of modern chemistry, as he is known, named oxygen and showed that breathing is a form of combustion.

Alas, he lived in politically revolutionary times, namely the French Revolution, and in 1794 he was beheaded. His legacy lives on in science and also in art. You can see him with all his appendages intact, along with his wife, Marie-Anne Pierrette Paulze, looming over a gallery in the Metropolitan Museum of Art in a painting nearly 9 feet high and 6 feet wide, by the neo-Classical artist Jacques-Louis David.

The painting was done in 1788, before the revolution and the world's fall into chaos. Artists were turning from the Baroque and Rococo styles to simpler and more austere themes recalling Greek and Roman art and emphasizing observation and reason, said Kathryn Galitz, an art historian at the Met. The painting "embodies the ideals of the Enlightenment," she said. "You can't beat it."

On Sunday afternoon you can return to that turbulent and hopeful age in the company of Dr. Galitz and a pair of Nobel Prize-winning chemists, Harold Varmus, director of the National Cancer Institute, and Roald Hoffmann of Cornell University, in a talk at the Met about the painting, the Lavoisiers and their times. Garrick Utley, the former network foreign correspond-

ent, moderates.

The panel is one of 50 events at the five-day World Science Festival, the annual smooch-fest between science and art. The festival began on

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METROPOLITAN MUSEUM OF ART

The chemist Antoine Lavoisier and his wife and helpmate, Marie-Anne Pierrette Paulze, painted by Jacques-Louis David in 1788.



GERRY GOODSTEIN

In "Photograph 51," a play at the World Science Festival, Kristen Bush is Rosalind Franklin, and David Gelles plays Raymond Gosling, scientists trying to deduce the structure of DNA.

A Double Helix: Art and Science

From Weekend Page 21

Wednesday night at Lincoln Center's Alice Tully Hall with a gala reading of Alan Alda's play "Radiance: The Passion of Marie Curie," about that Nobel Prize winner, who, as a widow, was pilloried for having an affair with an unhappily married man who had been her husband's student.

The festival hits its stride this weekend, however, with dozens of programs scattered from Governors Island to Astoria, Queens, to the Upper West and East Sides. Festivalgoers can hunt for bugs or fly kites on Governors Island during an all-day science encampment on Saturday, or set sail up the Hudson on the Mystic Whaler. They can gaze at stars in Brooklyn Bridge Park on Friday night under the watchful presence of the astronomer and author Timothy Ferris.

They can watch experts wonder where you go when you are asleep and how and where sexual orientation originates or whether someone alive today will live to be 1,000. They can hear astronomers debate whether the universe is a hologram in which space and time are as illusory as the 3-D image on your bank card, or maybe a computer.

They can meet celebrities like Watson, the I.B.M. computer that recently skunked its human rivals on "Jeopardy!," and Pat Metheny, the jazz musician, who will explore the nature of improvisation with the help of neuroscientists and psychologists.

Music is always a big part of the art-science mix. A session on biorhythms at the Eyebeam Art and Technology Center, a Chelsea gallery, will feature performances by the New York beat boxer Chesney Snow and the Stone Forest Ensemble, as well as the chance to try out a theremin and something called a sonic bed.

They can match wits with the "mathemagician" Arthur Benjamin, to whom it would be natural to compare to a calculator were it not an insult to Dr. Benjamin, who regularly beats the iPhones in his audience.

This is the fourth consecutive year for the World Science Festival, which was founded by Brian Greene, the Columbia University mathematician and physicist and best-selling author, and Tracy Day, his wife and a former ABC television producer. Mr. Alda, a longtime science buff and popularizer, is their co-conspirator. A triad of "founding benefactors" — the Simons Foundation, the John Templeton Foundation and the Alfred P. Sloan Foundation — have kept it afloat with an annual budget of about \$5 million.

It keeps getting bigger and shifting shape. A half-dozen programs will be streamed live on the Web this year. "We are intent on not having a formula for this," Ms. Day said. "Each year it will be completely different."

If there is a theme this year, she added, it is women in science. In addition to Mr. Alda's play about Madame Curie, there will be two performances of "Pho-

World Science Festival

WHEN AND WHERE Through Sunday at locations around New York.

MORE INFORMATION (212) 348-1400, worldsciencefestival.com.

graph 51," a play by Anna Ziegler about Rosalind Franklin, the determined young researcher at King's College in London. Her X-ray photograph of DNA allowed James Watson and Francis Crick to deduce the double-helix structure of life's most important molecule and win the Nobel Prize. Friday night's performance will be followed by a panel discussion among some of the people portrayed in the play, including Dr. Watson.

A woman who might have been a scientist is also the main character in "Another Earth," written by Brit Marling and Mike Cahill, who also directed. The film, which won awards at the Sundance Film Festival this year, tells the story of a young M.I.T. student, played by Ms. Marling, whose life is changed by a horrible accident and the appearance of what appears to be a twin of Earth in the sky.

The writers have said the story was inspired by theories of parallel universes, which have been all the rage in cosmology lately.

At the other end of plausibility, on Saturday afternoon Steven Weinberg, the Nobel Prize-winning physicist at the University of Texas, Austin, will give the first of what is billed as a new series of special addresses about history called On the Shoulders of Giants. In "The Future of Big Science," Dr. Weinberg will recount the quest for grand answers about nature and the universe that started with Ernest Rutherford's discovery of the atomic nucleus a century ago.

In an e-mail message he wrote, "I'm optimistic about the possibilities in physics and astronomy, and pessimistic that they will actually be realized."

The low-hanging fruit was plucked long ago, Dr. Weinberg

said, and experiments that could advance the ball today require a formidable combination of money, organization and political will.

Things were easier in Lavoisier's time. To show that respiration is combustion, he once packed a pig in ice and measured the amount of melt water that was produced by body heat.

Born into wealth in 1743, Lavoisier was a powerful aristocrat and politician as well as a scientist and an administrator of the Ferme Générale, a group of often corrupt tax collectors. A measure of Lavoisier's social and financial position, Dr. Galitz said, was that he paid more for the portrait of himself and his wife than had the king, Louis XVI, for one of his own.

Lavoisier married Marie-Anne when he was 28 and she 13, but she grew into more than a muse, doing illustrations for his papers and helping with experiments, a partnership emphasized by David's painting, which shows Lavoisier sitting at a table littered with papers and chemical apparatus, looking up at his wife, who is leaning over him with her hand on his shoulder. "She was as much of a serious chemist as a woman could be," Dr. Galitz said. "She's there in the thick of things."

David is best known for his "Death of Marat," depicting the assassinated French leader Jean-Paul Marat dead in his bathtub. David was an ardent supporter of the revolution and the terror that ensued. As a result his and Lavoisier's paths dramatically diverged. David stood by as a member of the National Assembly when Lavoisier lost his head on May 8, 1794.

Among Lavoisier's offenses had been to defend the mathematician Joseph Louis Lagrange, who as a foreigner was in danger of losing all his assets. Lagrange remarked upon the guillotining of his friend, "It took them only an instant to cut off his head, but France may not produce another such head in a century."



ROB WARREN/SCIENCE GALLERY

A sonic bed, an instrument played by lying on it and moving around, is at the festival. The installation is by Kaffe Matthews.