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Art

Harry Callahan's Color: The 1978-87 Work and Its Sources International Center of Photography, Fifth Ave. at 94th St. (860-1777) Though he'd experimented with color as far back as the 40's, Harry Callahan's seminal imagery was all done in black and white. Indeed, he was one of the quintessential monochromatic photographers, and he was 65 when he turned to color. The pictures are no longer about the optical sizzle of saturated color. Now they address the themes that have long been his concerns: the layeredness of urban life, social alienation, the humanizing function of the female presence. This exhibit gives us a mature photographer playing significant variations of his finest melodies on an instrument new to him, extending his own scope and asking us to hear those old songs anew. —A.D.C. Through July 16.

Helen Frankenthaler The Museum of Modern Art, 11 W. 53rd St. (708-9400) Ms. Frankenthaler is not only one of our best abstract painters; she has been one of our best and purest painters of any persuasion for a remarkably long time. She is not the kind of abstract painter who replicates a carefully designed trademark image from picture to picture. While remaining loyal to certain ideas, she has never allowed herself to become hostage to a method. Each of her paintings is a separate conception, and it requires a certain space—a mental as well as a physical space—to be properly seen and felt. It is, moreover, painting in which the emotions are directly engaged. One leaves this exhibition feeling more convinced than ever that Ms. Frankenthaler is a major artist, not only in the history of American painting or abstract painting but in the very rich history of modernist art itself. —H.K. Through Aug. 20.

Goya and the Spirit of Enlightenment Metropolitan Museum of Art, Fifth Ave. at 82nd St. (879-5500) No museum on this side of the Atlantic can hope to bring us more than a partial or fragmentary view of Goya's im-



Paintings in an exhibition of portraits by Fran Lew include "Portrait Trilogy," showing Israeli leaders David Ben Gurion, Golda Meir and Moshe Dayan, and "Leslie." The show is on view through June 28 in the office of Manhattan Borough President David Dinkins, 1 Centre Street.

Philip Greenberg

Theater

Arms and the Man Roundabout Theater Company, 100 East 17th St. (420-1883) Bernard Shaw's blithest comedy is a highly traditional romance about a woman and two men and another woman. Light as it is,

Movies

Dead Poets Society Guild 50th St., Cinema 1, Gramercy, Loews 84th St. Director Peter ("Witness," "Galipoli") Weir has crafted a perceptive and moving story of young lives in the balance at a boy's prep

Let's Get Lost Carnegie Screening Room, Quad. Chet Baker fell to his death from the window of a seedy hotel in Amsterdam in 1988—a sad and lonely end to a tragic and dissolute life that is vividly recalled in Bruce Weber's marvelous new documentary, "Let's Get Lost." By the end of Baker's life, during the last year when Bruce Weber and his camera crew followed the elusive Angel of Darkness through the twilight of his sordid third-act finale, his face looked like a subway map of Queens. The film often meanders,