

# VOICE CHOICES

*A Selective Guide to Openings and Special Events*

## Art

**THE HORSES OF SAN MARCO, The Metropolitan Museum, 879-5500.** The four horses on the Basilica di San Marco facade in Venice have had a checkered past. Once part of a Greek or Roman four-horse chariot, the sculpture group came to Italy in 1204, and except for a brief trip to Paris with Napoleon, they've been there ever since. One of the horses is now at the Metropolitan, however, and its splendid visage is well worth the trip. Fifth Avenue and 82nd Street, through June 1. (Larson)

**JACKSON POLLOCK: DRAWING INTO PAINTING, Museum of Modern Art, 956-6100.** "I approach painting in the same sense one approaches drawing, that is, it's direct. . . ." explained Jackson Pollock about his monumental drip canvases. In this exhibition, 85 drawings and five paintings, ranging from the '30s to the '50s, establish the connection between painting and drawing in Pollock's work. An expansion of his "Works on Paper" exhibition of a decade ago, this show's didactic thrust is to prove how Pollock refined the principles of Surrealism—he kept automatism, abandoned the distorted imagery. Through March 16, 11 West 53 Street. (Rickey)

**TRAGIC DEATHS, The New Museum, 741-8962; Stefanotti Gallery, 757-6712.** Ree Morton died in the spring of 1977, Suzanne Harris in 1979. Both events caused shock in the art community, though for different reasons. Morton was a heroine to many younger artists; her emotional rococoisms draped with ribbons and bows opened the way for sentiment and theatre. Harris, who died at 39, was a mystic involved with symbolic geometries. The Morton retrospective opens at the New Museum on Friday night, 65 Fifth Avenue, through April 17; Suzanne Harris's show is at Stefanotti, 30 West 57th Street, through March 1. (Larson)

tures George Balanchine's always lovely *Serenade* (February 12 and 13 at 8 p.m.) and the revival of Jerome Robbins's *Fancy Free* (February 16 at 8 p.m.). The Saturday matinee (February 16 at 2 p.m.) promises to be a delight with *Allegro Brillante*, *Fancy Free*, and *Vienna Waltzes*. February 12 to 16 at 8 p.m., February 16 at 2 p.m., and February 17 at 1 p.m. 7 Lincoln Center. (Smith)

## Film

**ERIKA BECKMAN, Millennium, 673-0090.** Beckman's super-8 stanzas are filled with nervous activity, comic violence, and ingenious homemade special-effects. With their perceptual calisthenics and hypnotic sing-song soundtracks, the films are lively but elusive—as though a group of high school cheerleaders, directed by Georges Melies, had based their half-time show on Wittgenstein's *Tractatus*. February 16, 66 East 4th Street. (Hoberman)

**JOURNEYS FROM BERLIN/1971, Bleecker Street Cinema, 674-2560.** Yvonne Rainer's fourth feature—a disjunctive meditation on sex, suicide, and terrorism—is the darkest, most oneiric film she's made, her best since *Film About a Woman Who . . .* The "plot" conflates a history of repression in post-war West Germany, the diary of a 16-year-old girl, two intellectuals discussing political violence over dinner, and the psychoanalysis of a 50ish woman. Rainer gives the latter character some of the funniest, most ruthlessly honest lines I've heard in a movie house, and critic Annette Michelson, who plays the analysand, responds with the most bravura performance in any Rainer film. February 13, 14, 17, 24, and March 2. 144 Bleecker Street, (Hoberman)