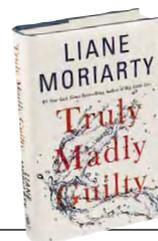


An A-lister for Hamptons art: Kanye. BY ROBIN POGREBIN

23 FESTIVALS

Cradle to mosh pit: Bringing baby? Bring earmuffs.



20 BOOKS OF THE TIMES

What happened at that awful barbecue. BY JANET MASLIN

21 PHOTOGRAPHY

A bygone Brooklyn, from Truman Capote's days there.

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Fine Arts | Leisure

Weekend Arts II

The New York Times



NICOLE BENVIGNO/THE NEW YORK TIMES

The Keeper Detail from Henrik Olesen's "Some Gay-Lesbian Artists and/or Artists relevant to Homo-Social Culture Born between c. 1300-1870." The exhibition opened this week at the New Museum.

Made, Found and Collected: So Many Things

You call it collecting. I call it hoarding. The New Museum calls it art and has a captivating exhibition devoted to it. Titled "The Keeper," the show fills three floors and a lobby gallery with hundreds of thousands of mostly small objects and images gathered, sorted, arranged and recorded by some 30 retentive artists — keepers — over the course of the 20th century and into the 21st.

Some of these things are custom-made, others found. Often small items fuse to create larger ones, or installations, which are all, potentially, still growing. Generally speaking, the line between controlled selection and untrammelled accretion is tenuous, as is any clear distinction between connoisseurship and pathology.

What is it with the relationship between people and things, anyway — this human drive to have more and more? Collecting can, of course, be practical: Libraries and museums are valuable utilities. Ego, personal and political, is a familiar motivator: I own much, therefore I am much. So is inertia: In a global capitalist culture, excess stuff arrives all but unbidden and then proves almost impossible to unload.

The real point of collecting, though, may lie beyond practicality, or desire, or accident. People surround themselves with things to compensate for perceived deprivation past, and as a hedge against fear of future want. They encase themselves in environments that will magnify their view of themselves in the world or protectively narrow it, and, either way, keep thoughts of dis-

lution at bay.

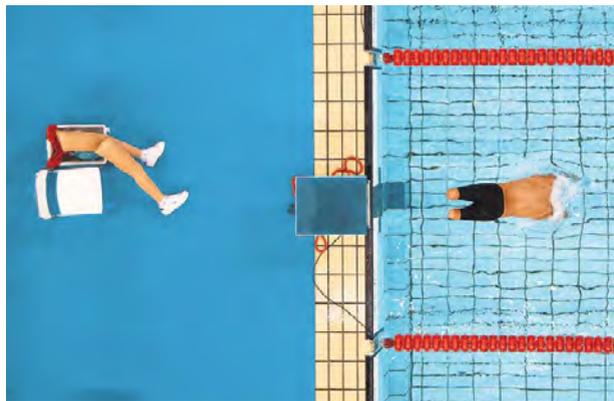
The accumulative impulse in the show — organized by Massimiliano Gioni, the New Museum's artistic director; Margot Norton, an associate curator; and Natalie Bell and Helga Christoffersen, assistant curators — takes varied forms. It can be scientific in spirit. Such is the case with a set of butterfly studies, collaged and annotated by the novelist Vladimir Nabokov in his alter ego as a lepidopterist, and in postcard-size paintings of apples by Korbinian Aigner (1885-1966), a Roman Catholic priest in Germany who pursued an interest in fruit cultivation even when imprisoned at Dachau for speaking out against the Nazi regime.

Wilson Bentley (1865-1931), an American farmer with an inventor's instincts, spent his life in the town of Jericho, Vt. There, during deep-

freeze winters, he created a microscopic technique for photographing snowflakes. After taking some 5,000 pictures, he could assert with confidence that no two snow crystals are alike. The Wisconsin whittler Levi Fisher Ames (1843-1923) might have said the same of the creatures in his miniature wood-carved zoo. His bears, pigs and whales were common enough. But his "Ring Tailed Doodle Sockdologer" and his "Famous Michigan Mermaid, Half Elephant and Half Sturgeon" were singular beings, and collectible for that reason alone.

Artists with sociological interests also produced voluminous archives of visual data. In 1978, at 67, the Ukraine-born photographer Zofia Rydet set out to document every household in

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BOB MARTIN/SPORTS ILLUSTRATED

Bob Martin's shot of a swimmer at the 2004 Paralympic Games in Athens.

The Sideline as Studio

By GEORGE VECSEY

THEY compete in crowded stadiums and on hazardous terrain, using hands and eyes, tools and experience, and sometimes their elbows, too.

We are not talking about athletes but rather the photographers who get up close and click away.

"Sports photographers are artists," said Gail Buckland, the guest curator of a new show, "Who Shot Sports: A Photographic History, 1843 to the Present," at the Brooklyn Museum. Ms. Buckland — a Brooklyn native,

not a fan — says that sports photographers have traditionally been regarded as hard-working craftsmen who snap the winning goal or disastrous error, then do it all over again the next day. But, she argues, sports photographers have been producing art all these years. The best ones knew exactly what they were doing.

For example, one of the strongest photos in the exhibition depicts a football player gripping the ball, his trunk bent forward, biceps and tattoos bulging, helmet flying off, as he fights

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Outside Art: No Museum Walls Here, Just the Sun

There are at least two good things about the seasonal efflorescence of outdoor art in this city. One is that those who go looking for it may find their ways to places they've not been before.

The other is that seekers — as well as casual passers-by — get to see art outside the hygienic shelters of museums and galleries, set loose in the world, where the relationship between the object and its site may catalyze the stretching of minds. Four notable works currently on view here and there in New York do just that.

KEN JOHNSON
ART REVIEW

Governors Island

The Hills, the most recent addition to the recreational offerings on Governors Island, is a fantastic roller coaster of a

57 FEET OF WHEEEEE!

Also part of the Hills on Governors Island is a very long slide. Two discriminating young critics visited. Page 22.



PHILIP GREENBERG FOR THE NEW YORK TIMES

Rockaway! A Katharina Grosse installation at Gateway National Recreation Area.

landscape on and around four steeply sloped prominences ranging from 25 to 70 feet tall. Designed by the architectural firm West 8, the \$71 million development occupies a 10-acre site on the southern end of island, where once there was only a flat expanse of landfill. Planted with 860 new trees and 41,000 shrubs and grasses, the Hills and nearby areas are divided by serpentine

paved roads designed to shed floodwaters efficiently in case of another hurricane like Sandy in 2012.

Near the top of one called Discovery Hill is a single work of fine art, a permanent sculpture called "Cabin" by the British artist Rachel Whiteread, who is internationally recognized for castings of architectural interiors like "House"

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