



**NAN GOLDIN:** The photographer who turned her *Ballad of Sexual Dependency* into a slide show more compelling than most movies presents three new pieces in the same autobiographical vein. One, spun off from her book of drag queen pictures, *The Other Side*, passes effortlessly through the looking-glass of gender; another follows the relentless progress of AIDS in the lives of three friends; and the third rounds up a lifetime of intimate, unflinching self-portraits (like the one above). If Goldin's photos are as casual as snapshots and just as unself-consciously revealing, her slide shows are like the home movies of a close friend. This is our life, music and all. January 12 at 7, the Kitchen, 512 West 19th Street, 255-5793. (Aletti)

VOICE CHOICES

Acts

**JAKE JOHANNSEN:** He harks back to Woody Allen in his stand-up days revealing an inner life that doesn't beg for laughs or tie life's driving on the coast highway, allowing six hours to meditate on his life. "I find that after an hour, I'm done." The mindscapes unfold January 12, 13, and 16 at 8, January 14 and 15 at 8 and 10:30. Caroline's, 1626 Broadway at 49th Street, 757-4156. (Stoner)

Art

**MARKUS BAENZIGER:** This Swiss artist's recent *Zeit NEA*, does a smart and flax installation scattered with lovable abandoned *Polymer II* objects—plastic, rubber, and bronze—and translucent fragments of landscape topography. Contrasted to these, a Judite cube split to reveal refrigerator innards, and a row of *Frequen Fives* lined up in posh off-the-wall business-class comfort (as if waiting for Fischli & Weiss's plaster figural attendants). With too many references to other artists to be called derivative, these works speak of lost frontiers and way-side domesticity and have a nice sense of disorientation, fantasy, and instant access. Through January 29. Cohen Gallery, 1048 Madison Avenue at 78th Street, 628-0303. (Levin)

**ANDREA FRASER/ALEXANDER KU:** Fraser offers her interpretive and interventionary conceptual services in *absentia via* an office desk, prospectuses, archives, transcripts, and tapes of her previous museum-galery performances. Ku, in the back gallery, shows video documentation and *toro-chino* (111 pairs of serialized pants) evidence of his hands-and-knees crawls through the streets of Chinatown, enacting a childhood racist taunt. Through January 15. American Fine Arts Gallery, 22 Wooster Street, 941-0401. (Levin)

**ELLEN ROTHENBERG:** "The Anne Frank Project" investigates authenticity, fabrication, and the multiple constructions of history—expurgated, ahistorical, deracinated. *Partial Index*, the first part, is a Kafkaesque wooden room with a long wall of salvaged doors, a short bookcase wall lined with photos, and an interior hung with diffuse "docu-

ments" (magnified fragments of handwritten text), images of an infatuation translucent panels. Downstairs recreated reles *House of Pain* and *Cumb in Spain*, with shredded diary text tumbling onto '84 cast metal columns from part two. "A Probability Bordering on Certainty" zero in on the ambiguities. Through February 19. Kerni Gallery, 57 Prince Street, 566-4549. (Levin)

**HANNAH WILKE:** Wilke, who died of lymphoma a year ago, pioneered an unrelenting art of brah, female identity and sexuality. Ever since the preformist '80s, she explored her body and her life in her work. These final works, in a show called "Hannah Wilke" aren't easy to look at: paired photos, hair, and pillow drawings, maskiness, "foot prints," and lead radiation wedges examine her own terminal illness with characteristic dispassionate humor and control. Referring to Duchamp (her *Wife's* Wilke has the bodies instead of sugar cubes) as well as her own earlier imagery, Wilke remains triumphant while mocking death. Through February 15. Ronald Feldman Gallery, 31 Mercer Street, 226-3232. (Levin)

Dance

**BEBE MILLER COMPANY:** Three new dances, two with commissioned scores played live by the composers. *Carlin Gordon* to the music of Don Byron, and *Time Slices*, with a score by Robert Hoscome. A solo for Miller, *Heaven and Earth*, was made in collaboration with visual artist Caroline Bessley-Baker. January 12 and 13 at 5, January 16 at 2, Joyce Theater, 175 Eighth Avenue at 19th Street, 242-0800. (Zimmer)

**MEG STUART:** A sleeper favorite of many *Love entities*, Stuart offers an evening-length but hardly linear work. As *Love's Riddle* made with a cast of four and an original score by Hilar Rose. January 13 through 16 at 9, P.S. 122, 150 First Avenue at 10th Street, 477-5239. (Zimmer)

**DONNA UCHIZONO:** Making her *Allegretto Different* debut, Uchizono presents the world premiere of *Dance of Fire*, a duet with Nikki Castro, to a commissioned score by cornetist Butch Morris. She'll also show *Sea, Andrew and Downy*. January 14 and 21 at 6, January 22 at 2, Joyce Theater, 175 Eighth Avenue at 19th Street, 242-0800. (Zimmer)

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