

## ART



ROBIN HOLLAND

Filled with melancholy: Marsden Hartley's *Blueberry Highway, Dogtown*, at Grace Borgenicht

## ART PICKS

Gerald Marzorati

**THE GLOUCESTER YEARS** In the salad days of American Modernism — before the scene moved on and the Moonies moved in — Gloucester was a summer art colony. Curt Marcus has brought together some of the paintings done there, and some job he's done. Edward Hopper got the light just right, of course, and Stuart Davis's autumnal landscape of 1919 looks as though he hit on Van Gogh, not Cubism, at the Armory Show. But it's Marsden Hartley who really staked out Cape Ann; his *Blueberry Highway, Dogtown* is pure New England coast — emptied of excess, filled with melancholy. Grace Borgenicht, 724 Fifth Ave., 247-2111, through March 4.

**NEW DRAWINGS IN AMERICA** The show's hung like a salon — and of the New Academy. In all, there are 91 works on paper by Drawing Center alumni, too many of whom are steeped in the art of the last ten minutes: Lower East Side Sloppy, Metro Picture Image-theft, David Salle Draw-over, etc. Give thanks for little things, like Mark Tansey's *Judgement of Paris*. It updates the myth, and not without mirth. Drawing Center, 137 Greene St., 982-5266, through Feb. 27.

**SPACE FORCE** Like Melies and Kirk, the artists' group Space Force has set out to explore the final frontier — space, or rather, our "image" of it. The installation is of photos and video monitors, and the arcane, outer limits info is courtesy of various governments and research firms. But for all the satellite feedback, video disc interaction, digital processing, and celestial modeling, the actual *feel* of this room is nostalgic. The future here is the past: the '60s ritual of the televised spaceshot. Kitchen, 484 Broome St., 925-3615, through February 28.

THE KITCHEN