

The New York Times

Verses
Wielded
Like
A Razor

The most brutal and sorrow-filled book of American poetry published in the last 25 years, I've long felt, is Louise Glück's "Ararat" (1990). It's confessional and a bit wild, but intellectually formidable. It's her "Blood on the Tracks."

DWIGHT
GARNERBOOKS
OF THE TIMES

A gifted dramatist could strip "Ararat" and the two excellent books that followed it, "The Wild Iris" (1992) and "Meadowlands" (1996), of their withering observations and nearly construct a play around them. You simply stand back and witness the carnage.

"You should take one of those chemicals, maybe you'd write more" is a not-untypical put-down. So is: "Your back is my favorite part of you, the part furthest away from your mouth." So is: "I expected better of two creatures/who were given minds."

Ms. Glück's new and career-spanning "Poems 1962-2012" is a



SIGRID ESTRADA/LIBRARY OF CONGRESS, VIA ASSOCIATED PRESS

Poems 1962-2012

By Louise Glück
634 pages. Farrar, Straus & Giroux/Ecco. \$40.

major event in this country's literature, perhaps this year's most major. It collects the entirety of this ruthless poet's verse from her debut, "Firstborn" (1968), through "A Village Life" (2009), 11 books over four decades.

Put together, these compact volumes have a great novel's cohesiveness and raking moral intensity. They display a supple and prosecutorial mind interrogating not merely her own life but also the sensual and political nature of the world that spins around it. Her poems bring with them perilously low barometric pressure.

Ms. Glück — her surname rhymes with click, not cluck —

Continued on Page 34

A Spectrum
From Slaves
To Saints

Artistic and Cultural Ties
Bind Africa and Europe



BALTIMORE — In a fall art season distinguished, so far, largely by a bland, no-brainer diet served up by Manhattan's major museums, you have to hit the road for grittier fare. And the Walters Art Museum here is not too far to go to find it in a

HOLLAND
COTTERART
REVIEW

high-fiber, convention-rattling show with the unglamorous title of "Revealing the African Presence in Renaissance Europe."

Visually the exhibition is a gift, with marvelous things by artists familiar and revered — Dürer, Rubens, Veronese — along with images most of us never knew existed. Together they map a history of art, politics and race that scholars have begun to pay attention to — notably through "The Image of the Black in Western Art," a multivolume book project edited by David Bindman and Henry Louis Gates Jr. — but that few museums have addressed in full-dress style.

Like the best scholarship, the Walters show, organized by Joaneath Spicer, the museum's curator of Renaissance and Baroque art, is as much about questions as answers, and makes no bones about that. Many wall labels begin with an interrogative, suggesting that a museum visitor's reading of a particular image carries as much weight as the curator's.

And, like most ambitious

Continued on Page 30

Revealing the African Presence in Renaissance Europe This 18th-century sculpture of St. Benedict of Palermo, who came from a family of African slaves in Sicily, is at the Walters Art Museum.

MINNEAPOLIS INSTITUTE OF ARTS

Relics of a Sculptor's Bronze Age



LIBRADO ROMERO/THE NEW YORK TIMES

The American sculptor Alexander Calder (1898-1976) was blessed with several kinds of genius. He was brilliant at the hands-on part, able to

think incisively in several materials. He was innately cosmopolitan, a natural stylist and a bit of a sponge, swift to absorb and make his own the best of both the past and the present. He was an entertainer who aimed to please without pandering, to reconcile modernism and popular art, with assists from folk and what was then called primitive art.

Calder's favored materials were wire, sheet metal and wood, which he bent, cut and carved into attenuated, levitating forms that banished sculpture's ages-old weight and bulk. He

Calder: The Complete Bronzes, at L&M Arts in Manhattan; left, Calder's bronze "Dancer" (1944).

used bright, flat colors in new ways and invented at least two genres: his hanging mobiles and his equally pared-down stabiles, as well as works that combined aspects of both.

He didn't have much use for the dark, inert tradition-bound sculptural staple of bronze; he had just two brief encounters with it, in 1930 and in 1943-44. Still, it is quite amazing to see nearly all his forays into bronze brought together in one place, as they are by "Calder: The Complete Bronzes" at L&M Arts. A collaboration with the Calder Foundation, the show doesn't quite live up to its title, since a loan or two fell through at the last minute, but it is the first exhibition to concentrate almost exclusively on these works. There were just six in the National Gallery of Art's sprawling 1998 Calder retrospective and only one in the Whitney's recent examination of his Paris years (1926-33). L&M is presenting 35 bronzes as

Continued on Page 34

INSIDE

ART REVIEW 26

The candy, ice cream cones and nickel slots of Wayne Thiebaud.



COLLECTION OF WAYNE AND BETTY JEAN THIEBAUD, WAYNE THIEBAUD/LICENCED BY VAGA, NEW YORK, N.Y.

ART REVIEW 30

Where museums go shopping, you can too.

PHILLIPS
de PURY & COMPANY

CONTEMPORARY ART

EVENING SALE 15 NOVEMBER DAY SALE 16 NOVEMBER
Viewing 3 - 15 November

450 Park Avenue New York 10022

Enquiries +1 212 940 1260

Catalogues +1 212 940 1240

PHILLIPSDEPURY.COM

ANDY WARHOL *Nine Jackies*, 1964 (detail)

© 2012 The Andy Warhol Foundation for the Visual Arts, Inc./ Artists Rights Society (ARS), New York.