

WEEKEND ARTS EXHIBITIONS THEATER

ARTS GUIDE

Moscow

TATYANA FAIDYSH: THE VOICE OF THE DUMB GENERATION | Moscow Museum of Modern Art. *Through Feb. 24.* Active and creative in the 1980s, Russian artists, including Ms. Faidysh, turned into a “silent generation” in the 1990s when they could not cope with the sudden changes in the arts scene. If in their works they did not have the strength of their elders or the audacious adaptability of the younger generation, they nonetheless influenced the development of Russian contemporary art. In the 1980s, Ms. Faidysh experimented with texture, design and light; in the 1990s, she explored beyond the conventional plane. The result is a mix of collage and painting, with objects integrated into colorful semi-abstract painted forms. The exhibition features about 60 works spanning the past two decades. www.mmoma.ru

Houston

THE PROGRESS OF LOVE | The Menil Collection. *Through March 17.* A joint project with the Centre for Contemporary Art in Lagos and the Pulitzer Foundation for the Arts in

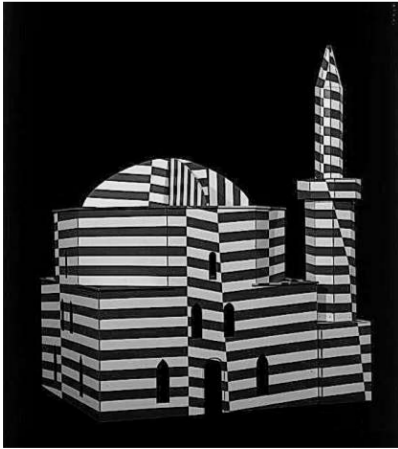


COURTESY OF YINKA SHONIBARE AND TATE COLLECTION

St. Louis, Missouri, that explores the universal concept of love, in its diverse interpretations by African artists. The three exhibitions offer different approaches: The end of love and its aftermath (St. Louis, through April 20); love in its ephemeral dimension (Lagos, ended Jan. 27) and love as an ideal here, where the works of Yinka Shonibare, Mounir Fatmi and Kendell Geers, among others, reflect how language, media, traditions and the socio-economic and digital environment are effecting people's expectations about love. Above, Mr. Shonibare's recent work, “The Swing (after Fragonard).” www.menil.org

New Delhi

HOMELANDS | Indira Gandhi National Centre for the Arts. *Through Feb. 14.* What does “home” mean in the 21st century? To organize her visual exploration of the theme, Latika Gupta, the Indian curator, has selected more than 80 works by 28 contemporary British artists that belong to the collection of the British Council. The works illustrate the concept of “hyphenated identities,” (born here, living/working there) because of permeable frontiers and migration fluxes, and opposing concepts like belonging/alienation, history/memory, and identity/loss. Mona Hatoum (video, installation), Suki Dhanda (photography), David Hockney (painting), Martin Parr (photography) and Zineb Sedira (photo, video, installation), among others, figure in the show. The works will travel to Kolkata, Mumbai and Bangalore. Below, “Camou-



BRITISH COUNCIL COLLECTION

flage Bayrakli Mosque, 200” by the Scottish artist Nathan Coley, who investigates the social aspects of architecture. www.ignca.nic.in

San Francisco

GIRL WITH A PEARL EARRING: DUTCH PAINTINGS FROM THE MAURITSHUIS | De Young Museum. *Through June 2.* The first stop in the American tour of 35 paintings from The Hague. They are proof of artistic innova-

tions in the Dutch Golden Age, when a new wealthy merchant class emerged to become sponsors of the arts. Secular subjects began to replace religious or mythological scenes; middle class, and ordinary people, were portrayed in a non-idealized fashion; and genre scenes depicting the banalities of daily life became highly popular. The gem of the exhibition is Vermeer's “Girl with a Pearl Earring, c. 1665,” but Rembrandt, Jan Steen



ROYAL PICTURE GALLERY MAURITSHUIS, THE HAGUE

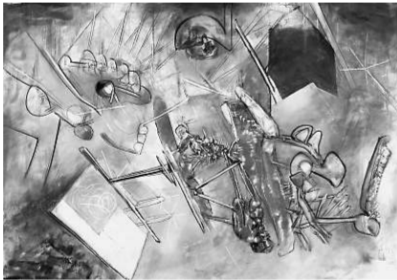
and Ruysdael are also part of the show that will travel to Atlanta and New York. Above, Gabriel Fabritius's “The Goldfinch, 1654.” <http://deyoung.famsf.org>

London

SCHWITTERS IN BRITAIN | Tate Britain. *Through May 12.* Father of the Merz concept — use of all possible materials for artistic purposes — Kurt Schwitters (1887-1948) was associated with Dadaism, De Stijl and Russian Constructivism in the 1920s and 1930s, before he had to flee to Norway in 1937 to escape the Nazi regime. He left an invaded Norway in 1940, and was interned in Britain for 16 months as an “enemy alien.” The British-flavored collages and assemblages (he used typical materials like bus tickets and candy wrappers) created during his final years in Britain are the focus of the show that also features small, handheld and brightly colored sculptures created in his final years. The works will travel to Hanover in June. www.tate.org.uk/britain

Baden-Baden, Germany

MATTA: FIKTIONEN | Museum Frieder Burda. *Through June 2.* Often called “the last Surrealist painter,” the Chilean-born artist's early work was marked by his relationship with the provocative Dalí, Breton and Duchamp, and his participation in Surrealist exhibitions. From his Surrealist work to his large-size panoramas, Roberto



MODERNA MUSEET, STOCKHOLM

Matta (1911-2002) developed complex abstract works based on cosmic and organic curves and arcs that, he said, would unveil emotional forces better than lines and square angles. He heralded Abstract Expressionism during his New York exile in the 1940s. Thirty works, spanning the 1940s to the 1980s, explode on the brightly-lit white walls of the museum. Above, “L'Ouverture de l'Être, 1959.” www.museum-frieder-burda.de

Tokyo

EDWARD STEICHEN IN HIGH FASHION: THE CONDÉ NAST YEARS, 1923-1937 | Setagaya Art Museum. *Through April 7.* His was a career full of adventure: Steichen (1879-1973) collaborated with Alfred Stieglitz in the early 1900s, worked as a commercial photographer for Condé Nast magazines for nearly 15 years, served as a naval officer during World War II in charge of naval photography, and was the director of photography at the Museum of Modern Art until his retirement in 1961. The exhibition focuses on Steichen's commercial photography for Condé Nast, at the time of the Great Depression, when in spite of criticism from his peers — Stieglitz, Paul Strand and Walker Evans — he defended both the creativity and commercialism of his images of glitterati in fashion, politics and arts. About 200 original vintage prints figure in the show. www.setagayaartmuseum.or.jp

COMPILED BY ELISABETH HOPKINS
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JAMES RAJOTTE FOR THE NEW YORK TIMES

From neglect to cultural nucleus

Scene in/Seen in: Madrid

BY SARAH WILDMAN

The center of life in Madrid has long focused on the grand boulevards of Salamanca, the winding historic streets around Plaza Mayor and the cool alleyways of Malasaña, Chueca and La Latina. But city planners have been nudging Madrileños and tourists toward the outer barrios of the city through Madrid Río, an ambitious project that moved the unsightly highway that rings the city underground and replaced it with a ribbon of parkland alongside the all but forgotten city river.

As they have done so, they have introduced tourists to the new attractions at Matadero Madrid, once a sprawling slaughterhouse that, six years ago, began morphing into a music, art, design and film center. In August, Madrid Río's rehabilitation extended the park's pedestrian pathways to Matadero, an evolving complex where spaces continue to open steadily. “Matadero became a place where high-culture Madrileños would go over the last few years,” said Oyer Corazón, a board member of Matadero and a designer with the Hola Revolution advertising company. “Now the numbers of visitors are really going to go up because they finally opened access to Matadero from Madrid Río. And on weekends the Río is packed with people, walking and on bicycles. Everything is open, and it is all free.”

Matadero's imposing series of neo-Moorish structures and open squares

— built in 1911 as a center for butchery and a livestock market — had fallen into disuse by late last century. Rather than tear it down, the city of Madrid chose to transform it into interconnected but distinct, and individually run, art centers, a handful of cafes, a cinema and an enormous, reclaimed pavilion that serves as the staging ground for rotating exhibitions and for concerts, often at the same time.

Since a soft opening in 2007, Matadero has added about a half-dozen spaces and projects, doubling its original number of tenants. In October, the newest and most dramatically overhauled buildings were inaugurated by Prince Felipe and Princess Letizia. Four former warehouses, now joined, are known as the Casa del Lector, or Reader's House. This is a joint project of the Ayuntamiento de Madrid and the Germán Sánchez Ruipérez Foundation and designed by the architect Antón García-Abril. Its mission is to offer a place where people come for engagement with the written word. In addition to a research center, it has programming that includes lectures, classes and exhibitions. The space itself is a marvel — concrete catwalks seem to float above the glass classrooms; each internal space is marked by graphics cast from LED lights. The auditorium looks a bit as if a person will be weightless inside a tunnel of light.

That project comes a year after the debut of another futuristic space, Cineteca, a two-cinema theater and film archive devoted to documentaries that was designed by the architects Churtichaga + Quadra-Salcedo. Cineteca also houses Cantina, a coffee bar with brick walls, built in the old slaughterhouse boiler room, with a soaring ceiling and a series of gradu-



Above, part of El Matadero in Madrid, formerly a large slaughterhouse and now a major arts and multi-use center with galleries, cafes, studios and theaters. New spaces are opening regularly in the cultural complex. On the weekends, the area fills up with walkers and bicyclists.

Rather than destroy it, Madrid chose to transform the ailing area into connected art centers.

ated steps to sit on, as well as a terrace. It serves sandwiches, baked goods and great espresso.

Across the plaza from Cineteca, the energy drink company Red Bull turned a dramatic, barely sheltered structure into a series of high-tech music studio huts for a music festival in the summer of 2011. The state-of-the-art recording studio and nine plywood individual creativity pods are now given out in short stints to composers. A small stage for shows is open to the public — as is another bar — all of which are set into a mimibotanical garden, with lush plants and dirt paths.

The first buildings to open, in 2007,

have more than retained their relevance, and audience. One was Intermediae, a mixed-use hangout lounge with free Wi-Fi, a Ping-Pong table, tables for bloggers, plus seasonal art installations and a lecture space. A recent installation included pieces of Gen. Francisco Franco's former yacht, rusted and exposed. Another allowed visitors to shoot pieces of their own films.

Also open since 2007 is the Central de Diseño, or Design Center, a collaborative project between the Association of Madrid Designers, known as Dimad, and the Madrid City Hall that last summer held a show, “Producto Fresco,” devoted to modern Spanish design, and in the autumn gave its space over to Tipomad Fest 2012, a global celebration of typography.

After all, Mr. Corazón said, “Our mission from City Hall is to get people interested in design.”

Storming an old boys' club in New York

DIRECTORS, FROM PAGE 14

Theater Company in Chicago, Mr. Letts and Amy Morton. The playwright, Edward Albee, and Steppenwolf had never worked together, however, each unwilling to cede total control to the other. But Ms. MacKinnon had the advantage of working with him on five other plays.

“I told Edward that Steppenwolf wanted me to do it there first,” Ms. MacKinnon recalled, “and he asked, ‘There won't be any compromises in casting?’ And I said no, confidently.”

When Mr. Albee went to Chicago to see rehearsal, he said, he felt no reason to brace himself because Ms. MacKinnon was in charge. He gave only a few notes of advice. “Some directors bring their approach rather than the playwright's approach and want to show off as themselves,” Mr. Albee said. “You want the play to be there. Pam cares most about the play.”

Ms. MacKinnon is in especially high demand these days. She just replaced Ms. Shapiro as director of “The Lying Lesson” at Atlantic Theater, and she is expected to return to Broadway next season with a revival of Donald Margulies's Pulitzer-winning “Dinner With Friends” for Roundabout. Todd Haimes, the artistic director of Roundabout, declined to confirm the production but said he has been eager to work with Ms. MacKinnon — as well as to improve Roundabout's record of hiring female directors, which is one of the worst in New York, compared with data from other major theaters.

A few theaters have women in charge, like the directors Lynne Meadow at

Manhattan Theater Club and Sarah Benson at Soho Rep, while others, like Playwrights Horizons, have leaders who now strive for gender balance in directors and writers. “I don't feel a boys' club exists anymore, but statistics might disagree,” Mr. Haimes said. “There does seem to be a generation of women coming up as directors who may really change the landscape.”

Already several women have become prominent directors in musical theater — some who came up through the choreographer route, like Susan Stroman

“The truth I've learned since school is that the No. 1 way a director makes their career is by rising with a playwright.”

and Kathleen Marshall, and some who are best known for fusing avant-garde aesthetics with traditional shows, like Julie Taymor and Diane Paulus. When it comes to plays, however, many female directors are still outsiders on Broadway, which the director Tina Landau described as “a male-dominated tradition.” But women direct only 15 to 20 percent of Broadway shows, where the salaries and perks like housing and child care are far better. Those percentages are a slight improvement compared with much of the 20th century, though some see nothing to brag about.

“Can we call it growth when we say the 2011-12 season saw three women directing plays on Broadway as opposed



RUBY WASHINGTON/THE NEW YORK TIMES

Anne Kauffman directed “Detroit” at Playwrights Horizons Off Broadway last autumn.

to one woman in 2001-02?” asked Laura Penn, executive director of the union representing stage directors and choreographers.

Jeffrey Richards, one of the busiest producers on Broadway, with shows including “Virginia Woolf,” “August,” and, with Mr. Hwang and Ms. Silver-

man, “Chinglish,” laughed when asked if he had a soft spot for hiring women for those plays and others.

“I've loved my directors,” he said, “but I can't take all the credit. These are directors who the playwrights wanted to work with, and it's always a good idea to keep the playwright happy.”