"All the News That's Fit to Print"

The New York Times

National Edition

Southern California: A few patches of clouds along the coast. Continuing mostly sunny otherwise. Highs from 70s at the coast to 90s in the deserts. Weather map, Page C10.

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A No-Nonsense Style Honed As Advocate and First Lady

WASHINGTON, Oct. 24 - Hillary Rodham Clinton needs her rest. She shuns the nocturnal habits of her husband - the 2 a.m. staff calls, the all-hours games of hearts. "It doesn't suit my body rhythms," said Mrs. Clinton, who typically sleeps six or seven hours, sometimes beside the briefing book she had been reading.

Her meetings have clear agendas and rarely devolve into openended "brainstorming" sessions.

THE LONG RUN

Clinton as Manager

She might indulge gossip at the outset (Who's pregnant? Who "Grey's Anatomy"?) but hates wasting time. "Every meeting should be transactional," said Tamera Luzzatto, Mrs. Clinton's Senate chief of staff.

So should each e-mail message. Mrs. Clinton's are spare ("yes, let's do it."), uncluttered with jokes, emoticons or out-ofnowhere "whassups." She carries a BlackBerry, on vibrate, in her purse.

When asked about her as a manager, people who have worked for Mrs. Clinton, the Democratic senator from New York, described her as "organ-"methodical" and "disciplined." They also note that those words were never applied to her husband, Bill Clinton.

"She is very smart and very organized," said Leon E. Panetta. the former White House chief of staff. "Bill Clinton was very smart and not very organized."

It is indeed likely that a Hillary Clinton White House would be more punctual, precise and process-oriented than her husband's. Still, managing something as big as the federal government and unforeseeable as a presidency presents an inevitably steep learning curve.

Mrs. Clinton has never led a large enterprise, a point her Republican rival Rudolph W. Giuliani has made in recent days. She has overseen a Senate office (staff of 55), a first lady's office (staff of 25), an ill-fated "healthcare task force" (involving 511 people), a presidential campaign (staff of more than 500) - and attended many, many meetings ("I've decided to declare meetings as my major," Mrs. Clinton wrote jokingly in a letter in her college days).

Her background as a boss, powerful spouse and advocate could signal Mrs. Clinton's approach to the job for which she is now applying. She is credited

Continued on Page A18

OFFICIAL TOUR President Bush in San Diego yesterday, with Gov. Arnold Schwarzenegger at back.

King Tries to Grow Modern Ideas In Desert, Free of Saudi Taboos

By THANASSIS CAMBANIS

JIDDA, Saudi Arabia, Oct. 25 — On a marshy peninsula 50 miles from this Red Sea port, King Abdullah of Saudi Arabia is staking \$12.5 billion on a gargantuan bid to catch up with the West in science and technology.

Between an oil refinery and the sea, the monarch is building from scratch a graduate research insticoeducation and robust liberal inquiry as unthinkable.

For the new institution, the king has cut his own education ministry out the loop, hiring the state-owned oil giant Saudi Aramco to build the campus, create its curriculum and attract for-

Supporters of what is to be

Seeking Savings, Employers Help Smokers Quit

"Tobacco cessation has been count the costs of absenteeism or the hot topic for the last year,"

the drain on productivity when

PRESIDENT VISITS SCENE OF FIRES, PROMISING HELP

DEATH TOLL RISES TO 7

As Threat Ebbs, Focus Is on Investigation of Possible Arson

By JENNIFER STEINHAUER

LOS ANGELES, Oct. 25 -President Bush toured Southern California on Thursday as investigators got down to the work of determining how one sunny fall day last weekend erupted into a 16-fire storm now in its fifth day.

Recovery crews, moving from house to house in towns where the fires have passed, found the bodies of two people in the shell of a home in Poway, northeast of San Diego. And in the early evening, San Diego officials said. border patrol agents found the charred remains of four immigrants who may have been killed while crossing the border.

They were the first confirmed fatalities since Sunday, when a man was killed in Potrero, not far from the Mexican border - but unlikely to be the last, officials

"I imagine we will be finding bodies into next year," said Sgt. Mike Radovich of the San Diego Sheriff's Department.

Mr. Bush, joined by Gov. Arnold Schwarzenegger, also a Republican, visited the charred remains of neighborhoods, met distraught residents and exhausted fire crews and viewed fires that continue to burn throughout the region. By Thursday, the fires had destroyed 1,800 homes, injured 57 people and burned a half million acres, a little more than wice the size of New York City.

president pointedly praised Mr. Schwarzenegger's handling of the country's biggest natural disaster since Hurricane Katrina two years ago, making veiled comparisons to local relief

WEEKENDAITS FINE ARTS LEISURE

प्रदेश के स्वास्ति के स्वासि के स्वासि

ASIA SOCIETY

Treasures From a Land In Tumult

Firestorms in paradise is the nutshell history of Kashmir, that luxuriant valley scooped out of mountains in northwest India. Ask any vacationer from a Mughal emperor to a Cook's Tour tourist about the place, and the response will be the same: heavenly.

HOLLAND The lakes, the gardens, the chinars golden in autumn, the Himalayas all around.

COTTER mittish:

But romance has held true only intermittently. Beginning in the late 1980s hell-ish sectarian violence between the Indian army and Kashmiri separatists, Hindus and Muslims, swept through the valley,

scorching its beauties and sealing it off from the rest of the world. Few travelers came; some who did lost their lives. This story was not new. These storms regathered many times over the centuries.

"The Arts of Kashmir" at Asia Society adds to these two perspectives a third: a land in creative tumult. Set amid Afghanistan, China and India, the region underwent constant cultural fermentation, taking influences in, sending them out. Sacred to Hinduism, home to early Buddhism and a favored retreat of Muslim rulers, it was forever either struggling to sustain social balance or heading into conflict. And this perpetual play of opposites produced, through molding or friction, some of the most beautiful art in the world.

Despite that beauty, art from Kashmir remains relatively unfamiliar here, and the Asia Society show, assembled by the art historian Pratapaditya Pal, is the first full-scale New York survey. Why the wait? Mistaken identity has been one reason. Kashmiri metal

Continued on Page 31



The New York Times

Seurat, Drawing His Way To the Grande Jatte



Art in Review

Steven Parrino

Gagosian Gallery 980 Madison Avenue, at 77th Street Through Nov. 3

Last spring Gagosian gave over much of its uptown gallery to a coolly anarchistic group show called "Beneath the Underdog," which included many young artists associated with the New York art world's professional demimonde. This fall, in the same space, the gallery has a posthumous survey of work by a father of them all - or maybe a revered older brother - Steven

Killed in a motorcycle accident in 2005 when he was in his 40s, Mr. Parrino left behind a quartercentury's worth of art that has only recently taken center stage in the United States. The work still awaits sifting, but from an early point it used many of the elements in circulation now: Minimalism, post-punk music, Warhol, performance, cultural necrophilia, comic books, adolescence, rebellion, trauma, collaboration. Aaron Young's recent chopper extravaganza at the Park Avenue Armory, with the glam quotient extracted, is only the most obvious example of new art that falls somewhere in Mr. Parrino's pur-

In attribute, the was like Richard Prince without the smirk. Mr. Parrino's spiritual America wasn't a tinkling cymbal. It was a negative sublime. His driving perspective wasn't willful misanthropy but what he called "postpunk Existentialism." In this view the Hell's Angels weren't just specimens in a critique. They were people - artists - you wanted to know.

The Gagosian show covers a fair amount of ground, much of it familiar. It focuses on Mr. Parrino's paintings in black and silver, with the canvas pulled halfway off the stretcher or, in the case of circular paintings, pinched at the center and twisted. The effect is less cruel than comedic, like early Frank Stellas messed up in a friendly tussle

Of more immediate interest is the wealth of works on paper, from early drawings of words to pop-pornography collages and videos. As an ensemble, it reads like a stream-of-consciousness journal of the artist's interests and concerns, a valuable re-

Gagosian presents all this with its customary immaculate finesse, which is, of course, a problem. Live anarchy is missing. In a 1998 note about arranging the pickup of work for a European solo exhibition, Mr. Parrino wrote to a dealer: "Nothing needs to be protected. Don't worry about good.) Nothing will be for sale. All will be thrown out after the show. Nothing has value. This will be one of my BEST shows." I bet it was. I wish I'd seen it.

HOLLAND COTTER

Chris Marker

Staring Back

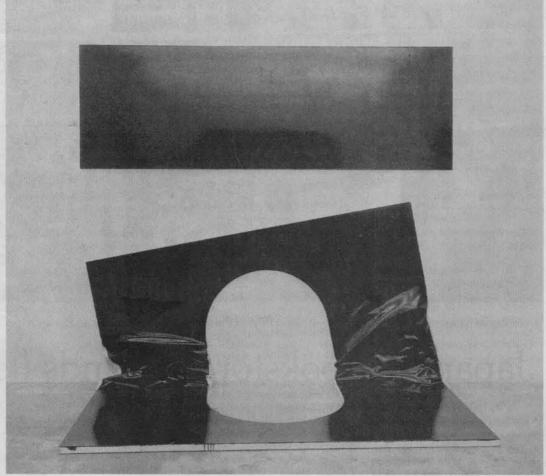
Peter Blum Chelsea 526 West 29th Street Peter Blum SoHo 99 Wooster Street Through Nov. 1

Chris Marker's "Staring Back" is a meditative, deep-fall show. The faces in the dozens of blackand-white photographs of unnamed people that line the walls of Peter Blum's two galleries are like leaves on the surface of a reflecting pool, bright against dark.

Mr. Marker, born Christian François Bouche-Villeneuve in France in 1921, is best known for his innovative films. Cinematic equivalents of a radical kind of creative nonfiction, they are often partly autobiographical and move vertiginously between present and past, until the two are one. This show, Mr. Marker's first full-scale exhibition of photographs, originally organized by Bill Horrigan for the Wexner Center for the Arts in Columbus, Ohio, does more or less the same thing.

The pictures, which cover more than 40 years, are the record of a life almost inseparable from art. A French Resistance fighter in World War II, Mr. Marker was loosely associated with Jean-Luc Godard and Alain Resnais in the 1960s, but he spent most of his time filming political activism. Pictures in the Blum show include shots of antiwar demonstrations in Washington in 1967 and others of Parisian protests against French domestic policies in 2005. It is hard, at a glance, to tell that the pictures

come from very different eras. Many of these photographs are stills that Mr. Marker has culled from his films. So are some of the portraits that make up most of the show. They range over many years and many places. Almost all were taken of subjects on the move, active, in the middle of life: The digital printing process used for the prints leaves some faces blurred. A few people are recog-



ROBERT MCKEEVER/GAGOSIAN GALLERY

Steven Parrino's "Self-Mutilation Bootleg 2 (The Open Grave)" (2003), enamel on canvas.

nizable (Simone Signoret, Salvador Dalí). Most others - a young Asian musician, a Mexican laborer, a fashion model, a monk on Mount Athos in Greece - are not, and no names and dates are supplied.

It's possible, I guess, to dismiss "Staring Back" as a rewarmed "Family of Man," though only if you know nothing about Mr. Marker's work or that 1955 show by Edward Steichen.

Anyway, the comparison becomes moot in the pictures that end the show, which is also a book. These are photographs of animals: a seal, a chimpanzee and several cats, long a favorite Marker subject. The direct looks and gestures of animals, he says in a wall text, "point to the truest of humanity, better than humanity itself." In this show, which is about memory and change and strife and confusion, theirs are the steady faces for all seasons. HOLLAND COTTER

Stephen Pace

Abstract Expressionist Paintings: 1950s

Katharina Rich Perlow 41 East 57th Street, Manhattan Through Nov. 3

The de Kooning shows now at Gagosian and at L&M Arts focus on an Abstract Expressionist at the very end of his storied career; for a sense of beginning, consider this exhibition of Stephen Pace's paintings from the 1950s. Boisterous, confident and colorful, they show this secondgeneration New York School artist trying on all sorts of styles.

The works from early in the decade have a masklike, totemic quality, reminiscent of Gorky and early Pollock. A 1951 painting made jointly by Mr. Pace and Frank Lobdell, while they were working with other American artists in a communal studio in Paris, displays the jagged verticals of a Clyfford Still. In the mid-'50s, Mr. Pace made liberal use of the palette knife, building up moody clusters similar to those in Joan Mitchell's canvas-

A showstopping work from 1959, a centrifuge for decisive brush strokes of uniform width, reveals Hans Hofmann's influence. (Mr. Pace, now 88, was one of his star pupils.) No matter who, or what, inspired them, these works have certain hallmarks: a strong verticality on the left side of the canvas, and a fishpond palette of dark blues and greens, with pops of bright or-

The latest works here, two paintings from 1962, have a more organic feel and a diffuse, cursivelike slant. Later, when Mr. Pace spent more time in rural Maine than at the Cedar Tavern, he turned to representation. This exhibition proves that when he wanted to, he could gesture with the best of them.

KAREN ROSENBERG

Adam Adach Karin Sander

D'Amelio Terras 525 West 22nd Street, Chelsea Through Nov. 3

In this pair of solo shows, two midcareer European artists use painting to convey the experience of international travel.

The Warsaw painter Adam Adach spent three months living and working in the Bronx, drawing on his own photographs of the area, as well as on newspaper clippings detailing major events

in Europe. His imagery veers from meditative portraits of children hefting stones on the beach to a masked protester hurling rocks during the most recent G8 summit.

Mr. Adach means to elide the distance between Eastern Europe and the Bronx, though his paintings might scare off visitors to both regions. Three large paintings of Pelham Bay have flattened, semi-abstract passages that recall Peter Doig's sciencefiction-inspired landscapes. "Day After/Pelham Bay/Just Before Sunset" (2007) laces the garbagestrewn shoreline with radioactive yellow-orange. Sooty grays prevail in the historical scenes, with one memorable exception: the aftermath of a chemical spill, depicted as a shower of pastel con-

In the smaller Project Gallery, the German artist Karin Sander has installed a new group of her "Mailed Paintings": primed, store-bought canvases sent from international locations without any kind of protective covering. A rectangular painting sent from Colombia has nary a scratch, while a circular one that passed through Bonn and Berlin in Germany and Gmuden, Austria, bears a Fontana-esque slash.

These bruised and fingerprinted monochromes bring to mind the recent acts of violence against works of art in a Swedish gallery and a French museum. Here, the responsibility lies with the artist, or maybe the post of-KAREN ROSENBERG

Carsten Nicolai

PaceWildenstein 534 West 25th Street, Chelsea Through Nov. 3

Where are the beanbag chairs? Carsten Nicolai's black-andwhite light projection "Fades" (2006) is so pleasantly mesmerizing, you want to lie back and surrender to its soothing effects. White, soft-focus forms continually flow this way and that against a dark background. morphing from large, ghostly lozenge shapes to partially dissolved grids.

The experience is enhanced, though not greatly, by white noise coming from speakers and by a slight mist pumped into the room in which the projected light beams become visible. It's basically like an excellent, much enlarged screen saver.

That there are no beanbags may be because Mr. Nicolai's aims are more scientific than psychedelic. Based in Berlin, he is widely known in Europe as an electronic musician and multimedia artist. The survey on his Web site (carstennicolai.de) of previous works, which combine visual, sculptural and sonic effects and elegant Minimalist design, suggests that this show -

only his second Manhattan solo show - does not do full justice to his stylish inventiveness.

"Static Balance," the exhibition's other major piece, consists of a pair of standing, sharply curved mirrored walls that face each other. Together, they're like a poor man's Anish Kapoor. Standing within the curve of either wall, you can hear a faint static noise, but otherwise the "acoustic field of varying density" that a gallery release says is supposed to happen remains elusive. It would be interesting to see how a dog reacted.

KEN JOHNSON

Amir Zaki

Perry Rubenstein 527 West 23rd Street, Chelsea Through Nov. 21

Los Angeles has its own, carculture brand of street photography. Over the last 40 years buildings have replaced people in photographs by Ed Ruscha, James Welling and Catherine Opie. Amir Zaki extends the tradition with razor-sharp formalist photographs that ripple with noirish undercurrents

For this show Mr. Zaki shot postwar vernacular architecture - unidentified, often boarded-up gas stations, fast-food restaurants or fortresslike chapels devoid of people - straight on rather than from the dramatic perspectives and angles used in previous works. And in place of formalist pyrotechnics he's made a foray into semiotics, or at least the type of iconography used by the artist Matt Mullican in the 1980s that was described in semiotic terms. (The gallery sticks with the old-fashioned term symbols.")

Cryptic circles, squiggles and strange crosses — a bit like the brands used on cattle - can be detected on the facades and rooftops in place of ordinary signage. Many were put there by Mr. Zaki. Three polyurethane sculptures, mounted on the gallery's walls and painted in moody designer colors, also function like street emblems, bits of blown-up threedimensional graffiti.

Where once Mr. Zaki could have been accused of making Los Angeles into a kind of sexy, apocalyptic mecca, now he could come under fire for being too subtle, as the symbols add a bit of mystery to the edifices but not enough to call the buildings or the urban landscape into serious question.

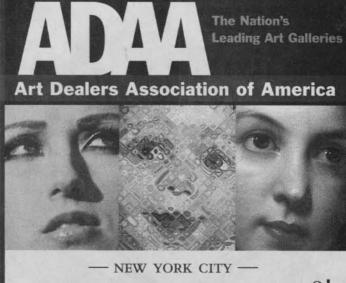
Nonetheless, his photographs function very much the way Ms. Opie's images of houses in Beverly Hills do: as quirky portraits or near-sculptures. They add a cogent chapter to the story of how Los Angeles presents itself to a photographer moving through

MARTHA SCHWENDENER



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UPPER EAST AND WEST

Acquavella* 18 E 79 NY James Rosenguist: Time Blades October 31 - December 14

76 E 79 NY Art and Psyche: The Freudian Legacy Pollock, Gorky, Matta, Ernst, Freud, others; Through November 24

James Graham & Sons 1014 Madison NY Mary McDonnell, new works Through November 10

Hirschl & Adler Modern 21 E 70 NY Frederick Brosen: Recent Watercolors through November 10

Knoedler 19 E 70 NY Michael Goldberg: New Paintings, through November 3 Catalogue with interview by John Yau

Hans P. Kraus** 962 Park Ave William Henry Fox Talbot: Selections from a Private Collection Through Nov. 9; catalogue available

Jan Krugier* 980 Madison Ave NY Nov. 1, 2007-Jan. 18, 2008: brawing in Space" on view at Richard L. Feigen & Co.

45 E 78 NY Willem de Kooning 1981-1986 Skarstedt

20 E 79 St NY Warhol: Camouflage Paintings, Through Oct 27 Laurie Simmons: Color Coordinated Interiors, Through Oct 27

Michael Werner* 4 E 77 NY A.R. Penck: Paintings from the Sixties Through 17 November 2007

Zwirner & Wirth 32 E 69 NY H.C. Westermann: Selected Work Through November 3

57TH STREET AREA

Ameringer & Yohe* 20 W 57 NY Helen Frankenthaler: Master Paintings; Thru November 17, catalogue available

Maxwell Davidson* 724 Fifth Ave NY **Davidson Contemporary presents:** Darren Lago-Inappropriations, Thru Nov. 3, catalogue available

Davis & Langdale 231 E 60 NY Wilson A. Bentley, Charles Jones and a selection of vintage photography October 25-November 21, 2007

724 Fifth NY Mark Greenwold: A Moment of True Feeling, 1997-2007 Through Nov. 10, catalog available

DC Moore

Tibor de Nagy 724 Fifth Ave NY Philip Geiger, Recent Paintings Anna Hostvedt, Recent Paintings thru November 10

Forum 745 Fifth Ave NY William Beckman, through Nov. 24

Eli Bornstein, through Nov. 24

Greenberg Van Doren 730 Fifth Ave NY Suzanne Caporael: Roadwork New Paintings, Oct. 11-Nov. 10

Michael Rosenfeld 24 W 57 NY Alfonso Ossorio: Works from the 1950s & 1960s from the Robert U. Ossorio Foundation, Closing Oct. 27

CHELSEA AND SOHO

ACA 529 W 20 NY Edmund Yaghjian (1905-1997): A Retrospective Through December 8

Peter Blum 99 Wooster/526 W 29 NY Chris Marker: "Staring Back," photographs. At 99 Wooster St and at 526 W 29th St; Sept 8-Nov 1

Cheim & Read 547 W 25 NY I Am As You Will Be: The Skeleton in Art; Through November 3, catalogue available

Paula Cooper 534/521 W 21 NY Mark di Suvero 465 W 21 St through Nov. 17 Christian Marclay's Up & Out anthology film archives Oct. 26-28

Charles Cowles 537 W 24 NY Beatrice Caracciolo: Water Marks, thru Oct. 27 Lewis Stein: Cows, thru Oct. 27

Paul Kasmin 293 Tenth Ave NY Kenny Scharf: New! Paintings and Carzy Roy-al Through November 24

Luhring Augustine 531 W 24 NY Portraits, Oct. 20-Nov. 17, 2007; Group show of gallery and non-gallery artists

Matthew Marks 522 W 22/523 W 24 NY Ugo Rondinone: Big Mind Sky -Martin Honert: New Sculpture Robert Adams: Questions for an Overcast Day; through tomorrow

Robert Miller 524 W 26 NY Hirsch Perlman Through November 24

Mitchell-Innes & Nash 534 W 26/1018 Mad NY Anthony Caro: New Galvanised Steel Sculptures at 534 West 26th Street, New York, NY 10001

Senior & Shopmaker 21 W 26 NY William Wegman Outdoors Photographs 1981-2007 thru Nov. 3

Susan Sheehan 535 W 22 NY Ellsworth Kelly: Monumental Prints Through November 3, 2007

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