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WEEKEND Arts FINE ARTS LEISURE

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Stalking With Stories

The Pioneers
of the Immemorable

Apexart
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Through Nov. 3

The lesson of the telephone game, that stories change through repeated telling, is reinforced here by European philosophy and art in which narrative is run through the cogs of history, memory and nostalgia.

Personalized narratives are the most striking. Artur Zmijewski's video of a young German woman named Lisa, who moved to Israel, driven by a conviction that in a former life she was a 12-year-old Jewish boy killed by the Nazis, is a disturbing case study of internalized national guilt.

Katerina Seda's artist's book and video details how she coaxed her withdrawn Eastern European grandmother back into active life by persuading her to draw tools from the shop where she worked for 33 years.

Most of the pieces take a wider scope, including Ahmet Ogut's wall drawing of a car project, meant to modernize Turkey, that went awry, or Sanja Ivekovic's signs for stores in socialist Yugoslavia that called themselves Freedom, Knowledge or Unity. Felix Gmelin's split-screen film, in which young people carrying a red flag run through the streets of Berlin (in 1968) and Stockholm (in 2002), juxtaposes the level of political engagement in the two eras.

Inspired by events in Europe during the last 70 years, the stories here lack happy endings (except, perhaps, that of the grandmother, who "recovers" enough to reside contentedly in the past). Rather, they follow the pattern of fictional narratives, which gain interest when filled with conflict, tension, tragedy and loss.

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