

Edited by Vince Aletti

Choices

An Opinionated Survey of the Week's Events

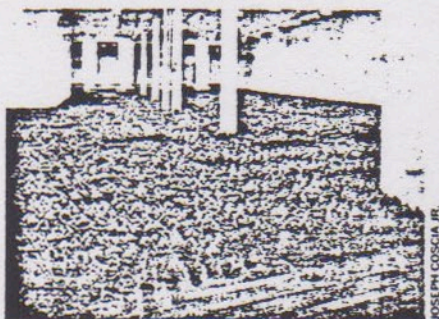
Acts

Julian Clary: Clary is an original, though he has theatrical roots in British drag panto shows, music hall, and the gender frolickers Bloodlips. Every word out of his mouth seems to carry a smutty underbelly, but his mood is joyous. He's unfettered, not interested in humiliation, not his own or his audience's. Don't miss this truly liberated campster, who is, by the by, utterly gorgeous from the neck up and, from the neck down, hilariously swathed in vinyl and feathers. April 21 through May 18, the Ballroom, 253 West 28th Street, 244-3005. (Stone)

Diamonds Galas: The "demonic diva" calls her music "interveneal song"—straight from the bloodstream. This is a reprise of the *Plague Mass* (1984-*End of the Epidemic*) she did at the Cathedral of St. John the Divine last fall, a passionate and original response to the issue of AIDS. April 17, 19, 21, and 23 at 8:30, the Kitchen, 512 West 19th Street, 255-5793. (Carr)

Someone Else From Queens Is Queen: Ever since he began fusing his AIDS activism with his performance work, Richard Elovich's shows have grown increasingly focused and powerful. This time he plays both Felix the Kat, "a human cannonball shot out of Queens," and Gordie Benjamin, "a stand-up spritzer" who theorizes about everything from William S. Burroughs to *The Munsters*. April 18 through 21 and 25 through 28 at 9:30, P.S. 122, 150 First Avenue, at 9th Street, 477-5288. (Carr)

Art



Antony Gormley's *Field* (1991)

JOSEPH COSCIA JR.

Ross Bleckner: Spectral perspectives, wraithlike birds and skeletons, and apparitional lights play across Bleckner's new black-and-white paintings like visions encountered in some imagined scenario for an afterlife. They're saccharine, sentimental, and uncanny, and the best one is on the back office wall. He calls this series "The Examined Life." Through April 27, Mary Boone Gallery, 417 West Broadway, 431-1818. (Levin)

'Contemporary Art From Chile': Five unfamiliar artists from Chile deal with media manipulation and ambiguity in the context of their country's social and political upheavals. Alicia Villarreal's elusive slide projections, Virginia Errázuriz's heterotopic reinstallation, Gonzalo Díaz's *Painting on Commission* (a posterlike portrait of the artist by a billboard painter), Enrique Zamudio's camera obscura pictographs, and Gonzalo Mezza's multiplied *majas* all share a subliminal text that revolves around the unseen, the unsaid, the unspeakable. Through April 28, Americas Society, 680 Park Avenue, 249-8950. (Levin)

Antony Gormley: The body as place—isolated, hollow, lead armored, filled with air—has always been Gormley territory, but *Field* is a mob scene. An implacable mass of 35,000 lumpy terra-cotta homunculi crowded into the gallery, this installation confronts us with questions about individuation, humanity, sameness, and otherness, and it looks for all the world like a single entity. The figures were made for him by the Texca family in Cholula, Mexico. Through April 27, Salvatore Ala Gallery, 560 Broad-



Monkey Business at NYU (Reitman, P.37)

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