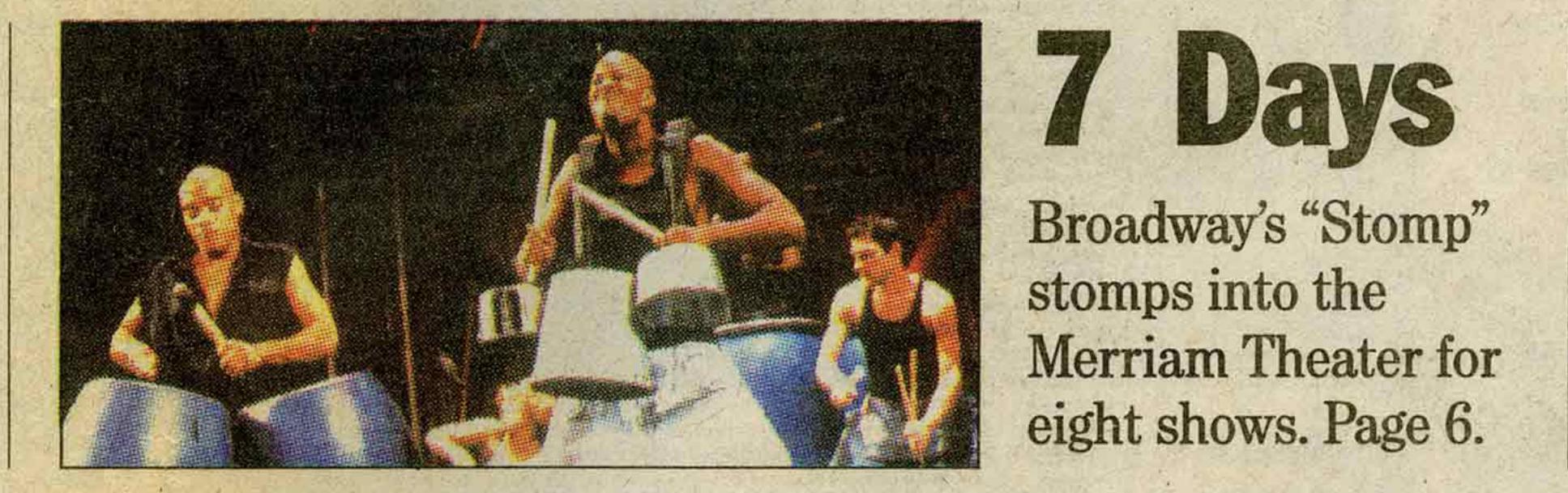
The Philadelphia Unquirer

Arts Entertainment

Film and video works are a strong presence at Whitney Biennial. Page 8.



Against Olaf and the yaks, Pedro Almodovar stands a good chance. Page 7.



Broadway's "Stomp" stomps into the Merriam Theater for eight shows. Page 6.

Music

Philly's Stargazer Lily talks about the South by Southwest experience. Page 12.

Art By Edward J. Sozanski

Film and video shine brightest at this year's Whitney Biennial

EW YORK — In the past, the lennial Biennial," which is general- ty, but guess what: Half the artists whitney Biennial has pro- ly more concerned with various chosen live here, and most of the duced a sensation or two, but forms of introspection — art about others come from California, Chicaagreeable and mildly stimulating rather than provocative or outrageous.

The six curators who assembled the exhibition by consensus might have been trying to raise a few hackles by commissioning Hans Haacke, who is known for his polemical art, to create an installation.

However, Haacke's indictment of Mayor Rudolph Guiliani's overreaction last year to the "Sensation" exhibition at the Brooklyn Museum of Art — a piece that strains to evoke the fascist repression of Nazi Germany — packs no more punch than a window display at Bloomingdale's.

In fact, Haacke's piece feels con-

not this year. This year's edition is the nature of art, perception and go and Texas, with men and women

This year, the Whitney decided that its signature exhibition would be organized by a half-dozen guest curators, none from New York.

That was supposed to give the show less of a New York personali-



A digital still from "Ouija 2000," by spicuously out of place in this "mil- Ken Goldberg, is among Net works.

represented about equally.

But even though the artists come from relatively few places, the show doesn't seem biased toward one place or another. It could come from one place or every place, which suggests that contemporary art is becoming increasingly homogenized, both domestically and internationally.

In this Biennial, which features 97 artists, film and video constitute a noticeably strong presence, to the point that one feels that they have taken over the soul of the exhibi-

Major video works are distributed through the three whole floors that the exhibition occupies. The curators also have created a "projection gallery" in which seven artists

See SOZANSKI on 19



"True Blonde at Home" is an oil on linen by Philadelphia native Lisa Yuskavage. The Biennial has taken care to include such representational painting, although most of it is quirky.