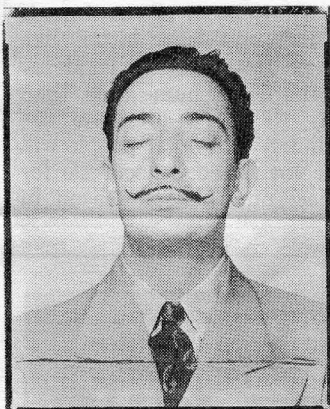


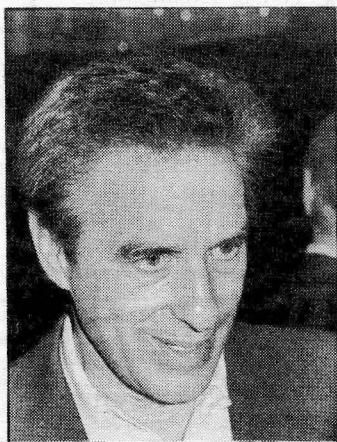
■  
**AN OPINIONATED  
 SURVEY OF THE  
 WEEK'S EVENTS,  
 JUNE 28-JULY 4**  
 ■



**Dali by Horst  
 (See Photo)**



**Jimmy Scott  
 (See Music)**



**John Cassavetes  
 (See Film)**

Conceptualists is pretty interesting. They're all children of Magritte. Leo Copers's self-beating drum and white flag greet you at the door. Jan Fabre's obsessive ballpoint pen marks every inch of a chamber worthy of Tut. Guillaume Bijl, whose replication of a futon shop is now at the New Museum, makes a two-step stairway walk through the wall. But why did Panamarenko cut the plug to ground his flying saucer? Through July 7, Jack Tilton Gallery, 24 West 57 Street, 247-7480. (Levin)

**Leo Copers:** This Belgian artist plays with light, sound, dislocation, and special effects in his solo show. A tricky tablecloth is the startling star here (any resemblance to Marilyn Monroe's skirt is probably coincidental). But the glass bell, the wayward chandelier, the disheveled mirror, and the bloodstained banner also offer a tantalizing sample of the work of an artist who's been around since the late '60s and used to embed neon tubes in blocks of ice or cover the floor with fake snow and fiery flowers. Through July 21, Jack Shainman Gallery, 560 Broadway, at Prince Street, 966-3866. (Levin)

**'Robert Morris: The Felt Works':** It may not be the right moment for an exhibition of work that's all about raw material and the force of gravity. The issue of how to droop, fold, strew, and stack glorious heaps of felt isn't foremost on our minds (one wee voice asks whether Morris or Beuys used felt first, another says the seed of late '70s decorativeness must have been in not-quite-Minimalist works such as these, a third wonders who cares). Nevertheless, it's a handsome historical show. Through July 14, Grey Art Gallery, 33 Washington Place, 998-6780. (Levin)

**Nancy Spero:** *Torture of Women* and *Notes in Time on Women* remain from Part 1, just about everything else is different in the second installment of this survey of Spero's art since 1950, which was divided due to lack of space. There are more early black paintings, some of her classically horrific "War Series" works, and a whole wallful of angry activist sideswipes on paper—less artful, more issue oriented—that she's done over the years. Through July 9, New Museum of Contemporary Art, 583 Broadway, at Houston Street, 219-1355 (Levin)

COREEN SIMPSON

FRED W. McDARRAH