

THE NEW YORKER

GOINGS ON ABOUT TOWN: ART

JAVIER ARCE

On April 26, 1937, German bombers destroyed the Basque village of Guernica, killing thousands of people, a horror immortalized by Picasso in what may be the most famous political work of modern times. Arce, a Spaniard making his New York solo début, grapples with the devolution of that masterpiece into a symbol in a group of engravings, a mural, and a sculpture, which document its fraught history. (The show takes its title, “Kill All Lies,” from the phrase that Tony Shafrazi spray-painted on the canvas, at MOMA in 1974.) The only work in which Arce offers a glimpse of the image itself is a large drawing—a one-to-one scale reproduction—which lies in a crumpled mess on the floor, reinforcing the idea that the painting’s travails now overshadow the event it was conceived to commemorate. Through Oct. 6.

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