CLOTH AND CLAY

Quilts are temporary objects that become worn with use and faded from light, so they last the longest if no one ever sets or handles them. But rather than allow the English patterns away in a cold climate, the Gallery Space at Wagger has them on display for all to enjoy their colorful combinations of geometric shapes. View on show through October 20 is a display of Quilts by Elizabeth Yee. The artist learned how to quilt in the early 1980s while stationed in a U.S. public health service office in Kentucky. Yee hand-wore layers of cloth together with a running stitch, which transforms the formerly flat surface and creates textures to break up the light and make the patterns more lively and complex.

Also on exhibit from November 13 through February 12 is Earth Tree Sky: The Ceramics of David Gloyd. Having studied with master artists from the Middle East, Africa, and Asia, Gloyd works with clay at a site of meditations. The Text Professor of Practice in Public Service and (Continuing) at the Robert F. Wagner Graduate School of Public Service, his ceramic practice has a range of perspectives and influences, such as 1994 text, social justice, and costing galler.

SET FIRE TO THE RAIN

When Austrian photographer Hans Weiss moved to New York City, its towering skyscrapers fascinated him. "As symbols of power and money, they force you to look upward and to feel small," he says. "But on rainy days I noticed they fall down into the puddles forming on the streets." So Weiss lowered his lens and began shooting the reflections—yielding glimpses into an eerie alternate world.

His unique photographs will be on display in Deutsches Haus at NYU from November 13 through December 22 in the aptly titled exhibition Apocalypse. As Weiss explains, "In these images New York is set on fire—with buildings and trees in flames, distorted, falling apart, or being flooded."

UNDRESSING SHAKESPEARE

A costume by any other name would stretch just as deeply as it suggests a collection of suits, edited by Geho School of Individuality's study faculty, Venice, Venice and Bella Mincolla, on how the meaning of costume enhances our understanding of Shakespeare's plays.

Shakespeare and Costume (Exploratory Session)—which includes exemplary essays that weigh costumes from theory, dramatic, design, performative, and theatrical perspectives—explores the historical context of clothing in the Bard's plays, clothes-as-topics such as magic and fastening, theatre history practices, and experiences of race and gender exhibited in existing suits.

The book draws on documentary evidence in dresses, handbooks, printed illustrations, painting, photography, newspapers, paintings, and interiors to chronicle costume design "to specific Shakespeare productions, from the repertory of the London theatres in 1660 to the present day."

—James Faggett

UNCOVERING A TUSCAN GENIUS

In 1993, the University of Chicago Press and the University of Chicago Press, Jane Tylus, faculty director of NYU's Humanities Initiative, invited a visit to this medieval and modern city. A professor of Italian studies, Tylus goes beyond print.

Final horse race—the Fidi, seen here in Canada, 1947 oil painting—is forming to its aesthetic aspects of the present. The city's arts and architecture, its history as a banking center, its theater, and its cultural influence are all explored in this book.

—James Faggett