

Time Out

New York

September 30–October 6, 2010

Reviews

“Max’s Kansas City”

★★★★★

Steven Kasher Gallery, through Oct 16 (see Chelsea)

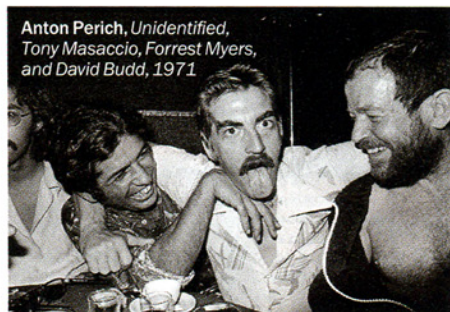
A haunt for artists and musicians in the 1960s and '70s, Max's Kansas City was legendary even before it closed in 1981. Opened in 1965 by restaurateur and barkeep Mickey Ruskin, the bi-level Max offered a haven for John Chamberlain, Brice Marden and Andy Warhol's superstars downstairs, while the upstairs provided a stage for such acts as the Velvet Underground, the New York Dolls, Iggy Pop, the Ramones and Blondie.

Celebrating what would have been Max's 45th anniversary, as well as the launch of a book about its history, Steven Kasher Gallery has assembled work by photographers

and artists who frequented the nightspot, giving an overview of the ambience and energy that filled this bohemian lair. Hung salon style, with a jukebox playing the sounds of the late '60s and a glass memorabilia case displaying ads for performances and drinks named after acts, the show brings back a wild side of New York that died when the city started valuing money over fun.

Although Chamberlain, Willem de Kooning and Neil Williams make an impression with crushed car sculptures and abstract drawings and paintings, photography rules the show. Anton Perich, who has published the avant-garde periodical *Night* since 1978, dominates with wicked pictures of Jackie Curtis, John Waters, Bebe Buell, Robert

Mapplethorpe and Candy Darling from the early '70s. Ebet Roberts does likewise for the late '70s, with edgy performance shots of James Chance, Devo, Patti Smith and the B-52s. Draped in nostalgia, the exhibit provides a fascinating mirror of the city's ongoing, if more muted, underground scene today.—*Paul Laster*



Anton Perich, *Unidentified*,
Tony Masaccio, *Forrest Myers*,
and David Budd, 1971