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It's a Lincoln Center Picnic (Pass the Origami, Please)



Origami flowers, a gingham-clothed table and dance photographs in "Picnic," an installation at the Walter Reade Theater based on an issue of the arts magazine *2wice*.

Ting-Li Wang/The New York Times

IN seven years as mastermind and muse of the frothy arts magazine *2wice*, Patsy Tarr has been known to devour a concept or two. Every six months she and her partner-in-design, Abbott Miller, translate a single-word theme into a confection of luscious photography and evocative text spun around Ms. Tarr's great love, dance.

So "Picnic," an exhibition inspired by a 2002 issue that celebrated eating and gathering, seemed a natural for the Lincoln Center Festival.

"It's the 'Trading Spaces' of art installations," Ms. Tarr declared, pointing at a candy-colored blueprint and explaining how a little ingenuity and elbow grease transformed the issue's surreally opulent images — including an homage to her collection of 1950's kitchenware — into an inedible cornucopia in the Frieda and Roy Furman Gallery at the Walter Reade Theater.

Walls were upholstered in pinkish-red gingham. Trestles and a board became a table, piled high with an origami smorgasbord of produce and flowers assembled from tear sheets of back issues by Mr. Miller's students at the Maryland Institute College of Art. Lording over it all: larger-than-life photographs of dancers and choreographers, starring Mark Morris as Bacchus in blue-gingham suit splayed against blue-gingham backdrop, flip-flops on his feet and a daisy between his teeth.

"We downloaded origami instructions

from the Internet," she said of their folding folly. "I succeeded in making one flower and then I gave up."

"I'm a failed dancer," she added, with the air of a woman who fails at nothing. "I think everybody who succeeds in anything is so frustrated by not having succeeded at one thing that they move on to the next."

Ms. Tarr moved on to *2wice* in 1997 after folding the visually charged but financially unviable quarterly *Dance Ink*.

"Abbott will probably kill me for saying this, but I'm not really an editor and neither is he," she said. "My interest is mainly in funding dance. The thrust of *2wice* is that I give the recipients money and exposure."

"We find them," she added. "There's no point in people writing to me."

At \$20 an issue, *2wice* rarely winds up in the recycling bin. "We make a small amount of money," she said. "It's more than \$20,000 but less than \$30,000." Her budget? "I won't tell you."

Every few months, Ms. Tarr and Mr. Miller tack images to a wall and fondle objects in search of an idea. "Per issue we probably start three or four different words," she said. "Once you pick a word, you start to see that word everywhere."

Ever the optimist, Ms. Tarr said she always thinks an issue is going to be fabulous — at the beginning. "And then in six months I say, don't even show it to me! I can't even say that word." **KATHRYN SHATTUCK**