

**ART**  
Visitors can now photograph  
Picasso's 'Guernica.'

**PHOTO**  
Pharosh Sanders's depths.  
BY GIOVANNI RUSSONELLO



**TRAVEL**  
There's no lack of  
food destinations  
in the north of Italy.  
BY SHEILA YASMIN MARILAR

NEWS | CRITICISM

**Arts**  
The New York Times

SATURDAY, SEPTEMBER 16, 2023



The Perelman Performing Arts Center opened on Thursday night at the World Trade Center site, with a gala performance that drew politicians, celebrities and benefactors of the ambitious project.

# A Hopeful Haven For Creativity

The Perelman Performing Arts Center opened this week with a boost from billionaires and a message of resilience.

By JULIA JACOBS

Cynthia Erivo sang "(You Make Me Feel Like) A Natural Woman." The ballerina Tiler Peck moonwalked, on pointe shoes, to a rap by Tariq Trotter. The countertenor Anthony Roth Costanzo performed both parts of a duet from Mozart's "The Marriage of Figaro," twirling from stage left to stage right with each character change.

After more than two decades of imagining, planning, debating, fund-raising, losing hope and fund-raising some more, the Perelman Performing Arts Center opened

on Thursday night at the World Trade Center site, which buzzed with politicians, celebrities and benefactors whose contributions allowed the once-foundering project to be realized.

The first person to step onstage for a performance at the long-awaited arts institution was Amanda Gorman, the 25-year-old poet whose civic-minded work has become a centerpiece of major events since she recited a poem at President Biden's inauguration.

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## Sounding an Alarm On Scams and Swindles

This season, 'The Dream' podcast looks at the big business of life coaching.



"We're going to figure out why we're so desperate for someone to tell us how to do life."

JANE MARIE  
ON THE TRICKS OF ASHY  
OF 'THE DREAM'

By ALEXIS SOLOSKI

LOS ANGELES — On a spring morning in Los Angeles, the podcaster Jane Marie stepped out onto the patio at the back of her rental home in Silver Lake for the first workout with her newly hired life coach, Jessie Montroy. An upbeat drill sergeant in glitzy nail polish, Montroy put Marie through a routine of squats, planks and push-ups.

"I'm going to be so sore," Marie complained as she caught her breath.

Montroy ignored the complaint. She reminded Marie to connect to her soul, to her spirit. "Your practice," she continued, "is losing go of the doubt."

The workouts, as well as nutritional consultation and some rituals involving the full moon, were Marie's sincere attempt to improve upon the sedentary lifestyle she had adopted during the pandemic. But the coaching sessions were also a key component of the third season of "The Dream," the podcast that she co-hosts with Dawn Gellert.

Each of the podcast's incisive, scrappy seasons looks, with plenty of side eye, at a different aspect of the American dream and the swindles and imitations that claim to make that dream come true.

"It's all about aspiration," Marie said after she'd caught her breath. "It's all about people trying to cash in the promise that we were all raised with, that America is a meritocracy."

"The Dream," which has been downloaded more than 20 million times, wants to question the belief that nothing keeps us from the rewards of wealth and health us.

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MANOHLA DARGIS | CRITIC'S NOTEBOOK



A scene from "Shevona," part of the WaveLengths lineup of films being presented at the Toronto International Film Festival.

## Moving Pictures Fill the Lineup

The annual Toronto festival has a wide variety of films that will break your heart and heal it, too.

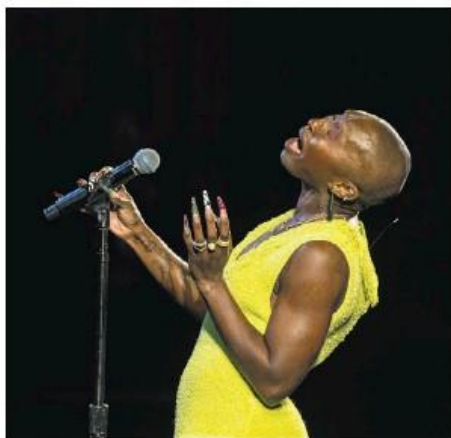
TORONTO — "If you are on the sensitive side, please take your Kleenex out," the Polish filmmaker Agnieszka Holland warned the audience Tuesday at the Toronto International Film Festival.

Holland was trying to prepare us for her latest, "Green Border," a grim tale of a movie about the crisis at the border between Poland and Belarus. There, migrants largely from the Middle East have become pawns in what European Union officials

have called a "hybrid war," a conflict that she dramatizes with formal rigor, deep feeling and palpably restrained outrage.

Holland said that she began shooting "Green Border" only at the end of March, a remarkably brief timeline for a movie on this scale. "We made it with a lot of passion and urgency," she said, qualities that infuse every minute of this mostly black-and-white nail-biter. Divided into chapters, it

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# Celebrating A Haven For Creativity

**'Here, on this very site, where so much loss and devastation took place, the arts will bring a special sense of hope for the future.'**

**MICHAEL R. BLOOMBERG ON THE OPENING OF THE THE PERELMAN PERFORMING ARTS CENTER**

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"We ignite not in the light but in lack thereof," Gorman said, in a poem that reflected not just on the Sept. 11, 2001, attacks but also on the devastation of the coronavirus pandemic. "For it is in loss that we learn to truly love. In this chaos we have discovered clarity. In our suffering we have found solidarity."

New York's civic leaders and arts administrators have spoken for two decades of the importance of building a haven of artistic creation on a site that had become synonymous with tragedy and death.

"Here, on this very site, where so much loss and devastation took place," said Michael R. Bloomberg, the billionaire former mayor who is chairman of the institution's board, "the arts will bring a special sense of hope for the future."

Various ideas for the space percolated and fizzled for years, until Ronald O. Perelman, the billionaire businessman whom the building is named after, jump-started the project with a \$75 million donation. It was Mr. Bloomberg who brought the project to fruition, contributing the largest portion of money: \$130 million.

Although it is Mr. Perelman's name on the building, Mr. Bloomberg was at the center of much attention Thursday night, posing with benefactors and celebrities like Michael Douglas and Liev Schreiber on a red carpet at a cocktail hour before the performance, where guests sipped champagne and ate miniature cheeseburgers and pigs in blankets.

Onstage, Mr. Perelman acknowledged Mr. Bloomberg's outsized role, as well as the unexpectedly steep cost to construct the building, designed by the architect Joshua Ramus.

"When this project started, the concept was about a \$150 to \$200 million cost; it ended up at about \$500 million," Mr. Perelman said. "And the shortfall was filled in almost entirely by our mayor."

Ensclosed in the marble-clad, cube-shaped building, which took on an amber glow with the setting sun, the gala's main event featured a program that included the Beninese singer Angélique Kidjo alongside the Native American dancer Supaman; Tori Kelly singing with elementary school students from Staten Island, a brief stand-up



PHOTOGRAPHS BY SHROED MASHBERG/THE NEW YORK TIMES

set from Whoopi Goldberg and to close out the night, several songs from James Taylor.

Many of the presenters were native New Yorkers who touched on their childhoods growing up in the city, including the actor, comedian and producer John Leguizamo, the actress Rosario Dawson and the Broadway performer Javier Muñoz. (The event had a couple of opening night technical glitches: Ms. Gorman's poem disappeared briefly from her teleprompter, and Mr. Taylor said that his earpiece was not working.)

The performing arts center opens to the public on Tuesday with a concert featuring performers from around the country and world who all consider New York their "artistic home," including the multidisciplinary performer Laurie Anderson and the Pulitzer Prize-winning composer Raven Chacon.

"There has been a lot of dedication and resilience in making sure this project was

The Perelman Performing Arts Center opened this week with, clockwise from top left: Cynthia Erivo; Michael R. Bloomberg, a former mayor and chairman of the institution's board, right, with James Taylor, among others, on the stage; Tyler Peck, left, and Tariq Trotter; and the poet Amanda Gorman.

seen all the way through," said Khady Kamara, the center's executive director.

Bill Rauch, the center's artistic director, said that because the people who died in the Sept. 11 attacks were from more than 90 countries, he viewed the institution as having a responsibility to be not just a local cultural center for Lower Manhattan but an international one.

"The goal isn't just to have an audience," Mr. Muñoz said, "but to have an audience that looks like New York."



# Authorities Seize Schiele Works From U.S. Museums

New York investigators say the art belongs to heirs of a Jewish collector who was killed by Nazis.

By TOM MASHBERG

New York investigators on Wednesday seized three artworks from three out-of-state museums that they said had been stolen from a Jewish art collector killed during the Holocaust and rightly belonged to the Nazi victim's heirs.

The Manhattan district attorney's office issued warrants to the Art Institute of Chicago, the Carnegie Museums of Pittsburgh, and the Allen Memorial Art Museum at Oberlin College in Ohio, for works by the 1900s Austrian Expressionist Egon Schiele. According to the warrants, "there is reasonable cause to believe" that the works constitute stolen property.

Prosecutors say the artworks rightly belong to three living heirs of Fritz Grünbaum, a prominent Jewish art collector and cabaret artist killed at the Dachau concentration camp in Germany in 1941.

The office refused to comment on the seizures, saying they were part of an ongoing investigation into about a dozen Schiele works they say were looted by the Nazis and trafficked at some point through New York. The warrants shift into criminal court a group of Holocaust art recovery cases that were being contested in civil court.

"Whether you are a plaintiff, prosecutor

or defense counsel, attorneys are always looking for new precedents," Mark Vlasic, an adjunct professor of law at Georgetown University and former United Nations war crimes prosecutor, said in an email. "This field of law is shifting so this move will no doubt make some parties quite nervous about how cases are resolved."

The Schiele works are: "Russian War Prisoner" (1916), a watercolor and pencil on paper piece valued at \$1.25 million, which was seized from the Art Institute; "Portrait of a Man" (1917), a pencil on paper drawing valued at \$1 million and seized from the Carnegie Museum of Art; and "Girl With Black Hair" (1911), a watercolor and pencil on paper work valued at \$1.5 million and taken from Oberlin. The art will be transported to New York at a later date.

In a statement, the Art Institute said: "We are confident in our legal acquisition and lawful possession of this work. The piece is the subject of civil litigation in federal court, where this dispute is being properly litigated and where we are also defending our legal ownership."

The Carnegie said that it was committed to "acting in accordance with ethical, legal, and professional requirements and norms," and that it would "of course cooperate fully with inquiries from the relevant authorities."

The Oberlin museum did not immediately respond to a request for comment. Before Wednesday's actions, the Grün-

baum heirs had filed civil claims not just against the three museums, but also against the Museum of Modern Art and the Morgan Library and Museum, both in New York City; the Santa Barbara Museum of Art in California; and several individual defendants. The plaintiffs in this case had filed claims seeking the return of other Schiele works at other museums.

In total, the plaintiffs are seeking to recover about a dozen Schiele works once owned by the Austrian-born Mr. Grünbaum and now in the United States.

The plaintiffs include Timothy Reif, a judge on the U.S. Court of International Trade; David Fraenkel, a co-trustee of Mr. Grünbaum's estate, and Mios Vavra. One of their main contentions is that Mr. Grünbaum, an outspoken critic of German aggression during the 1930s, had been hounded by the Nazis into signing an unlawful power of attorney while at Dachau in 1938. They say he had never ceded rightful ownership of his collection, which was widely and illegally dispersed after the war.

In 2018, the plaintiffs received a favorable judgment with regard to the Nazi "power of attorney" that they hope will serve as a precedent. In the case of Reif v. Nagy in New York County Supreme Court, in which the plaintiffs won back two Schiele works, "Woman in a Black Pinaflore" and "Woman Hiding Her Face," Judge Charles V. Ramos found that "a signature at gunpoint cannot lead to a valid conveyance" of someone's personal property.



"Russian War Prisoner" (1916) is an Egon Schiele work seized from the Art Institute of Chicago.