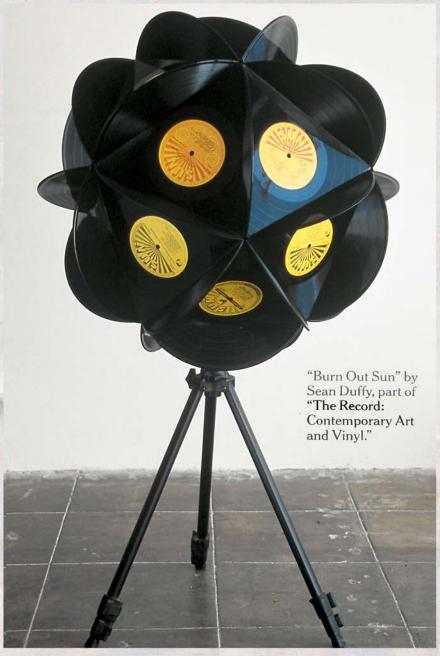
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HTHE WEEK AHEAD |APRIL 17-APRIL 23



GENE OGAMI

Art

Karen Rosenberg

The vinyl record has at least one big advantage over the MP3: its status as an art object. So says THE RECORD: CONTEMPORARY ART AND VINYL, at the Institute of Contemporary Art/Boston, a comprehensive, David Byrne-to-Jasper Johns survey of records in art. Visitors will see works including Laurie Anderson's hybrid violin/phonograph, Fatimah Tuggar's striking but unplayable raffia discs, and early collaged records by the longtime vinyl manipulator Christian Marclay. Some of the show's 99 artists - Dario Robleto, Robin Rhode and Xaviera Simmons, among others - are young enough to see the record as an artifact.

The exhibition's curator, Trevor Schoonmaker of the Nasher Museum at Duke University, where the show originated, is a specialist in the musicart crossover act. His credits include 2003's "Black President: The Art and Legacy of Fela Anikulapo-Kuti" at the New Museum. Naturally, "The Record" has a sonic component: an installation of seven listening stations, curated by artists and musicians like Rodney Graham, Vik Muniz and DJ Rekha. The stations are appropriately hands-on. Visitors can riffle through crates of albums and play them on good old-fashioned turntables. Through Sept. 5, Institute of Contemporary Art/ Boston, 100 Northern Avenue, Boston, (617) 478-3100, icaboston.org.