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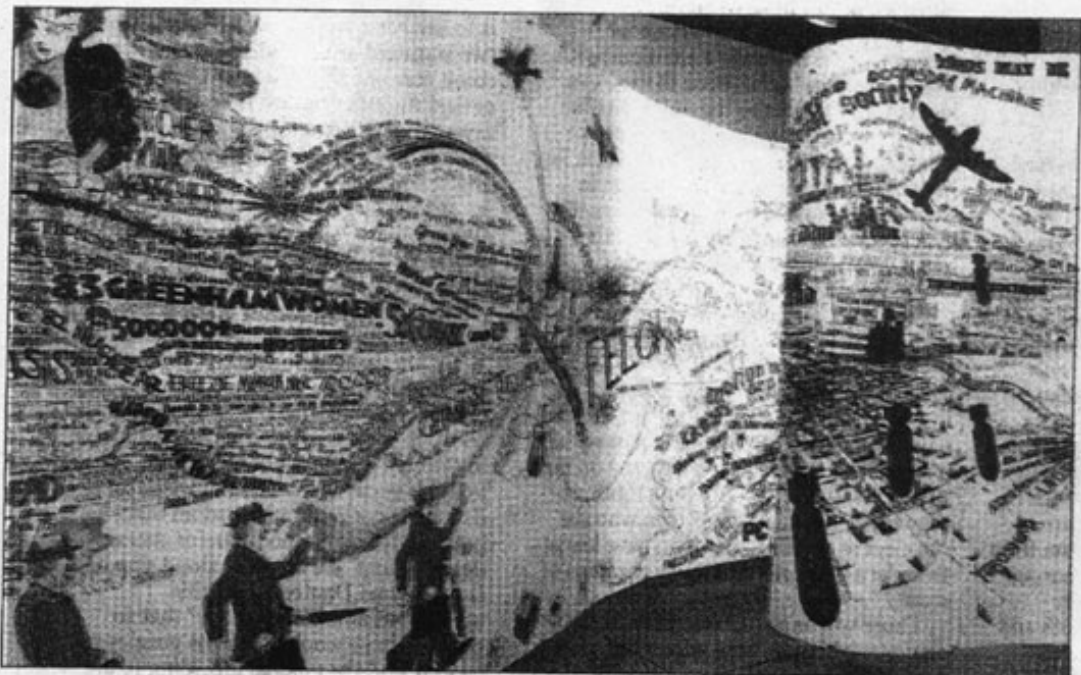
When History Throws Us an Endless Curve

By GLENN DIXON
 Special to The Washington Post

History painting once was a fairly straightforward affair. Whether it was Emanuel Leutze's "George Washington Crossing the Delaware" or Jacques-Louis David's "The Death of Socrates," the formula was clear: You need great men, dramatic moments, and flattering lighting.

By the late 20th century, unabashed hero worship was done for. And even when events unfolded in the daily newspaper or played out in real time on TV, you could no longer believe your eyes, no longer trust that the whole story was being told. Being an eyewitness to history didn't necessarily mean you understood what you saw.

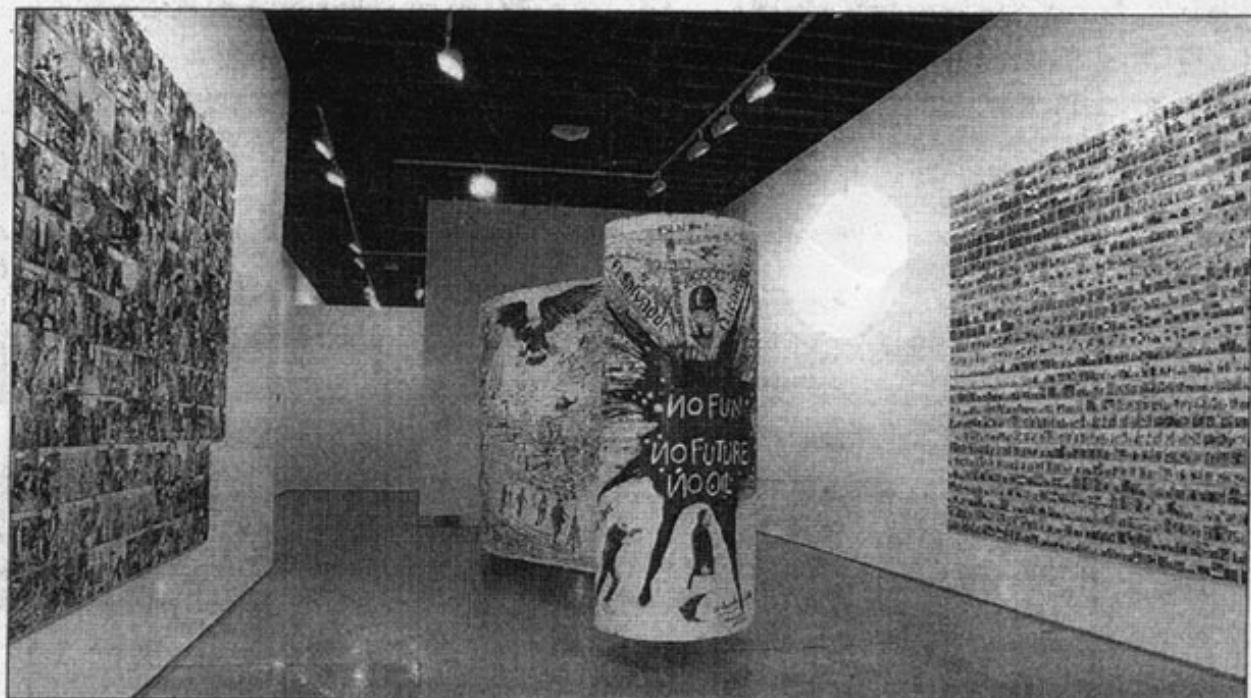
"Pop-Agenda," Fusebox's excellent show of provocative new work by Simon Allen and Dominic McGill, presents history in a way more in tune with our own cynical, chaotic age.



BY CHRIS SMITH—FUSEBOX

See ART, C5, Col. 1

Chaos theory: Dominic McGill's "Project for a New American Century" is part of a show of new work at Fusebox.



PHOTOS BY CHRIS SMITH—FUSEBOX

"Project for a New American Century" separates "Naglejoen," left and below, from "Land of Black Gold" at Fusebox.