

PRICE

NORTH KOREA'S ONLINE BARGAINS
by Bruce McCall

JUNE 22, 2015

THE NEW YORKER

THE NEW YORKER

THE SENATOR VS. THE C.I.A.

DIANNE FEINSTEIN was a faithful supporter of the agency. Then she learned of the secret interrogation program, and fought hard to chronicle its excesses—in the torture report—so that they never happen again. Is the President listening?

CONNIE BRUCK REPORTS

T. REX MEETS OEDIPUS REX

ANTHONY LANE on *'Jurassic World'*

EUTHANASIA FOR THE CHRONICALLY DEPRESSED

RACHEL AVIV on Belgium's controversial law

WHAT CAN ART MAKE RIGHT?

CALVIN TOMKINS on Mark Bradford's vision for South Los Angeles

WHY MUSLIM AMERICANS DIED IN CHAPEL HILL

MARGARET TALBOT on the motives of the 'parking lot' killer



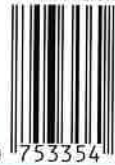
PHILIP GOUREVITCH on an African dilemma
ANWEN CRAWFORD on a Norwegian chanteuse
JAMES WOOD on a Chilean scribe
PETER SCHJELDAHL on a German contrarian



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GOINGS ON ABOUT TOWN



JUNE 2015 WEDNESDAY 17TH THURSDAY 18TH FRIDAY 19TH SATURDAY 20TH SUNDAY 21ST MONDAY 22ND TUESDAY 23RD

FORGET WHAT YOU'VE HEARD about melancholy Danes. This summer, the Copenhagen-born artist Jeppe Hein has turned Brooklyn Bridge Park into a fun fair, at the invitation of the Public Art Fund. Walls of water rise and vanish at random intervals in the bathing-suit-friendly "Appearing Rooms." A spiral of mirrored stainless-steel planks (pictured)—a space-age Stonehenge—ups the ante in games of hide-and-seek. Spread throughout the park are sixteen bright-orange "modified social benches," which double as play zones for the jungle-gym set (the title of Hein's project is "Please Touch the Art") and seating for tuckered-out parents. "Appearing Rooms" closes in late September; the rest is up through next April.

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PHOTOGRAPH BY TOBIAS HUTZLER