

"All the News  
That's Fit to Print"

# The New York Times

Late Edition

Today, sunshine, slightly milder than average, high 52. Tonight, cloudy, rain late, low 46. Tomorrow, rain, thunderstorms, strong wind, high 49. Weather map, Page B10.

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## CARNAGE WIDENS AS CEASE-FIRE TALKS FALTER

### Inflation Rises At Fastest Clip In 4 Decades

### War Expected to Send U.S. Costs Higher Yet

By JEANNA SMIALEK

Prices climbed at the fastest pace in decades in the month leading up to the war in Ukraine, underlining the high stakes facing the United States — along with many developed economies — as the conflict promises to drive costs higher.

The Consumer Price Index rose by 7.9 percent through February, the fastest pace of annual inflation in 40 years. Rising food and rent costs contributed to the big increase, the Bureau of Labor Statistics said, as did a nascent surge in gas prices that will become more pronounced in the March inflation report.

The February report caught only the start of the surge in gas prices that came in response to Russia's invasion of Ukraine late last month. Economists expect inflation to pick up even more in March because prices at the pump have since jumped to record-breaking highs. The average price for a gallon of gas was \$4.32 on Thursday, according to AAA.

Rapidly climbing costs are hitting consumers in the pocketbook, causing confidence to fall and stretching household budgets. Rising wages and savings amassed during the pandemic have helped many families continue spending despite rising prices, but the burden is falling most intensely on lower-income households, which devote a big chunk of their budgets to daily necessities that are now swiftly becoming more expensive.

The price burst presents a challenge for President Biden, especially given that November's midterm elections are fast approaching. Democrats will need to battle to retain control of Congress at a time when voters are feeling the squeeze of higher expenses. On Thursday, Mr. Biden acknowl-

### Before and After the Russians Attacked

Russian forces on Thursday continued their siege of Mariupol, the site of intense fighting and the bombing of a maternity hospital. Satellite imagery shows widespread damage in residential areas and shopping centers on the city's west side.

Residential areas



Wednesday

Portcity shopping mall



Wednesday

Epicentr K shopping mall



Wednesday



2021



2021



2021

Source: Satellite images by Planet Labs

THE NEW YORK TIMES

### Russians Making Gains — Tanks Near Kyiv

By RICHARD PÉREZ-PEÑA

The top diplomats of Russia and Ukraine failed to make even a hint of progress Thursday in their first face-to-face meeting since the Russian invasion began, while Russian bombardments spread more carnage in a two-week-old war that Ukraine estimated had already inflicted \$100 billion in damage.

The Russian side, which has refused to call the conflict a war, insisted that it would not end until Ukraine was "demilitarized," dousing flickers of hope that the meeting in Turkey of Foreign Minister Dmytro Kuleba of Ukraine and his Russian counterpart, Sergey V. Lavrov, might lead to even a brief cease-fire. Mr. Lavrov later told reporters that was not even discussed.

"The broad narrative he conveyed to me," Mr. Kuleba said afterward, "is that they will continue their aggression until Ukraine meets their demands, and the least of these demands is surrender."

Across swaths of Ukraine, the fighting continued and suffering deepened, especially in besieged and bombarded cities like Mariupol in the southeast and Chernihiv in the north.

Near Kyiv, Russian forces gained control of the town of Bucha and moved southwest in an attempt to encircle the capital. They were also approaching Kyiv from the east, with heavy fighting involving a line of Russian tanks reported in the suburb of Brovary, according to videos posted online on Thursday.

In Mariupol, 70 bodies have been buried since Tuesday, without coffins, in a mass grave, according to video recorded by The Associated Press, and local officials said an airstrike that destroyed a maternity hospital on Wednesday had killed three people, including a child. In Chernihiv, residents lacked electricity, gas for cooking or warding off the winter cold, or even space to bury the dead, said the mayor, Vladyslav

### China's Role: Reamplifying Kremlin Lies

By EDWARD WONG

WASHINGTON — One of Russia's most incendiary disinformation campaigns ramped up days ago, when its defense and foreign ministries issued statements falsely claiming that the Pentagon was financing biological weapons labs in Ukraine.

Then Chinese diplomats and state media organizations repeated the conspiracy theory at

### Putin Threatens Takeover of Western Companies

By ANTON TROIANOVSKI

Besieged by an onslaught of sanctions that have largely undone 30 years of economic integration with the West in the space of two weeks, President Vladimir V. Putin on Thursday opened the door to nationalizing the assets of Western companies pulling out of Russia and exhorted senior officials to "act decisively" to preserve jobs.

With Russia in danger of defaulting on its sovereign debt and facing a sharp contraction in its economy, the West is betting that the looming, generation-defining

### Russian Leader Facing Generation-Defining Economic Crisis

"I have no doubt that these sanctions would have been implemented no matter what," Mr. Putin said in televised remarks on Thursday, arguing that his intervention in Ukraine served merely as a pretext for the West to try to wreck Russia's economy. "Just as we overcame these difficulties in years past, we will overcome

global outrage — dwarf any other economic pressure that Russia has faced under Mr. Putin.

With the ruble having lost nearly half its value in the last month, prices of basic goods have risen sharply, causing panic buying at supermarkets. The central bank, which has kept the Moscow stock exchange closed since the war began, has introduced new capital controls, preventing companies from withdrawing more than \$5,000 in cash for the next six months.

"This will be a gigantic, transformational downturn," said Ruben Enikolopov, rector of the



# Galleries

## Abby Lloyd

Through April 3. Alyssa Davis Gallery, 2 Cornelia Street, No. 1102, Manhattan. 401-263-4093; [alysssadavis.gallery](http://alysssadavis.gallery).

Abby Lloyd's show "Goodbye Dolly" consists of precisely one work: a huge, 12 foot-tall rag doll that colonizes an entire end of the gallery, an 11th-floor prow-shaped apartment in Greenwich Village. Lloyd has frequently returned to dolls for her subject matter, making detailed, unsettling sculptures in various media that conjure the often frightening parts of childhood. Here, though, Lloyd's doll is simple and straightforward, a classic children's toy scaled to monumental proportions, cut from uncomplicated fabric and filled with packing peanuts.

Lloyd began the work after the death of her mother, whose own childhood Raggedy Ann and clothespin dolls Lloyd came across when organizing her mother's effects. It's an effective manifestation of the way grief can fill an entire room, sucking up its oxygen — a Raggedy Ann bled of color, nearly blotting out an entire window's worth of daylight. (The gallery's domestic setting adds to the effect, allowing entry into someone's private interiority.)

In its tender, lovingly rendered affect, it's like an anti-KAWS: unpolished, lumpen, inescapably human. All dolls are slightly creepy, but Lloyd's shades less sinister than vulnerable. Its mismatched button eyes and missing clothes, instead of jarring, suggest a quality of being fiercely loved, and bring to mind the roadside memorials that gradually wilt in the sun and decay. The textile medium usually invites an analysis of craft and women's work, but here the ache overpowers any appetite for symposia. Lloyd's doll smiles sweetly with its tremendous arms outstretched, waiting for an embrace that can never fully be returned.

MAX LAKIN

## Jerry Hunt

Through June 11. Blank Forms, 468 Grand Avenue, Brooklyn. 347-916-



ALYSSA DAVIS GALLERY

An installation view of Abby Lloyd's "Goodbye Dolly" (2021) at Alyssa Davis Gallery.

but they are not by this grandmother, nor are they watercolors.

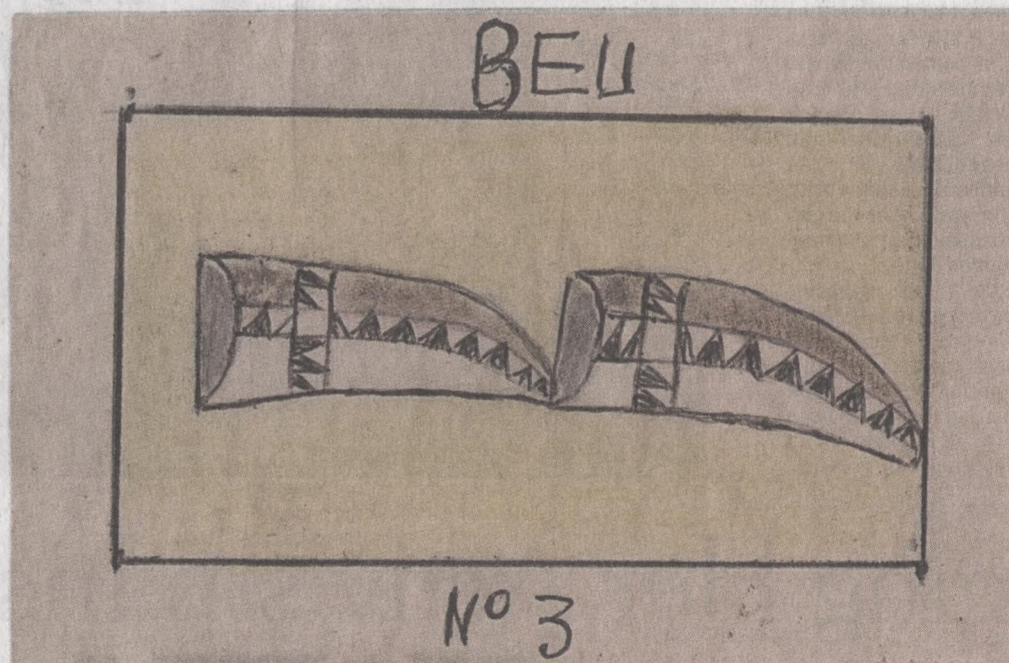
Instead, the oil paintings here are made by the Chicago-based Mika Horibuchi in her New York solo debut. After gifting her grandmother a set of paints, she received in return point-and-shoot camera prints, mailed from Hiroshima Prefecture, documenting her grandmother's progress. Inspired by this exchange, Horibuchi began painting facsimiles of these photos.

The painting "Watercolor of a Carnation and Velvet Flower Stem" looked somehow more real when I looked at it on my phone immediately after photographing

it, as if the screen tamed the painting's dynamic strangeness, rendering it simply into a pretty picture of a pair of flowers. Horibuchi overlays the sensory experience of the flat gloss of a drugstore photo print with the organic wash of watercolor on paper to create something vividly new: a painting that is at once a scaled-up reproduction of its source image and also a philosophical reflection on perception. The paintings are weirder cousins of Vija Celmins's meditative copies of both stones in painted bronze and photographs of open water made in erased graphite pencil. Horibuchi's paintings virtuosically examine the amateur and monumentalize the ephemeral and the tender without any sentimentality.

JOHN VINCLER

## Frédéric Bruly Bouabré: World Unbound Member Previews Mar 10–12; Opens Mar 13



handwritten musical scores and enigmatic objects such as his totemlike "wands," made with the assemblage artist David McManaway.

Born in Waco, Texas, Hunt was trained as a classical pianist and plied his craft everywhere, from jazz clubs to strip clubs. However, he once said, "I might have given up on music altogether if it hadn't been for John Cage and the new emphasis he gave to communication." Cage's experimental influence can be felt everywhere in Hunt's work, from videos in which he carries on absurd conversations to musical scores that look more like abstract drawings. The curious "wands," often used in performances, cobble together sticks, old gloves and hardware parts.

One deadpan video is titled "How to Kill Yourself Using the Inhalation of Carbon Monoxide Gas" (1993). The work calls to mind the famous existentially tinged quote by the French writer Albert Camus: "There is only one really serious philosophical problem, and that is suicide." Hunt's video adds to that proposition a consideration of everyone else who might be affected by that decision. Suicide, after all, as he stresses, involves more than the individual performer.

MARTHA SCHWENDENER