

ARTnews

MARCH 2013

Where Art & Science Collide

It's Alive! Paula Hayes's Green Art

The Military Is Present: Art & Veterans

The Cindy Sherman Dessert



minimalist surfaces that recall Spanish painter Antoni Tàpies. More romantic in their effect, Dimitra Lazaridou's C-prints from the "Without Borders" series present weathered urban spaces whose locked doors and shuttered windows are softened by early morning light. Devoid of inhabitants, the places in the images function as empty stage sets, full of mysterious potential. And Wim Wenders's pictures of aged temples and homes from around the globe emphasize the weight and residue of history through the visual effects of time and decay.

—Cara Ober

UP NOW

The Margulies Collection

The Margulies Collection at the Warehouse Miami

Through April 28

At the Margulies Collection at the Warehouse, which shows rotating selections from the vast holdings of Martin Z. Margulies, new acquisitions include impressive sculptures, videos, installations, and photographs by 13 divergent international artists such as Anselm Kiefer, Doug Aitken, and Nathalie Djurberg. Despite the variety of its inclusions, the current exhibition does make intriguing connections among them.

Kader Attia's diptych slide show *De Repair* (2012) and Wael Shawky's 2010 body of photographs, "Cabaret Crusades, The Horror Show File," for example, both subvert standard interpretations of North American and European history. Attia, a French Algerian, pairs snapshots of awkwardly repaired anthropological artifacts, like masks and pottery, with archival photographs of human faces deformed by reconstructive surgery for wounds suffered in World War I. These images of failed attempts to fix what will never be whole again suggest that violence leaves

lasting scars—both cultural and physical. In Shawky's series, which evokes the Crusades from an Arabic perspective, the Egyptian artist's battered, disheveled European puppets give an ominous twist to the version of history canonized by the West.

The show also includes numerous juxtapositions of artworks that deal with circular forms. Simryn Gill's *Mine* (2007–8) is a scattering of round objects fashioned from materials she gathered near her studios in Australia, Malaysia, and New York. Its personal yet global focus contrasts with Earthworks artist Richard Long's enormous *Norfolk Ellipse* (2003). Composed of some 850 chalky-white rocks, the striking installation offers a repetition of ball-like forms whose continental scale transcends the meditative intimacy of *Mine*. In Hiraki Sawa's multichannel video and sound installation *O* (2009), a surreal cinematic collage combines such images as a Ferris wheel, a rocking horse, and birds in flight. Collectively, the images' deliberate movement from one destination to another and back again seems to carve out circles in time.

—Elisa Turner

'The Other New York: 2012'

Everson Museum of Art, multiple venues Syracuse, New York

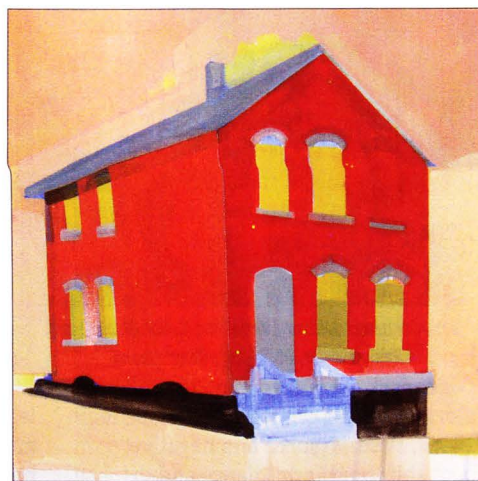


Wael Shawky, *Figure #101* from "Cabaret Crusades, The Horror Show File," 2010, C-print on cotton paper, 24" x 16". The Margulies Collection at the Warehouse.

For this earnest biennial, helmed by the Everson Museum of Art since it opened in 1968, curator Debora Ryan chose works by 63 artists living anywhere in the state of New York but New York City. On view at various venues throughout Syracuse, the selections displayed a diversity of processes and materials, ranging from ambrotypes, to fossil-printed blown glass, to Kinetic sculptures.

The themes of landscape and the body linked much of the material, and were evident

in works that recalled the region's Rust Belt struggles with representations of dilapidated buildings and run-down environments. These included Carl Lee's three-channel video *Last House* (2010), which captures houses under demolition, and Amy Greenan's melancholy 2012



Amy Greenan, *Not Here, Not Now*, 2012, acrylic on canvas, 15" x 15". Everson Museum of Art.

acrylic paintings of ghostly, abandoned homes. The local legacy of photography had a strong presence as well. Meredith Davenport's 16-foot-tall photograph *Theater of War* (2012), which depicts a van belonging to war reenactors parked in a clearing, was displayed half on the wall and half on the floor. At certain times during the exhibition, a handful of hired actors "played dead" on top of the floor section, as though they were casualties of violence.

Other highlights on view included Jennifer Hsu's digital video *China Doll* (2012). Uniting a number of found clips, including footage from the Beijing Olympics and excerpts from racist YouTube confessional rants, the work offered an affecting critique of media representations of China and Chinese Americans. Also notable was Jeffrey Einhorn's 14-foot-tall Lycra sculpture, *A Portrait of the Artist as a Giant Deflating Head* (2012), which was printed with a photo of the artist's head and filled with helium balloons. As the balloons deflated, the head became lumpy and distorted—a humorous commentary on hubris in contemporary art.

Taken all together, the show was a testament to the vibrant communities of artists working outside the five boroughs.

—Rachel Somerstein