

that T-shirt is pink, and her partner wears a vintage baby-blue wool coat with a pink flower pinned to the collar. These are the nursery colors worn by pairs of aged women in two nearby photographs, and the otherwise innocent coincidence seemed to mark the girls as destined for a local future on the Brighton coast.

—Marcia E. Vetroccq

Janaina Tschape at Brent Sikkema

Distinguished by their casual elegance and propelled by the confrontation of artifice with the boundlessness of nature, Janaina Tschape's six large Cibachromes and two videos were central to "The Sea and the Mountain," the first New York solo show of the young German-born artist, a graduate of New York's School of Visual Arts. Also presented were two multipanel mixed-medium paintings on paper, three accordion-fold books in vitrines and a wall-filling relief of colored plasticine. The range of endeavor on view seemed contrived to attest to the artist's mastery of a variety of mediums and media, but the result of this curious *mélange* was diffused and unfocused, demonstrating that more is sometimes less.

The carefully composed photographs depict female figures in elaborate costumes of tulle and stretchy mesh padded with orange, pink, blue and green party balloons and other inflatables in a great variety of sizes. The colors are tamped down, though, and the women look a little lost in their lush, remote tropical surroundings. In the haunting

Juju 1 (40 by 50 inches, all works 2004), the curves of the woman's head and shoulder, the balloons she wears and trails behind her, and the distant hillside bounce off each other like a chorus of bells. In *Maia 1* (40 by 50 inches), a mermaid/goddess/prom queen, seen from behind, stands on an empty beach looking out to sea. The water's surface is studded with large colored spheres echoing her bulbous, deep blue outfit. Heavy clouds stretch to the horizon, and the absence of cast shadows contributes to an effect of timelessness, as in dreams. Implied narrative and willfully enigmatic imagery are here rooted in the physical world by details like footprints in the sand and a tiny boater in the distance.

Both videos (seen on 24-by-40-inch monitors) record a single vista and are set up according to a classic landscape structure. In *The Sea*, the viewer assumes the water woman's gaze, as the video is a 45-minute loop of the very same ball-bedecked lagoon. In the tape it becomes clear that the balloons are anchored in place, slowly swaying in the breeze in syncopation with the gentle waves breaking silently on the sand. Miscellaneous flotsam moves across the foreground. Aside from the occasional cross fade, there is no other action. The image is peculiar, pungent and arrestingly beautiful.

Similarly, the oddly treeless mountain in the background of the *Juju* photos is the subject of *The Mountain*, a 90-minute video also consisting of a single shot. Across its lovely arc are arrayed a dozen or so of Tschape's spheres. Time passes. The low-



Hans Breder: *Cullapan*, 1973, gelatin
Mendietta), 7 inches square; at Mitchell

ering clouds develop into thick fog, then break into dazzling sunlight. The viewer's sense of scale is finally righted by tiny, barely perceptible figures that tug and push the big balls over and across the mountain; to what end remains unexplained. It is not unusual, lately, for video to unfold slowly, toying with the spectator's patience; it is unusual for the spectator's patience to be so richly rewarded, minute by minute.

—Stephen Maine

Hans Breder at Mitchell Algu

Forty years ago, German-born Hans Breder immigrated to New York and became an assistant to sculptor George Rickey. Bringing with him European influences that included Constructivism and the experiments of Group Zero, Breder found a congenial milieu in New York among practitioners of Minimalism and Op art. In his works of the mid-'60s, Breder placed polished cubes on striped surfaces so that reflections would intersect at optically charged angles. In 1967, Rickey observed that Breder had succeeded in joining virtual and real images, eliminating the separation between the two. Breder began teaching at the University of Iowa in 1968; there he established a graduate program in intermedia and video art that was to become highly influential for a generation of younger artists. In 1970, he videotaped two women lying side by side, visible from the waist down, each holding a large

Janaina Tschape: *Juju 1*, 2004, Cibachrome, 40 by 50 inches;
at Brent Sikkema.

