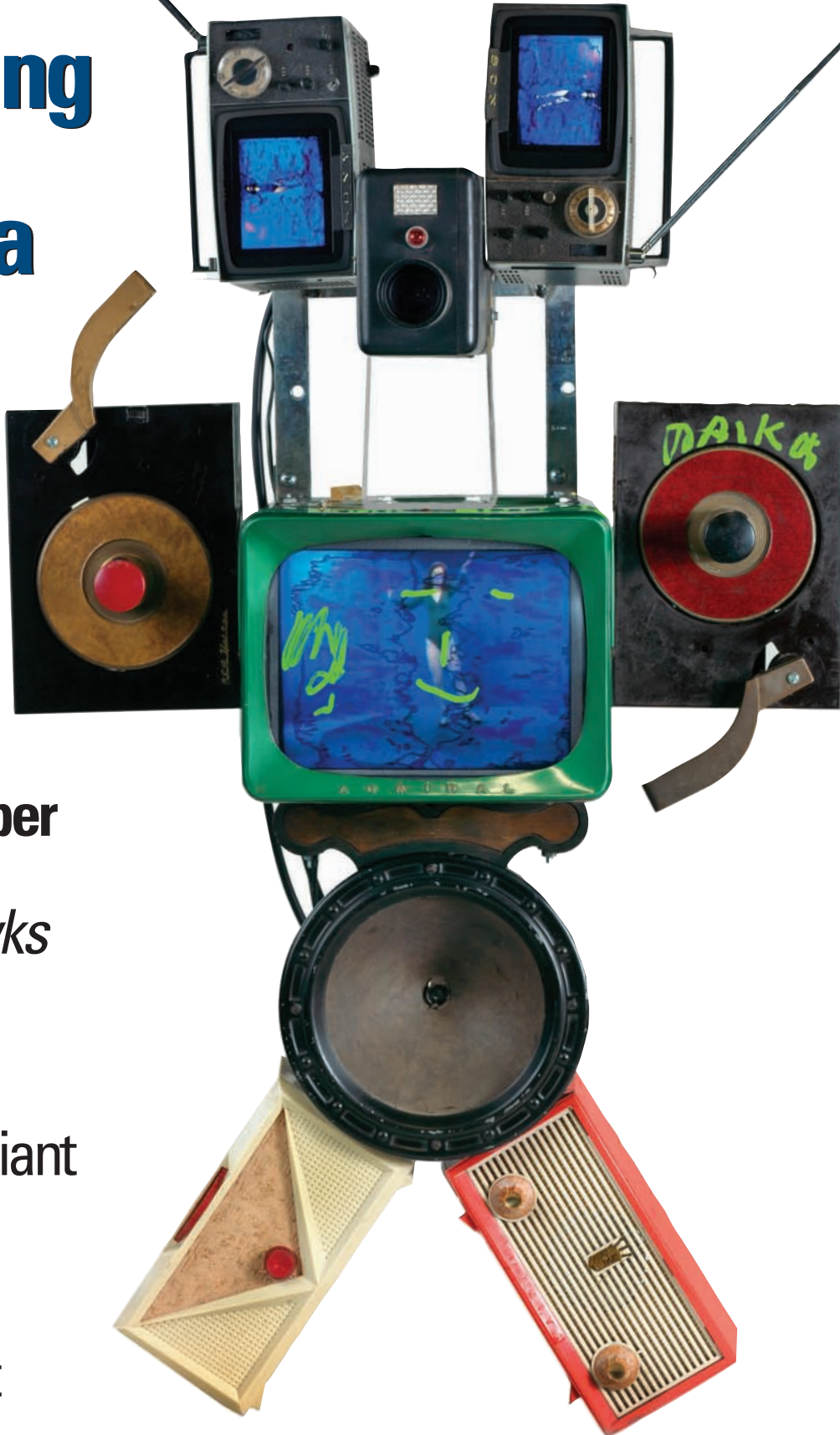


OCTOBER 2013

ARTnews

**Keeping
New
Media
New**



**How Hopper
Created
*Nighthawks***

**China's
Growing
Auction Giant**

**Wyeth
Family's
High Point**

The artist made detailed images from the guard's recollections and oral testimony that were then redrawn by Habib Allah on a one-to-one scale. Exhibited on the gray-painted walls of the gallery, the drawings appeared to extend the space within the room like a ghostly apparition, and evoked the approximation of memory and perception.

In an accompanying video from 2013, *WOW*, two balloons float against a black screen while Habib Allah gives a detailed account of the airport incident in a voiceover narration. As he describes what happened and explains his encounters with security personnel, his story seems sketchy and unreliable. And it is, indeed, just as likely to contain error and bias as the account that the guard gave of the room, and just as subjective as the decision that led the airport staff member to categorize the sculpture as suspicious rather than benign. The irreconcilability of personal perceptions and experiences is suggested by the image of the balloons, floating at varying heights in the same black void.

—Stephanie Bailey

'Host & Guest'

Tel Aviv Museum of Art

Tel Aviv

For this ambitious undertaking, which featured nine 2013 projects in the form of exhibitions and events, curator and former *ARTnews* editor Steven Henry Madoff invited international artists, curators, and theorists to explore the theme of Jacques Derrida's book *Of Hospitality*. Among topics examined by the works were the rights and obligations of hosts and guests and the underlying tensions between them. This was neatly embodied by *Exile*, in which Spanish artist and curator Dora Garcia asked six of her colleagues to send letters, cards, and objects to Suzanne Landau, director and chief curator of the museum. Landau alone had the authority to decide which items to display and which to discard, illustrating the power of the host.

"Dirty Realism," curated by Hou Hanru, brought together the work of Chinese artist Liu Xiaodong and three Israeli artists, all of which explored issues of co-existence and cultural misunderstanding. Xiaodong's paintings and drawings were created in Israel, but they relate to a previous series depicting the lives of jade



David Tartakover, *Baggage # 26*, 2010-12, mixed media on paper, 25½" x 34¼". Tel Aviv Museum of Art.

miners in a region where the Muslim Uyghur population is in conflict with the Chinese government. Nir Evron's video *In Virgin Land* (2006) deals with the possible inaccuracy of first impressions. A continuous and beautiful view of a barren landscape of mountains, swamps, and desert, presumably shot by a camera held completely still, was in fact a compilation of images Evron photographed all over Israel, and then digitally manipulated to form a single-tracking shot of one location. Deceptive, too, was the accompanying narration. Seeming to describe a six-day journey into an inhospitable terrain, the track was in fact compounded from the writings of ten European travelers, among them military men and rabbis, who visited the Holy Land between the 12th and 19th century.

Ultimately, "Host & Guest" was an experimental venture, one of its winning features being that it brought politics and social realities—subjects generally avoided by exhibitions here—into the artistic discourse.

—Angela Levine

Jessica Stockholder

Barbara Edwards Contemporary
Toronto

For this exhibition, Connecticut-based artist Jessica Stockholder took a break from her well-known installation work and presented a series of lively drawings and mixed-media collages, all from 2013. Her site-specific sculptures often feature layers of meticulously arranged colors and forms, but here Stockholder let loose, allowing shapes to float in seas of white space. Several pieces also incorporated handwritten text and hints

of figuration, bringing to mind the vibrant work of CoBrA artists Asger Jorn and Karel Appel.

Jostling triangles, diamonds, and scribbled loops recur in ten small drawings on paper, each roughly 11 by 14 inches. In *Body Part #1*, the points of two diamonds, one beige and the other orange and mauve, almost touch just above the centre of the page, barely tamping down the blotches of yellow, white, and blue underneath. In the top right, the rough outline of a figure, with startled-looking eyes and flying hair, flees from the barely controlled chaos. A head is suggested by *Body Part #3*, in which a large pink oval that recalls an ear abuts a blue rectangle of paint containing shapes that could be an eye and a mouth.

Larger mixed-media works display Stockholder's mastery of color and her skill at creating visual depth. *Fish* presents four piscine shapes, in various states of abstraction, arranged underneath, on top of, and around torn bits of magazine pages, as if ready to be wrapped by a Matissean fishmonger. Leafy shapes occupy the background of *Puzzled*, in which shades of green pencil crayon, and pieces of plastic combine with shots of blue, bright red, and soft peach to suggest an inviting tropical locale. Even in these formats, Stockholder's touch is as playful and inventive as ever.

—Bill Clarke



Jessica Stockholder, *Fish*, 2013, litho print, acrylic, collage, graphite, and colored pencil on paper, 29½" x 18". Barbara Edwards Contemporary.