

Flash Art

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ILARON MIRZA

REVIEWS

ROCK, PAPER, SCISSORS

LEILA HELLER - NEW YORK

Rock, Paper, Scissors is a game that is used in deciding an outcome of sorts. The earliest record of the game dates back to the Chinese Han Dynasty (206 BC-220 AD). It then spread to Japan and through the years has been translated, renamed and gained additional popularity in the 20th century by way of Rome and London.

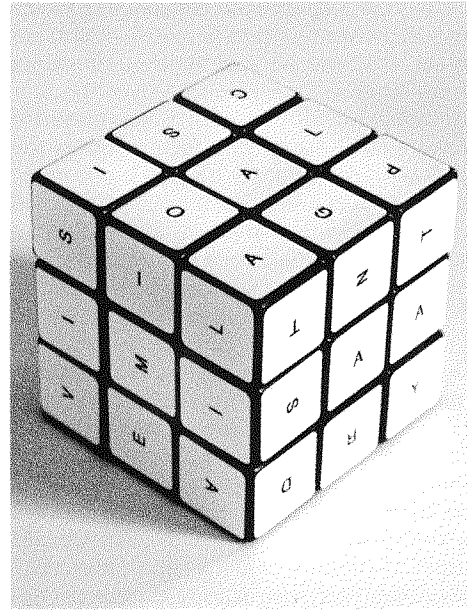
For the exhibition of the same name at Leila Heller in New York, curators Sam Bardaouil and Till Fellrath, based in New York and Munich, have brought together a group of artists whose work can loosely be connected to the materials described in the game. Several artists represent Rock while others epitomize Paper and Scissors. The curators focused on integrating younger contemporary artists along with established works by Louise Nevelson, Jackson Pollock and Louise Bourgeois. The result is an amalgamation, purposefully selected but at times seeming random and, surprisingly, not unlike an unknown hand gesture. Throughout the exhibition, beyond the formal presence of “rock, paper, scissors,” a thread that seems to run through the works is that of loss and transformation. This was particularly true in

works by Rob Carter, whose digital C-prints from 2009 offer a reinterpretation of architectural space using physically cut collage pieces and also digital manipulation. Kasper Sonne’s sculptures conceal elements, redefining what most people would think of as “art.” This is especially so in “History is Optional (Black Box),” 2003-2009, wherein the artist has encased his own previous paintings in black, mirrored-glass boxes, rendering the works hidden and negating their original function.

Sam Bardaouil and Till Fellrath unify a group of artists whose work may not have otherwise been brought together. With a priority on not only process and material but also psychological relationships, “Rock, Paper, Scissors” is a confluence of human presence along with a distinct artistic aspiration to eliminate physical remnants of touch and representation in favor of happenstance and chance.

Katy Diamond Hamer

KASPER SONNE, *Nine Letter Words (Rubik's cube revisited)*, 2007. PVC vinyl with print, artist sown fabric bag, cube, 6 x 6 x 6 cm; bag: 25 x 16 cm. Courtesy Charles Bank, New York.



CHRISTIAN JANKOWSKI

FRIEDRICH PETZEL - NEW YORK



Among the spoils of war are its history as written by the victor, although in our media-driven age it is also written and rewritten by bloggers, conspiracy theorists, and, saliently, by the “liberal press.” Christian Jankowski mocks the role of such commentators in his exhibition “Discourse News.” The exhibition comprises two videos, one displayed on a monitor hung overhead in the entrance hall, the other projected in the ancillary space at the back, as well as an installation in the main gallery, and a still from one of the videos

most of the physical space, but the main thrust of the show was a mockumentary projected in the secondary gallery in back. In intentionally bad taste it follows the artist and his film crew smirking around Dubai as they go sightseeing and condescending while wearing blindfolds, belittling the handicapped and insulting the earnestly eager local populace.

The gist of Jankowski’s message is that all news, indeed all shared knowledge, is of dubious origin. All broadcasts represent the theory of relativity: essentially any reportage

RUBY NERI

DAVID KORDANSKY - LOS ANGELES

Ruby Neri started out tagging street painting murals as an original member of the Mission School in San Francisco. Now she is based in LA and shows her work in galleries and museums. Still, she has her primal freedom. Her latest show “Sculpture,” proves it.

Fifteen anthropomorphic sculptures have been modeled by hand in ceramic, steel and clay. If the technical application is consistent, the result differs for each as if Neri had chosen a different material for each of her creatures. If you could see the eyes or the nose from one sculpture, the neck from a second one, and the head from a third, you would probably see a flawless body. But Neri is not concerned with rendering an accurate anatomy; she would rather offer an immediate physicality that goes beyond structures and categories. Her figures are mystical totems that convey movement more than stillness.

It’s not relevant to dwell on the cultural or historical influences nourishing her oeuvre. The artist absorbs related influences and seeks an immediate result. The desire to bring the work to life is so strong

BEN JACKEL

LA LOUVER - LOS ANGELES

