

BLOUINARTINFO.COM

MODERN PAINTERS

JANUARY 2013



FIONA RAE
GLITTERS

ANGEL OTERO
TAKES ON POUSSIN

STEVEN HOLL
ON DESIGNING
MUSEUMS

**LLYN
FOULKES**
THE BAD BOY
MAKES GOOD

+ ORIGINAL WORK

RITA ACKERMANN
PHYLLIDA BARLOW
THOMAS HOUSEAGO
RASHID JOHNSON
PAUL MCCARTHY
BJORN ROTH
ANJ SMITH

\$9.95US/CAN



01

0 71896 46116 9

HOUSTON

G.T. Pellizzi and Ray Smith

Peveto // September 6–October 20, 2012

WORKING COLLABORATIVELY over the course of the past year, Pellizzi and Smith traveled to the legendary Yturria Ranch on the border of Texas and Mexico to make works that reflect both the history and the nature of the region. At New York's Y Gallery last February, Pellizzi (a founding member of the Bruce High Quality Foundation) and Smith (who has been showing internationally since the late 1970s) initially presented works that drew inspiration from the ranch's 150-year-old dump site and riffed on Manet's paintings of the execution of Emperor Maximilian of Mexico. For this second show made at the ranch, the duo decided to do something quite different.

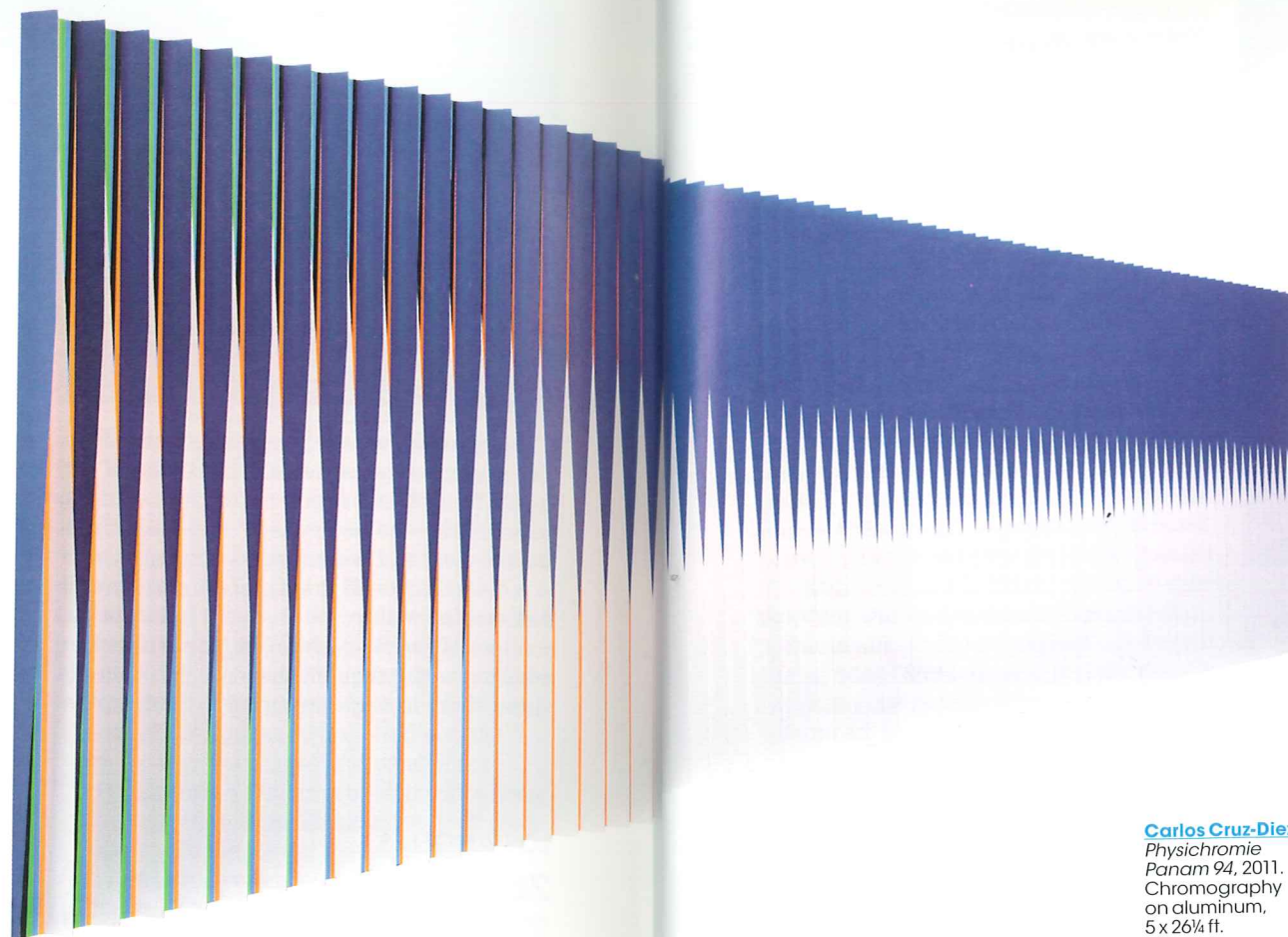
Experimenting with a new way to make monochromatic paintings, the artists poured gallons of latex paint found at local flea markets on unstretched canvases and then flipped them over on the parched terrain to soak up the soil and detritus left by migrants and residents. Family

members and ranch employees joined in the process of making the massive paintings by walking and driving trucks over the backs of the absorbent canvases. Lifting the dirt, broken bottles, bike inner tubes, shotgun shells, bits of vegetation, and cow dung from several sites, the paintings captured an imprint of the land like a forensic technician gathering evidence.

Two found-object sculptures that were rescued from the dump and whimsically altered by the artists complement the works. A weathered, shot-up sign that was ripped from the ground with its concrete anchors still intact is propped on cement-filled cooking pots to give it better support, and a section of an old wooden fence takes on a new life with the help of a rusty clip-on lamp and three rubber tires that dress up its posts. Plucked from the land and nurtured by the artists, the works in the show bear witness to the places where many people's lives have crossed.

—Paul Laster

T. Pellizzi and Ray Smith
with
filled
order
inling),
12. Acrylic,
urth, dried
getation,
ass,
etal, and
ramic,
x60 in.



Carlos Cruz-Diez
Physichromie Panam 94, 2011.
Chromography
on aluminum,
5 x 26¼ ft.

HOUSTON

Carlos Cruz-Diez

Sicardi Gallery // September 8–November 3, 2012

ONE OF THE CELEBRATED masters of the Op art and kinetic art movements, Cruz-Diez has been working to take painting beyond a traditional, static plane for some 60 years. Over the past decade, the artist has enjoyed revived interest in both his early and current work. The subject of a major retrospective organized by the Museum of Fine Arts in Houston in 2011, the Paris-based Venezuelan has become a favorite at auction and at fairs, while being strategically collected by museums worldwide. That's what happens when you're still making inventive work at the age of 89.

For Cruz-Diez's second solo show at the gallery in five years, the number of works is small but their size is large. The largest, *Physichromie Panam 94*, 2011, measures a whopping 5 by 26¼ feet. A couple of inches deep, it's painstakingly assembled from polychrome aluminum strips, some of which jut out from the surface at angles. Viewed in profile from the left, it looks like a blue-over-white geometric abstraction, but walking past its yellow, green, blue, black, and orange strips creates a rainbow effect, which becomes a red-over-black abstraction when seen from the far right.

When the artist began working on his "Physichromies" in 1959, he placed strips of painted wood or cardboard perpendicular to a flat plane to achieve a vibrating effect as the viewer passed by the pieces. He later switched

to silkscreen, inventing tools to create and connect the many modules that made up his pieces. Nowadays, Cruz-Diez uses digital processes to design his works and choose their colors, and he precisely prints the aluminum modules using chromography.

The massive *Physichromie 1762*, 2012, employs polychrome strips of aluminum at various depths to construct the appearance of countless overlapping rectangles that create a push-pull effect as the viewer moves around it or steps back from it. A substantial pair of "Chromatic Induction" pieces from 2012 achieve moiré effects by thickening and thinning parallel lines in a limited but vibrant palette.

The final work in the show, *Chromatic Induction of Double Frequency Bacino*, 2012, represents a departure for the artist. Printed on vinyl and applied directly to the wall, it creates the illusion of a landscape in motion, an oasis, with arrows passing through a multicolored sky. Almost like an animation, it vibrates and moves to give the impression of a portal in the wall.

Playing with color, line, and perception, Cruz-Diez is part artist and part scientist, researching color theory and making his own tools in order to realize his ideas. Dealing with the instability of the plane, he advances the concepts of geometric abstraction while keeping invention at the forefront. —PL

FROM LEFT: NASH BAKER PHOTOGRAPHY AND PEVETO; HOUSTON: LAURA BURLIN PHOTOGRAPHY

BOTTOM: SAVVAS CHRISTODOULIDES AND ILEANA TOUNTA CONTEMPORARY ART CENTER; ATHENS

ATHENS

Savvas Christodoulides

Ileana Tounta Contemporary Art Center // October 4–November 10, 2012

"THINGS CONTEMPLATED and Reassigned" is a fitting title for this exhibition of recent sculptures composed of found objects. It opens with three assemblages in the gallery's small ground-floor space, including *She had eyes for no one else*, 2012, a large triangle constructed from an iron pole with another pole extending from its apex; the plaster bust of a man attached at the end positioned somewhat tragically to gaze eternally at the floor. Nearby hangs a small black-and-white collage, *Prélat tenant eventail* ("Prelate Holding Fan"), 2012. It is the portrait of a priest whose identity may be anonymous to some but unmistakable to others: Makarios III, both archbishop and president of Cyprus during the tumultuous midcentury years when that divided Greek-Turkish island sought resolution to a violent and tense historical conflict. With a subject that is not universally known, the object of contemplation becomes both mystery and message: What is lost when artworks are appreciated for their form alone? It is an open and uncomfortable question posed to the viewer by an artist who refrains from providing an answer.

Contentious themes extend into the gallery's second floor, where eight large sculptures carry such titles as *His Body like a Mosque I and II*, 2012, a pairing of totems that resemble chess pieces, crafted out of unglazed terra-cotta pottery. These rest close to a large wooden structure named simply *Mosque*, 2012. Here, the specificity of place—Cyprus—dissolves into an age-old global story of conflict predicated on cultural binaries, something the artist attempts to reconcile in formal gestures that are inherently contradictory. In *Ladders joined together*, 2012, a grand wooden staircase leans against a metal work ladder, creating a state of relational equilibrium between two objects that are identical in function yet visibly distinguished by their material composition. By embracing this seemingly inconclusive union, discrepancies become part of form. —Stephanie Bailey

