

CRITICS' PICKS

CURRENT | PAST

New York

- "The Future as Disruption"
- Frederick Kiesler
- Danica Phelps
- Simon Dybbroe Møller and Bernd Ribbeck
- Lisa Tan
- "Philip Guston: Works on Paper"
- "Decoys, Complexes, and Triggers: Feminism and Land Art in the 1970s"

Los Angeles

- Margarita Cabrera
- Jasper de Beijer

San Francisco

- "Kiki: The Proof Is in the Pudding"

Berkeley

- Trevor Paglen

Chicago

- "Ladylike: A Proper Take on Feminist Art"
- "Portraying Food (and the Absence of It)"

San Jose

- "Superlight"

Toronto

- "Not Quite How I Remember It"

Vancouver

- "Idyll: Three Exhibitions"

London

- Chantal Joffe
- "Nowhere Is Here"

Bristol

- "Far West"

Oxford

- Gary Hume

Glasgow

- Jim Lambie

Paris

- Tatiana Trouvé
- "Like an Attali Report, but

Los Angeles

Margarita Cabrera

WALTER MACIEL GALLERY
2642 S. La Cienega Blvd.
June 28-August 16

As contemporary art's definition of "the global" continues to widen, a cadre of artists is drawing on cultural heritage to explore the broader implications of internationalism, among them Bharti Kher, Kaoru Katayama, and Yoko Inoue. Similarly, Margarita Cabrera has developed a practice influenced by cross-cultural movement and its perks, challenges, and casualties. Previously, she has sewn a sagging, full-scale Hummer from vinyl, pointing to American luxury's dependence on factory labor, and stitched sculptures of cacti, native to towns along the US-Mexico border like the one in which she lives, from discarded border-patrol uniforms. The visual punning inherent in these earlier works acts as a kind of armor against the sensitive, at times unpopular, issues her work explores: immigration, labor, class struggle. Cabrera's newest work, *Árbol de la Vida (John Deere Tractor, Model 790)* (Tree of Life), 2007, lacks any such shield; a full-scale tractor made of clay and covered from top to bottom in ceramic birds, flowers, and butterflies, it could be dismissed at a glance as saccharine sweet, yet this response exposes the cultural signifiers and subtle biases the work addresses. Instead of vibrant colors, typical of the folk art that inspired it, Cabrera chose a natural hue; the name of the glaze, Mexican Doll Face, recalls her instinct for irony, but its fleshy tones further the sense of something being laid bare. The sculpture is at once ambitious and vulnerable, and its fragile physicality is an echo and an affirmation of regional cultures and traditions imperiled by globalization.

- Annie Buckley

TALKBACK (0 MESSAGES) | E-MAIL | PRINT

Jasper de Beijer

CHUNG KING PROJECT
945 Chung King Road
June 14-July 26

In the weeks after 9/11, Slavoj Žižek wrote a stunningly clear-eyed analysis of the catastrophe and related global circumstances. The third version of the essay, "Welcome to the Desert of the Real," opens with a reference to Alain Badiou's assertion that the nineteenth century designed plans and projects for the future, whereas the twentieth century possessed a passion for the Real itself, rather than an imagined possibility. Jasper de Beijer's new photographs of handmade models feature idealized images of nineteenth-century invention, yet his process favors image over object, representation over construction. Using little more than paper, tape, glue, and nails, de Beijer builds elaborate scenes, which he lights and photographs in his studio. His newest body of work, "The Riveted Kingdom," 2007-, includes images of a man in top hat and tails poised in front of a factory, but closer inspection reveals the man's face to be patched together from bits of torn paper. In another photograph (all are untitled), the colorful pillars of an airy glass-enclosed pavilion are formed where the edge of one roughly cut sheet of paper meets another. Like an illusionist revealing the tricks of his trade, de Beijer shows us the crevices and imperfect seams of his simple constructions, vacillating between nostalgia for the past and a celebration, or exploitation, of our dependence on representation. Žižek's essay elaborates on the political and social implications of denying, or shielding oneself from, the Real. Seven years later, de Beijer's work beautifully captures the disorientation of



Árbol de la Vida (John Deere Tractor, Model 790) (Tree of Life), 2007, ceramic, slip paint, and metal, 85 x 98 x 59".



Untitled, 2007, color photograph, 39 3/8 x 59". From the series "The Riveted Kingdom," 2007-.

PATRICK PAINTER

links

BETTY CUNNINGHAM GALLERY

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亦安畫廊 aura gallery

David Zwirner

BALTIC

FREDERICKSON LTD.

sara meltzer gallery

X

Different: On Fiction and Political Imagination"

- * Jonathan Monk
- * Bridget Riley

Berlin

- * Luca Vitone
- * Michael Riedel
- * Adrian Hermanides

Benevento

- * "ITALIA ITALIE ITALIEN
ITALY WLOCHY"

Vienna

- * "Che Guevara"

Athens

- * Stelios Faitakis

Thessaloniki

- * "Revolution I Love You"

Elvas

- * Manuel Botelho

Beijing

- * Liang Yuanwei

Tokyo

- * Saskia Olde Wolbers

this kind of isolated dreaming, as well as the tragic *joissance* of acquiescing to an image as reality.

Part of this exhibition remains on view at fette's gallery until July 14.

- Annie Buckley

TALKBACK (0 MESSAGES) | E-MAIL | PRINT

< New York **Los Angeles** Rest of North America >

Last Month's Picks



NEWS | DIARY | **FILM**

Newest Entries

- * Michael Wang on Gregory Markopoulos's *Eniaios* screening in Greece
- * Amy Taubin on Kent Mackenzie's *The Exiles*
- * Jason Anderson on Jean Eustache's *The Mother and the Whore*
- * Girish Shambu on films by and about Yukio Mishima
- * Sarah Lehrer-Graiwer on Lawrence Weiner's *Water in Milk Exists*
- * Lauren O'Neill-Butler on a new Louise Bourgeois documentary



