

CRITICS' PICKS

CURRENT PAST

New York

John Gerrard
 Erwin Wurm
 Collier Schorr
 Adrian Piper
 Wangechi Mutu
 "179 Canal / Anyways"
 Roger White
 A. K. Burns and Katherine Hubbard
 "Alfred Stieglitz New York"
 Yoshitomo Nara

Los Angeles

Ciprian Mureşan
 Edgar Arceneaux
 Dan Graham

San Francisco

"Huckleberry Finn"

Philadelphia

Erin Shirreff

Ridgefield

Beryl Korot

Seattle

"Image Transfer: Pictures in a Remix Culture"

Toronto

Kara Uzelman
 Shary Boyle

London

Clunie Reid and James Richards

Dublin

Laura Buckley

Edinburgh

"Another World: Dalí, Magritte, Miro and the Surrealists"

Paris

Laurent Grasso
 Robert Irwin

Berlin

Karla Black
 Aernout Mik
 "Die Natur ruft!"

Graz

Christian Philipp Müller

Helsinki

"Peekaboo – Current South Africa"

Oslo

"Big Sign – Little Building"

Moscow

Yakov Kazhdan

London

Clunie Reid and James Richards

TATE BRITAIN
Millbank

September 4–December 12

Although collage and video come from very different art-historical canons, the pairing of works by Clunie Reid and James Richards in this exhibition presents some striking aesthetic affinities between the media. Both artists explore the recent past through their choices of subject matter and methods of presentation. Richards's *Call and Bluff*, 2009, a montage of found material from feature films and instructional VHS tapes, is displayed on four Hantarex monitors, a once-common gallery fixture superseded by the flat-panel monitor. The interplay between the footage (including excerpts from *A Nightmare on Elm Street* [1984] and photographic lighting tutorials) and the patchwork of audio emanating from the piece builds an abstract narrative that references the heritage of UK video art through a nostalgic nod to the obsolete media.

Richards's work challenges the inherent linearity of video with its edits and multiple screens. This attribute is also found in Reid's expansive collage *Your Higher Plane Awaits*, 2010, which consists of a mass of monochrome prints taped to an entire wall in the gallery. Each individual print features images lifted from popular culture: cartoon characters, celebrities, and handwritten statements are jumbled in nightmarish combinations. Reid's work echoes the manic gathering of information symptomatic of the Internet age, and her anti-aesthetic use of tape adds to the works' rebelliousness. Overall, the mining and combination of existing material in both of these strong pieces makes this modestly scaled exhibition a cohesive success that holds up a mirror to contemporary culture, questioning the nature of the image and its role in society.

PERMALINK TALKBACK (0 COMMENTS) E-MAIL PRINT

Dublin

Laura Buckley

MOTHER'S TANKSTATION

41-43 Watling Street, Usher's Island
November 3–December 11

The act of remembering becomes uncomfortable when one thinks about how the mind actually works. As memories fragment and fade, others become embellished, more powerful. The only constant is the distorting nature of memory itself. The challenge of representing this mental space is reflected in the gap between the mechanisms—the synaptic processes of the brain—and the physical tools available to the artist. This is the territory explored in Laura Buckley's installation *Waterlilies*, 2010. Film, mirrors, mirrored Perspex, motors, projected light, and sound coalesce to capture a sense of the fleetingness of memory.

A view of Northern Ireland's iconic Giant's Causeway is projected on to one wall; on another, a film of a backyard garden flickers, together with a glimpse of a child dragging a toy away from the camera's framing gaze. Fragments of sound can be heard: tentative notes from a piano, a rain storm, traffic, the clink of a spoon in a teacup. Wires and plugboards on the floor link the scattered turntables that shower the space with moving colored light, echoing the synaptic pathways of neural activity. Their seemingly random placement is a study in successful juxtaposition, and following the allegory of Plato's Cave, one sees the forms become visible only when their light meets the physicality of constraining walls. Buckley has created a space where memory is not held in an idealized frozen moment; instead, and more accurately, it plays



View of "Art Now: Clunie Reid and James Richards," 2010. From left: Clunie Reid, *Your Higher Plane Awaits*, 2010; James Richards, *Call and Bluff*, 2009.

— Steven Cairns



Laura Buckley, *Waterlilies*, 2010, mirrored Perspex, twenty-five motors, four-channel video projection, audio, dimensions variable. Installation view.



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Newest Entries

Catherine Taft on Marnie Weber's *Eternity Forever*
Melissa Anderson at the RIDM festival
Melissa Anderson on *Marlene*
Graham Fuller on Claire Denis's *White Material*
Ara H. Merjian on Jean Cocteau's "Orpheus" trilogy
Dennis Lim on the 48th Viennele

out as unfixed, forever changing, and "familiar," as the Irish poet Thomas Kinsella wrote, "if I can hold it."

— Gemma Tipton

PERMALINK TALKBACK (0 COMMENTS) E-MAIL PRINT

Edinburgh

"Another World: Dalí, Magritte, Miro and the Surrealists"

SCOTTISH NATIONAL GALLERY OF MODERN ART AND THE DEAN GALLERY
75 Belford Road
July 10–January 9

Drawing on the outstanding holdings of Edinburgh's modern museums, and divided into seven tightly curated subsections, this exhibition presents nothing short of a comprehensive inventory of Surrealism, from its origins in Dada, Duchamp, and de Chirico to its afterlives in various European and American postwar trends.

The Surrealist writer Pierre Naville famously contended that there could be no such thing as "Surrealist painting." And indeed, there is one entire gallery in this show that is devoid of painting, dedicated instead to a range of other media used by Surrealist artists: photography and collage, frottage and decalcomania, Hans Bellmer's *poupées* and the collective *cadavres exquis*. But painting nevertheless receives the lion's share of room here. The exhibition bills Dalí, Magritte, and Miró as the lodestars of its proverbial alternative universe. Yet it is really Max Ernst whose work forms the unspoken axis around which much of the show—and the fitful history of the Surrealist movement—turns. From his early de Chirico-inspired lithographic series "Fiat Modes," 1919, to his later experiments with frottage, to his romantic engagements with several Surrealist leading ladies, Ernst was one of the few artists to weather the storm of André Breton's fickle allegiances. The range of Ernst's work—whether biomorphic painting or the searing precision of elliptical collage narratives—finds ample echo in the exhibition's impressive survey.

Every room is rounded out by an attendant range of journals, notes, and ephemera, much of it drawn from the bequest of Roland Penrose—himself among the United Kingdom's main adherents to the movement. Indeed, one of the exhibition's most striking sections is that dedicated to the (relatively late) flowering of Surrealism in Britain, featuring Penrose, Edward Burra, and Marion Adnams. While somewhat belated and derivative in their efforts, British Surrealists offered renewed energy to a movement that came soon to recede on the Continent.

— Ara H. Merjian

PERMALINK TALKBACK (0 COMMENTS) E-MAIL PRINT

< Rest of North America **United Kingdom & Ireland** France >

Last Month's Picks



Max Ernst, unpublished collage for *Une Semaine de bonté (A Week of Kindness)*, 1934, collage of engravings on card, 8 x 5 1/2".

DAVID
KORDANSKY
GALLERY

HAUNCH
OF
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