

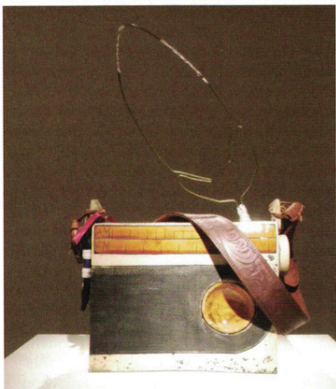
art ltd.

DAVID HOCKNEY
THEASTER GATES
CREATIVE GROWTH
TONY DELAP



U.S. \$5.99/CAN \$6.99 Nov/Dec 2013
www.artltdmag.com





"THE DRUNK," 2013
Cannupa Hanska Luger
 CERAMIC, MIXED MEDIA, 10" x 11" x 4"
 PHOTO: COURTESY MUSEUM OF CONTEMPORARY NATIVE ARTS

festooned with girly hot pink feathers and ribbons, ingeniously anthropomorphizing a chunk of ceramic and challenging a false ideal. Particularly moving is *The Drunk*, a well-known invective that Luger envisions as a squat brown box with a leather strap, a bent antenna and a generally worn-down affect. The artist made a stereo for himself, too. Dubbed *The Luger*, its spherical, speaker-like center is a web of crisscrossed, kaleidoscopic color. Decorated with pins and feathers and a colorful hat, its busy façade perhaps conceals an attitude about Native Americans that Luger himself characterizes as conflicted: in a statement related to the piece, the artist describes himself as "shining at every point between the romanticized 'noble savage' and the marginalized economic bastard." With "Stereotype," Cannupa Hanska Luger has produced an intellectually provocative and visually beguiling body of work; I was both alarmed and amused to learn that he plans to smash them to bits in December—a brilliantly literal means of destroying stereotypes, and a fitting move for an artist who is much more focused on the future than he is on the past.

—IRIS McCLISTER

ALBUQUERQUE
Chris Ballantyne
at the Tamarind Institute

Chris Ballantyne's paintings of suburban landscapes and scenes are the stuff of graphic novels—the flat use of color, the strong lines. His murals have a graffiti artist's awareness of his environment, the way certain cracks or objects tie into the scene. And collectively, his work has a humorous, theoretical sense

"BBQ," 2013, **Chris Ballantyne**
 2-COLOR LITHOGRAPH, 8" x 11½"
 PHOTO: COURTESY TAMARIND INSTITUTE

of architecture, as if he had raided the concepts folder at the Franz Kafka Memorial Neighborhood Planning Office. If his CV didn't list an MFA in drawing and painting, one might assume he has a background in lithography or graphic design. Perhaps that made Ballantyne an obvious choice for the Tamarind Institute's invitation-only lithography studio program for the spring of 2013. During his tenure, Ballantyne, who lives in San Francisco, produced five lithographs with the aid of Tamarind printers Bill Lagattuta and Kellie Hames. Other than *Tangle* and *BBQ* (all works 2013)—which bear some similarity in their use of color and line—each work is so different from the next that Ballantyne appears to have used the residency to explore different fascinations from his present body of work, visiting the minutia of suburbia rather than its residences. The versatility of the collection also explains how such a young artist (born in 1972) closed 2012 with four consecutive shows, at Hosfelt Gallery in San Francisco, Headlands Center for the Arts in Sausalito, the Center for Contemporary Art in Santa Fe, and Breeze Block Gallery in Portland, and is represented by galleries in New York and Amsterdam.

The thread in Ballantyne's work is his architectural literacy and humor—at times exact and at times chaotic, but always a little absurd. Take, for instance, the utility poles in *Tangle*—they appear grouped like a waddle of lost penguins, rather than filed like the custodians of a controlled system. In *BBQ*, the toppled and scattered lawn chairs take the shape of a tear, and one of the chairs falls right off the page. The real eye-catcher, however, is the seven-color lithograph *Parking Lot with Palm Trees*. Continuing a study that began with his 2008 painting *Untitled, Parking Lot (and Rocks)*, the lithograph shows a great sense of depth with line and shading, then offers the amusing illusion of a parking lot rolling like hills into the distance. It's a nod to natural landscapes wrapped in the most baleful and aesthetically displeasing human one.

—MATTHEW IRWIN

HOUSTON
Francesca Fuchs: "(Re)Collection: Paintings of Framed Paintings, Prints and Photos" at Texas Gallery

Francesca Fuchs' solo exhibition at Texas



"CUBISTIC STILL LIFE," 2011, **Francesca Fuchs**
 ACRYLIC ON CANVAS OVER BOARD, 28½" x 25"
 PHOTO: COURTESY TEXAS GALLERY

Gallery has a straightforward premise. She reproduces framed paintings, drawings, prints, and photographs from her personal collection using her signature transparent brushstrokes of acrylic on canvas over board. Her elegant lines and subdued palette are unmistakable, and in this exhibition, are like a veil of subjectivity through which the images she has selected are re-presented and, as the title states, (re)collected. Conceptually, her project echoes other appropriation-based paintings such as Gerhard Richter's blurs or Elizabeth Peyton's androgynous idealizations. However, unlike Richter or Peyton, Fuchs' hand does not have a leveling effect. Each of her canvases is distinct despite its relation to her style and other works in the series.

The painted frames are key to establishing autonomy for each canvas. The "frames" set each painting apart from the others, subtly defining its distinct context. Raw canvas wrapped around the edges and woven texture seen through her thin application of paint remind us that this is in fact acrylic on canvas. Yet, wide frames signal paintings; thin frames with mattes indicate prints, drawings, or photographs. A work like *Framed Painting: Cubistic Still Life* (2011) absorbs viewers and tempts them to decode its jagged forms and dynamic composition. Nonetheless, its low-contrast colors and viscous pigments remind us that this image is only one part of a whole series. One can also think of Fuchs' frames as lines she will not cross. She will choose artworks to reproduce; she will meticulously render them; but she will not change the original image to suit her needs.

Tension between the individuality and collectivity of the artworks is dramatically emphasized by their salon-style hanging on one large wall in the gallery. In fact, the



"COSMIC WANDERLUST" PAINTING FROM VIRTUAL EITOKU, 2013, **Michiko Itatani**
 SUMI INK AND OIL ON CANVAS, 96" X 154" PHOTO: COURTESY LINDA WARREN PROJECTS

arrangement feels all too familiar, like a page of thumbnails in a Google Image or Flickr search. Fuchs is on to something here. When scrolling through an array of images online, one understands that the meaning of each is not dependent on the others that surround it. She taps into this habit of seeing where one scans and picks out certain images to delve into one at a time, even as one is constantly aware of the entire array. Her exhibition is a must-see and an insightful take on the current status of images, paintings, and artists.

—RACHEL HOOPER

CHICAGO
Michiko Itatani: "Cosmic Kaleidoscope"
at Linda Warren Projects

Even a maelstrom has some kind of structure. Michiko Itatani, born and raised in Japan and an artist and professor in the US since the 1970s, always mines that territory between the physical and the metaphysical, between what we think we perceive around us and what we suspect might underpin it, between the specific and the astral, as for Itatani, they always partake of each other. She's rather a force of nature herself; this exhibition contained 69 works from the last seven years, many of them large, and culled from her ongoing series such as *HyperBaroque*, *Pattern Recognition*, *Moon Jar*, *CTRL-Home/Echo*, *Cosmic Theater*, *Shoin* (a Japanese interior architectural form), and others. These, and this exhibition's title, convey a bit of the frenzy Itatani conceives to be seething around us, this strange and changeling yin-yang between chaos and order, between the specifics of the appearance of the world and the currents that surge in and around it.

Sometimes that world is indeed quite specific, as Itatani depicts the inside of what seems a large and comfy old library, shelves loaded with books, or the aforementioned *Shoin*, an elegant assembly room from centuries ago. Through these rooms, themselves usually depicted with a heightened and

intense palette, various pictorial embellishments swirl, dots or kind of woven grids, evoking geometric patterns that both frame and extend these symmetrical spaces, respecting their structure and offering them new auras. In many of her recent works, Itatani's world is more virtualized, a churning painterly mass of whirlpools and night skies; less palpable, with shifts toward deep space and a kind of vertiginous surrender to the cosmos. But even here bits of the real world—Fu dogs, bits of Japanese landscape, globes, etc.—seem tossed about in these visual tornadoes, literal *ukiyo-e*, images of a floating world. A few simple and poetic Japanese scenes, with images of a few buildings in a landscape slathered by the rain, depicted in black and white by Itatani, as if in memory of a Kurosawa film, were fine closing notes to this exhibition. I thought of Itatani when the tsunami hit her homeland, not just in empathy for her distress, but for how much it manifested her sense of the precariousness of permanence, the suddenness—though not always tragic—of change, how always, this is becoming that.

—JAMES YOOD

CHICAGO
Judy Ledgerwood:
"Love, Power, Color"
at Rhona Hoffman Gallery

In many ways, Judy Ledgerwood's "Love, Power, Color," the Chicago-based artist's fourth solo exhibition at Rhona Hoffman Gallery, reiterates what viewers have already come to recognize as the artist's signature tropes: repeated circular patterning and an interest in the optical and emotional effects of paint and color. Ledgerwood's patterning of gestural circles is often suggestive of four-

"WEIGHT OF THE CATCH," 2013
Judy Ledgerwood
 OIL AND METALLIC OIL ON CANVAS
 96" X 80"

PHOTO: COURTESY RHONA HOFFMAN GALLERY

petaled flowers or interlocking weft, and over the years this particular mark-making has become a self-referential, formal language rooted in the feminine, the decorative and the domestic—a means by which her paintings can be inherently and consistently at odds with the Modernist, Western painting canon. Ledgerwood has often used color to also reinforce the feminine, with vivid pinks and reds a staple in her color vocabulary. Those pinks and reds appear in this exhibition as well, accompanied by an additional premise presented in the exhibition text, which informs us that of late, Ledgerwood's paintings are inspired by a trip to India for the Holi Festival of Colors. Without this prompting, it would likely be difficult for anyone but a colorist like Ledgerwood to identify the Persian Rose, Indian Yellow, and Cinnabar Green in *Weight of the Catch* (2013), and decipher that these specific colors are supplying the works with cultural and historical content.

Here, Ledgerwood has introduced a new element into her painting practice: the addition of thick, viscous paint squeezed straight out of the tube. Not only is it another way in which Ledgerwood nods to the seasoned painter—who is often able to identify the specific hues in which paints are manufactured—but it brings a pronounced physicality to the otherwise flat surfaces. In *Crossing Over* (2013), Ledgerwood's painted loops intertwine as if loosely crocheted, the whole network rendered to appear dangling from the upper corners of the canvas, revealing a thin semi circle of gallery-white at the top, as if this "tapestry" was pulling off from the wall. At the bottom, several loops are executed in the voluminous, squeezed-out paint, its physical weightiness effectively underscoring the illusion. The overall visual precariousness of the imagery painted upon the massive, ubiquitous rectangle of the canvas is indicative of way in which Ledgerwood's oeuvre quietly but determinedly works to undermine the rigid, hierarchical history of painting.

—ROBIN DLUZEN

