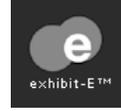
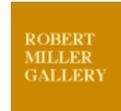




links



CRITICS' PICKS

2010 CURRENT PAST

New York

Katrin Sigurdardottir
Jacob Kassay, Robert Morris, and Virginia Overton
Feng Mengbo
Mark Bradford
Charles LeDray
Lee Krasner

Los Angeles

"Los Angeles Museum of Ceramic Art"
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San Francisco

Geoffrey Chadsey

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"Sgrafo vs Fat Lava: Ceramics and Porcelains Made in West Germany, 1960–1980"

Moscow

Andrei Monastyrski

Madrid

Jessica Stockholder

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Mumbai

Ranbir Kaleka

VOLTE GALLERY
2/19 Kamal Mansion,
December 16–February 15

Delhi-based Ranbir Kaleka's first solo show in Mumbai includes a number of bewitching installations, from older video pieces, like the grainily poetic *Man with Cockerel*, 2001–2002, to newer ones, such as *Cul-De-Sac in Taxila*, 2010, in which a white horse magically appears when a man waves a hammer. The whimsicality of the exhibition, "Sweet Unease," draws upon Kaleka's childhood in a village in Patiala, Punjab. The recalcitrant rooster seen in *Man with Cockerel* was inspired by the macho beasts Kaleka witnessed in rural cockfights. In the video, a man holds a struggling cockerel in his arms while standing in a silvery pool of water. Finally, the cock (pun intended) dashes away, while the man and his reflection dissolve in swathes of gray mist. A similar mind-body struggle is represented in *Wrestlers*, 2010, a video that alludes to rustic wrestling troops, in which two identical men indulge in a sweaty brawl that could be mistaken for violent lovemaking.



Ranbir Kaleka, *Cul-De-Sac in Taxila*, 2010, still from a single-channel HD video projection on a painted canvas, 3 minutes 55 seconds.

These works' tongue-in-cheek humor notwithstanding, the veteran artist's "video-paintings" possess a technical sophistication that is impossible to overlook. They incorporate elements from cinema and painting, becoming—to quote Kaleka—"something in between." *Fables from the House of Ibaan*, 2007, is a black and gray painting of a solitary man seated by a table. The canvas rests on an easel. Slowly, images are projected onto it, allowing new characters to enter the frame: A young woman materializes behind the man; she fills an empty crystal jug with milk. Meanwhile, a small boy opens a door onto a field of golden grass. Eventually, the technicolored figures disappear, leaving the man alone in his cavernous house. Do the apparitions represent figments of the protagonist's imagination—memories from his past, or even perhaps from Kaleka's own? Whether Kaleka is making fun of Bollywood's conjuring tricks or using its hyperreal style to indulge his own fancies is never quite clear. Where does recollection end and fiction begin?

— Zehra Jumabhoj

PERMALINK TALKBACK (0 COMMENTS) E-MAIL PRINT

Max Streicher

GALLERY MASKARA
Warehouse on 3rd Pasta., 6/7 3rd Pasta Lane., Colaba
November 25–January 30

In *Ashwamedh*, 2010, an installation by Canadian artist Max Streicher, two ice-white inflatable horses jostle for space. Floating just below the ceiling, they hover as if apparitions from a Nordic fairy tale, emerging from whorls of mist and snow. The horses' translucent nylon hides are bathed in a warm incandescent light so that they glow like fragile paper lanterns that have unaccountably turned frightening: The air currents drifting through the gallery animate the humongous creatures, making them seem to kick and plunge.



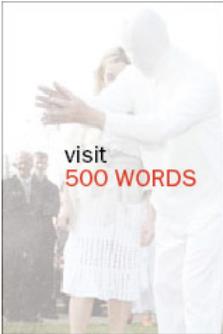
Max Streicher, *Ashwamedh*, 2010, nylon, lights, dimensions variable. Installation view.

Ashwa means "horse" and *medh* means "white" in Sanskrit; visitors may remember that in Vedic mythology the white stallion is used by kings to demarcate the thresholds of their domains. Viewers might also experience the same sort of tingly foreboding that suffuses Henry Fuseli's painting *The Nightmare*, 1781, where a steed looms over a voluptuous, comatose maiden. Prancing within a Mumbai gallery, Streicher's horses evoke city-specific meanings, too, perhaps referencing the dashing stallions of the contentious modernist painter

Jonas Nobel

MumbaiRanbir Kaleka
Max Streicher**Tokyo**

Aki Sasamoto

NEWS | DIARY | **FILM****Newest Entries**

Nicolas Rapold on Abel Gance
 Melissa Anderson on Basil Dearden's *Victim*
 Andrew Schenker on *The Housemaid*
 Andrew Hultkrans on *Lemmy*
 Michael Joshua Rowin on Zhao Liang's *Petition*
 Michael Joshua Rowin on Abel Ferrara

M. F. Husain or the Hindu right's predilection for statues of Chhatrapati Shivaji: Does the identical nature of the two animals deride the replicas of the seventeenth-century Maratha leader (as well as the numerous architectural monuments currently dedicated to him) that are being planned throughout Maharashtra to forcibly remind residents of their Marathi heritage?

Gallerist Abhay Maskara dubs the installations "antimonuments." Indeed, the sculptures—made mostly of air—may be ironic allusions to the puffed-up egos of those who seek lasting glory. After all, the stallions are literally ephemeral: They will be deflated at the end of the exhibition. Perhaps contradictorily, the breathtaking scale of *Ashwamedh* also emphasizes the propensity of symbols to sway us—however temporarily. Ultimately, it is the perplexing physicality of the buoyant beasts that captivates ducking, dwarfed viewers. Their massive dimensions, coupled with their white weightlessness, leave us enchanted but nonplussed about their actual significance.

— Zehra Jumabhoy

PERMALINK TALKBACK (0 COMMENTS) E-MAIL PRINT

Tokyo

Aki Sasamoto

TAKE NINAGAWA
 2-12-4 HigashiAzabu, Minatoku,
 December 18–January 29

This exhibition marks the Japanese debut of Aki Sasamoto's 2010 installation-performance *Strange Attractors*, and presents an adaptation of the eponymous piece she contributed to the last Whitney Biennial. The show is a homecoming for the Yokohama-born artist, who is now based in New York. By changing the initial conditions of the work to include new parameters of Japanese language and culture, Sasamoto altered its entire composition.

In mathematics, a strange attractor is a collection of diverse elements, perceived as a single object, that becomes the final point of a dynamical system. The artist plays with this concept by throwing into the mix the colloquial metaphor of strangers' attraction. Sasamoto's artistic reconceptualization of strange attractors likewise combines disparate objects (human-size cardboard tubes, suspended fishnet sacks containing glass, metal sculptures shaped into visual models of strange attractors, video and audio equipment for broadcasting the performance and providing its sound track), which, along with the itinerant body of the performer, are meant to form a single dynamic structure. During the performance, the artist continuously moves around the space, squeezing her body in and out of cardboard tubes, touching and rolling around objects, and drawing diagrams in a mock presentation portion of her narrative.

Replete with references to mathematical, gastronomical, and anatomical doughnuts, tubes and hemorrhoids, *Strange Attractors* presents a multiplex word and movement narrative of the inside/outside dichotomy (at some point Sasamoto offers viewers the challenge of eating a doughnut from the inside out). The show stands as a paradigm of the artist's kinetic practice—her constant movement across the lines of installation and performance, concrete and conceptual, mathematics and metaphors.

— Julia Friedman

PERMALINK TALKBACK (0 COMMENTS) E-MAIL PRINT

< Rest of Europe [Rest of the World](#)

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Aki Sasamoto, *Strange Attractors*, 2010.
 Performance view, Take Ninagawa, Tokyo.