



INTERNATIONAL • REVIEW

Art in America

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PROSPECT 1 NEW ORLEANS
plus THE NEW REAL





Danielle Roney:
eGol, 2008, 3-channel
video installation,
8 minutes; at
the Museum of
Contemporary Art
of Georgia.
(Review on p. 136.)

included in this show), here demonstrated that abstract two-dimensional works can seem just as performative.

Not quite Action paintings in the old-fashioned sense, they imply the presence of the artist not only in their easily traceable gestures, and in their roughly human overall dimensions (their 5-foot widths conform to an average arm span), but also in the words that sometimes appear as handwritten marginal notes. The connection thus made to Cy Twombly is supported by Horn's drawn, brushed, dripped and finger-painted graphic marks, which conspire to elicit the description "poetic" as more than a term of praise. One clue to the work's essential lyricism is the original verse that was lettered on a gallery wall (it is among several poems by the artist that appear in the exhibition's catalogue). Horn writes of a pencil line that "flies around like ash, clasps hold of the fox star's tail," and so on. Titles do some of the literary work; in *Flames Burst out of the Heart* (2005), *Flaming Eyes in the Burning Bush* (2005) and *The Man of Sorrows in a Whirl of Clouds* (2006), they are among the words penciled in blue on the images (in Horn's native German). The palette in these three drawings tends to the visceral, including a fair amount of blood red.

On the other hand, *Primeval Cloud* (2004-08), with its widely flung lariats of pale blue ink, is buoyant

in an almost rococo way; its sunniest reaches evoke Tiepolo—or perhaps Dufy. Similarly, *Blue in the Intermediate State* (2004) is a festive whirl of airy blue centered on two big orange drips. *Tree of Winter Dew Drops* (2007), given pride of place on a central wall, splits the difference between dour and ecstatic. Drawn in a watery gray that is delicate rather than melancholy, it features two centers of activity that could be eyes; its loosely symmetrical, grandly looping composition recalls Dieter Roth's two-handed drawings, redoubling the figurative allusions.

Also shown were smaller works on paper, which shared a room with two Cornell-like assemblages in glass boxes. These featured moving elements: turning gears in *Shell Clock*, flapping butterfly wings in *The Butterfly's Dream*. Most substantial among the three-dimensional works (all 2008) was *Cinéma Vérité (The Snake's Ghost)*. Angling into a shallow pool of water is a metal arm with a coil of copper around its tip, which slowly advances toward, then suddenly retracts from, a little object in the water. The assemblage's reflection on the wall suggests a magnified struggle between two waterborne microorganisms. If the poetry in this work (as in some others) is a little oblique, Horn's inclination toward resounding, discipline-bridging Gesamtkunstwerken is clear.

—Nancy Princenthal

PHILADELPHIA
ANNE SEIDMAN
SCHMIDT-DEAN

"Touching," an exhibition of recent paintings and drawings by Anne Seidman at Schmidt-Dean Gallery, illustrated a transition from the intense, tightly controlled linearity of her previous work to a use of patterns that threaten to explode from the works' surfaces in paroxysms of exuberant energy. Triangles of brilliant color seem poised for takeoff from their grounds. Towers of rectangles, rendered in subtler tones, exhibit a subtler power. And small dabs of color, placed side-by-side, join to form a convincing whole. Never imitations of reality, these arrangements are the reality of Seidman's affecting vision.

Three large colored-pencil drawings on paper were the newest works shown here. Arranged like bricks, horizontal rectangles create undulating walls of color. Invariably working freehand, Seidman plays hue against tone with bracing results. "My work is a combination of the accidental event and the structure," she explained to me. "Line drawings have their own life."

Twelve paintings on board, paper or roughly sanded white-painted wood feature geometric shapes made vital through composition and contrast. Blocks of color that surround an abyss seem to teeter on the verge of change. The abraded surface is rich with shadows and layers of paint. A white rectangle



Tom Denlinger: *Around the MCA Chicago: Struth*, 2008, inkjet print, 40 by 51 inches; at Rowland Contemporary.

almost leaps from the ground of one painting, two vertical black lines framing it against a field of scraped red and blue.

Seidman insists that her work describes only itself, and that freedom from the constraints of "subject matter" has allowed her to explore "pure" painting. To this end, she works and reworks, imbuing each line, shape and color with independent life. On this aspect of her enterprise, she cites the varied influences of Jean Arp, Ken Price, Tom Nozkowski and Chaim Soutine—though Paul Klee, with his vibrant, fleeting shapes, would seem to present an equally pertinent connection. Alluding to existentialist themes in literature, Seidman declares, "I paint because I strongly feel that individual expression confirms our existence." Her work makes the claim virtually unarguable.

—Anne R. Fabbri

ATLANTA
DANIELLE RONEY
 MUSEUM OF CONTEMPORARY
 ART OF GEORGIA

In new work melding digital technology with sensitive cultural commentary, Danielle Roney explores what it means to be a global citizen in today's world. During a 2007 residency in South Africa, Roney documented her experiences in photographs, video and sound recordings that, back home in Atlanta, she digitally manipulated to create the works on view here.

Roney is trained in both sculpture and

digital media, and of the seven works in this show the strongest are those that fuse the two. The most visually mesmerizing is *eGoli*, which the artist created with computer animator Jeff Conefry. Three large concave screens, suspended from the ceiling at different heights, are positioned to simulate a globelike shape that surrounds viewers who venture into the middle. On each screen is a different 8-minute video loop that takes viewers on a journey from the animated mythical city of eGoli (or the City of Gold, as Johannesburg is known) to Roney's own footage of the plains of Africa and back to a virtual realm of binary codes and molecular structures.

In *Migrations*, an elegant 9-by-16-foot charcoal drawing becomes the physical domain of small avatars projected onto its surface. The animated figures purposefully walk through Roney's biomorphic terrain but never interact with each other. The piece alludes to the South African ethnic groups who must travel to Johannesburg in order to find work and create their own social networks within the city. For *Urban Land Cruisers*, Roney took samples from local radio stations—key factors in those social networks—trying to locate as many of the 11 official languages of South Africa as possible. Her mix of songs and spoken words played through an iPod mounted in the dashboard of a dilapidated 1980 Toyota Land Cruiser parked in the middle of the gallery.

The Land Cruiser, essential to animal

View of Kelly Connoie's ceramic sculptures, 2007-08, and Monica Reede's untitled works, 2006-07, all mixed mediums on wood; at Circa.



safaris, also references the importance of tourism to the country, as does *Westcliffe Hotel, Johannesburg: July 17, 2007*. Roney filmed a black maid cleaning a Western-style hotel room. The legs of the artist (who is Caucasian) are reflected in the mirror, making the point that the maid is complicit in the filming. This piece opens up myriad racial and class issues not dealt with in the rest of the exhibition. The fact that it could just as easily have been filmed in Atlanta brings home the local nature of the global issues Roney explores. [Related works by Roney are on view at Kiang Gallery, Atlanta, through Feb. 7.]

—Rebecca Dimling Cochran

CHICAGO
TOM DENLINGER
 ROWLAND CONTEMPORARY

In her seminal 1982 essay on 19th-century landscape photography, Rosalind Krauss differentiates between the "discursive spaces" of empirical science and photography; the latter, she argues, "internalizes the space of exhibition," abandoning perspective for the flatness of the gallery wall. Tom Denlinger's recent series of photographs (all made between 2006 and '08) investigates the discursive spaces of the museum, while expanding his ongoing interest in landscape and its representation.

The artist employs a complex layering system that purposefully renders his