



mhoberman | log out ADVERTISE BACK ISSUES CONTACT US SUBSCRIBE

follow us



search

ARTGUIDE

IN PRINT

500 WORDS

PREVIEWS

BOOKFORUM

A & E

中文版

DIARY

PICKS

NEWS

VIDEO

FILM

PASSAGES

SLANT

Victoria Miro

CRITICS' PICKS

CURRENT PAST

New York

Derrick Adams
 Dave Hardy
 Marcel Storr
 Cory Arcangel
 Sadie Benning
 Jason Rhoades
 Peter Fend
 Mark di Suvero
 Bill Lynch
 Gina Beavers
 "The Material Image"
 Nam June Paik
 Fred Wilson
 Agnieszka Kurant
 David Benjamin Sherry
 Harun Farocki
 Lily van der Stokker
 Erica Baum
 Charles Gaines

Los Angeles

Stan VanDerBeek
 Mark Grotjahn
 Edgar Arceneaux
 "New Gravity"
 Lisa Anne Auerbach
 Tobias Madison
 KAWS

San Francisco

Ruth Laskey and Suzan
 Frecon

Atlanta

"Painter's Painters: Gifts
 from Alex Katz"

Boston

Todd Hido
 Jasper Johns

Chicago

"Experiments in
 Environment: The Halprin
 Workshops, 1966–1971"
 Amy Vogel

Miami

Adler Guerrier

Minneapolis

Mitchell Syrop
 Alexa Horochowski

Washington, DC

Paris

Loudigi Beltrame

JOUSSE ENTREPRISE

6 rue Saint-Claude

September 13–October 31

Seven colorful American Apparel sweatshirts, arms splayed on bamboo sticks like hipster scarecrows, greet visitors to Loudigi Beltrame's latest exhibition. Reminiscent of Hélio Oiticica's "Penétravel" series, this circular cluster, *Bizarre Innovation Style*, 2014, invites the viewer to weave through and appreciate the sweatshirts' silk-screened photographs of Peruvian ceramic vessels once used by Nazca shamans to mix psychotropic concoctions. This unexpected mash-up of contemporary and ancient cultures is equal parts Pop art and anthropological display. Curiously, this work, as well as *Second Summer of Love*, 1989, a 35-mm slide show flashing found images from a 1980s outdoor rave in Britain, is credited not to Beltrame but to René García Atuq. Ostensibly an artist, and the author of the exhibition's first-person press release, Atuq was actually invented by the curator Elfi Turpin and Beltrame—an alter ego whose manifestation raises issues of authenticity and authorship.

A real artist whose presence is felt throughout this show is Robert Morris. Across several works, Beltrame invokes Morris's Earthwork *Observatory*, 1971–77, and his seminal text "Aligned with Nazca," published in *Artforum* in 1975. Morris's site-specific piece, located on the outskirts of Lelystad, the Netherlands, first appears in a black-and-white photograph juxtaposed with a close-up of a Nazca line drawing. Both images suggest mysterious, forgotten ruins. Elsewhere, Beltrame's thirty-eight-minute color video, *Nosotros tambien somos extraterrestres (We Are Also Extraterrestrials)*, 2014, intercuts footage of *Observatory* during solstices and equinoxes with scenes of the artist Víctor Costales reciting excerpts from Morris's essay that links the Nazca desert's ancient geoglyphs, known as the Nazca Lines, to his own generation's Land art. Effectively collapsing a thousand years and many more miles, Beltrame's elegiac images of the dusty landscape and an overgrown *Observatory* emphasize the shared otherworldliness of both sites.

— Mara Hoberman



PERMALINK COMMENTS (0 COMMENTS) PRINT

Katinka Bock

GALERIE JOCELYN WOLFF

78, rue Julien-Lacroix

September 12–November 7

To visit Katinka Bock's "Popolonia" is to enter a complex conceptual geography. A pair of parallel hoses—one containing brackish and the other fresh water—courses through the gallery, each diverted from the same faucet. Before spilling onto the sidewalk, the tracks wend through configurations of ceramic, bronze, steel rebar, glass panels, and textiles that evoke or mirror city plans, the architecture of the gallery, anthropomorphic statuary, and archaeological digs. An aperture incised by the artist in a gallery wall frames a normally private viewing room in which additional works are installed.



Loudigi Beltrame, *Nosotros tambien somos extraterrestres (We Are Also Extraterrestrials)*, 2014, HD video, color, sound, 38 minutes.



View of "Katinka Bock: Popolonia," 2014.

links

