

GROUP SHOWS



PALOMA VARGA WEISZ, *Kampfhund (Fighting Dog)*, 2000, detail.
 Right top: DANIELA STEINFELD, *Welle/Wave*, 2000, mixed media.
 Bottom: CHRISTIAN FREUDENBERGER, *Kammer #1, #2, #3*, 2000

The group exhibition "Aroma" held at Konrad Fischer, and curated by Düsseldorf artist and curator Jan Albers, had all the characteristics of a grand statement. Even the gently ironic invitation flyer, with its photograph of Daniela Steinfeld's *New York Steuben Parade*, announced a

"march-past" by a younger generation of artists. Christine Krumbwiede's neon letter sculpture (*Change*, 1999) on the inside courtyard façade might be read then as an allusion to the gallery's function as a kind of *Bureau de change*.

Space and architecture seemed

AROMA KONRAD FISCHER, DÜSSELDORF



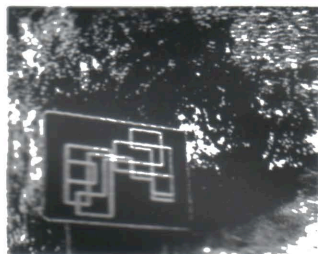
The other rooms brought these heterogeneous positions together: stage photographs by Daniela Steinfeld and ready-made sculptures by Sandra Voets explored the construction of female subjectivity. Jan Albers' *Regale* (Shelves, covered with African batik fabrics) was accompanied by a bar in a corridor entitled *Hunter's Paradise* (*Evocation*, 2000).

Given all this, Paloma Varga Weisz's *Kampfhund* (*Fighting Dog*, 2000) was a somewhat surprising element: a touching human-dog hybrid, carved from wood and surrounded by a circular field of wooden chips. Somewhat reminiscent of a Richard Long floor sculpture, the piece seems to announce the return of that which minimalist art always sought to suppress. While "Aroma" may not be announcing a new movement, it could do much to "shape the taste" of the future... (*Barbara Hess*)
 (Translated from German by Melissa Robinson)

to be the common denominator on the first floor of the loft-like rear section. Stefan Süss' *buffet* (*Depot*, 1999) is a metal cupboard, dismantled and apparently floating in space with the support of metal cables. A container-like sculpture by Manfred Pernice was also on this floor.

REDRAWING THE LINE

ART IN GENERAL, NEW YORK



MUNGO THOMPSON, *Random Walk #20*, 1998

Here's a show concept that remains refreshingly free from gimmicky hardware and eye-dazzling surfaces, instead revisiting the practice of drawing as a perennial staple of the artist's activity. This exhibition could be viewed as a continuation of "Afterimage: Drawing through Process," a 1999 show at the Los Angeles Contemporary Museum of Art devoted to works on paper by seminal post-Minimalists such as Eva Hesse and Richard Tuttle. While the eight artists in "Redrawing the Line" are all contemporary, they expand the terrain for drawing



ARTURO HERRERA, *Say Seven*, 2000, wool felt.

activated by these predecessors, exploring concepts that are not limited by traditional mark-making materials or two-dimensional space.

The artists forge many trajectories for the liberated line. Mungo Thomson and Peter Wegner undermine the certainty of linearity, as well as the line's ability to function as an unmistakable signifier. Wegner obliterates maps of Brooklyn, Los Angeles and Manhattan by tracing over their grids with ballpoint pen or gouache; the resulting monochrome blue and white panels are quietly handsome if

not especially challenging conceptually. Thomson borrows the morphology of the transit sign, replacing the expected literal symbology with cryptic configurations of algorithmically generated line patterns. Thomson also contributes playful Alan Soret-like sculptures constructed from colorful plastic zip ties that lurk in the corners of the gallery like mischievous dust bunnies underfoot.

Arturo Herrera's work continues the spirit of play, at once conducting a formal and process-oriented investigation of felt as medium. Herrera brings out the latent lubricious qualities of felt, which incongruously seems to drip off the walls, even as it retains a stiffness that causes the work to pull away from the wall in places, casting shadows and creating illusory space. Pae White also achieves visual nuance with suspended lines of thread studded with multi-colored paper cutouts. These floating works produce flickering color modulations not unlike the paintings of Larry Poons.

Francis Alÿs' *The Leak* shares with several other works in the show a concern with the social implications of the line. A paint can mounted on the wall is the surviving artifact from a performance in which the artist dribbled paint on the course of a walk. The resulting thin blue, unevenly applied line meanders its way down the wall, across the gallery floor, into the elevator, and escapes onto the street, where it continues through the neighborhood. By contrast, Alessandro Baltero's work exposes the failure of a building by Mies van der Rohe in Caracas, a classic modern structure of rigid lines and glass planes, to form a sustainable connection with the humid and chaotic environs of that city. Like Mies' building, the least successful works in the show fail because of the artist's attempt to exert too much intentionality and structure on the potential of a giving material. The best works strike a perfect balance between the two.
 (Melissa Dunn)