

ARTnews

SEPTEMBER 2012

The Warhol Effect: Art After Andy

Grayson Perry:
Dressing for Success

Looms with a View:
Tapestries Today

Plus: Vuillard ■ Kusama
Oldenburg ■ Wojnarowicz

Deborah Kass,
Red Deb



paintings of William Tillyer, who alludes to nature in the light-altering patterns of his surfaces and structures.

Several artists here saw light more concretely, including Marc Vaux, whose illuminating geometry gives literal form to color; Bram Bogart, who traps light in the form of thick white impasto; and James Hayward, whose rich white strokes offer the visual titillation of a bowl of stiffening whipped cream.

—Barbara A. MacAdam

Mia Westerlund Roosen

Betty Cunningham

It has been a genuine pleasure to witness the evolution of Mia Westerlund Roosen's sculptures over the last few decades and to get a sense of the deliberate diversity of her output. Seen in a small-scale retrospective like this, however, a striking common thread emerges, and that is the artist's eagerness to disrupt the expectations of good taste, as she works in such gruff mediums as copper, concrete, felt, lead, and plaster. This was perhaps most obvious in pieces like the appropriately titled mixed-media *Warts and All* (2010). Though the work has no directly representational elements, it resists an entirely abstract reading, suggesting a sci-fi creature displaying its viscera on the outside and sprouting an ear on one corner and a pair of eyeballs somewhere else. The color falls in a particularly stomach-turning middle ground between chocolate and charred flesh. The work is strangely compelling—rather like an accident on the freeway.

The curatorial decision to have *Warts and All* as one of the first sculptures encountered was an excellent one, because it provided a basis for reading almost everything else in the show. *American Beauties* (2011) is a weird balancing act performed by marble discs that swell into something resembling candy-nippled human breasts; *Peel* (1995) looks like a tumbling tower of papadums; and *Pompadour* (1986) is as attractive as the



Mia Westerlund Roosen, *Warts and All*, 2010, mixed media, 18" x 18" x 22".
Betty Cunningham.

pair of dancing turds that it conjures up.

Looking at these sculptures it became obvious that Westerlund Roosen's mission since the late 1970s has been to subject the assumptions of modern sculptural taste to a revision based in kitsch and the more unpleasant aspects of human physicality. This results in a body of work that is as courageous as it is provocative.

—Robert Ayers

Ran Hwang

Leila Heller

Clear and colored buttons and bright shining beads animated Ran Hwang's many-splendored exhibition, transforming a neutral white box into a kind of dazzling pan-Asian garden. Hwang, based in New York and Seoul, pins

countless buttons and beads onto wood panels so that they sometimes jiggle, creating light and shadow patterns that shiver delicately, enlivening the intricately composed pointillist surfaces

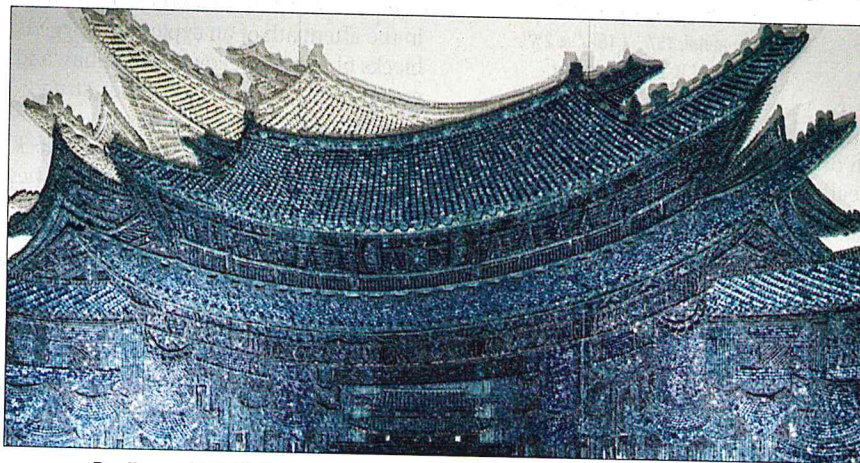
A coupling of art and design, these sparkling reliefs, most from the past two years, tap traditional Eastern subjects, such as a postcard-perfect blue-green palace in Seoul with tiered, tiled roofs, and birds, like a phoenix and eagles, one with spread wings against a gold ground, with trees and close-ups of branches laden with cherry blossoms.

The most spectacular piece was *Garden of Water* (2010), shown in an abridged version.

It is a video and sound installation (the music suggested by bells in a monastery) consisting of two clear Plexiglas panels suspended from the ceiling. A chandelier with candles made from crystals and beads is pictured on the transparent panels, which are overlaid by a projection of luminous spiders building webs; they are destroyed by a rush of water that also extinguishes the candles. Then the cycle begins again, reiterating the theme of evanescence and rebirth that recurred throughout the show.

A silver seated Buddha, one arm resting gracefully on its knee, reminded viewers that Hwang's practice is rooted in meditative rituals as well as in the decorative—a decorativeness that, despite the familiarity of the imagery, is irresistible.

—Lilly Wei



Ran Hwang, *East Wind*, 2012, buttons, beads, pins on wood panel, 70" x 141". Leila Heller.