

In brief

**Vincent Van Gogh: The Drawings**  
Metropolitan Museum, New York.

It is easy to assume that one knows all about van Gogh. Biography and art history—and the extraordinary sums paid for van Gogh's paintings in the 1980s—tend to obscure his art. But then one comes face to face with a late work, with its visceral immediacy, and the power of his imagery returns full force. This exhibition presented more than one hundred works, most of them drawings, in a variety of mediums from every period. Early on, this self-taught artist's work is clumsy, but quickly he became an obsessive and precise recorder of detail: the curve of a hull, the spiky shapes of innumerable branches. After he settled in the south of France, his works acquired the empathic, representational accuracy that made him the father of Expressionism—and the greatest heir of the Romantics. In the vibrant textures of his late ink drawings, one feels a visionary artist's unity with all that entranced and, on occasion, terrified him.

—Carter Ratcliff

**Reed Anderson**

**Dogenhaus Galerie, Leipzig.** Anderson cuts, slices, punches, and collages his works on paper (which he then paints and/or silkscreens). His process is intuitive and immediate but also deliberate and designed. He cuts images into the paper with a myriad of tools, including those used in die-cutting and leatherworking. The paper is then painted on and folded, resulting in mirror images that are complex weavings of positive and negative. There is a delicate, doily-like aspect to the works that sometimes contrasts with tough images—such as the skull in *Lionel Richie* (2005) or elaborated upon with playful imagery—as in the brilliantly colored large-scale cartoon like figure in *Where Are You Moriarty?* (2005).

—Amanda Coulson



Installation of "Kiosk" at ICA, London. Courtesy ICA

London

**"Kiosk: Modes of Multiplication" at the Institute of Contemporary Arts**

"Kiosk" is a traveling archive of visual-art publishing projects that invites its visitors to use rather than just look. Initiated in 2000 by Christoph Keller (founder and former director of Revolver, a Frankfurt-based contemporary art publishing house), the archive—artists' books, periodicals, alternative magazines, and audio and video projects—has now traveled to fifteen venues. One of the most successful aspects of the project is that it is radically reconfigured by a different designer or artist each time it is shown, echoing Michel de Certeau's assertion in *The Practice of Everyday Life* that "the means of diffusion are now dominating the ideas they diffuse." The exhibition typically assumes the form of a reading room or informal library space. The incarnation at I.C.A., eponymously titled "Edgar Schmitz" by British artist Liam Gillick and German artist Edgar Schmitz, consisted of a bright red bench/shelf system that cheekily incorporated and proffered the collection at the same time. That collection is constantly undergoing development, as the participating publishers regularly replenish it with their latest titles. In addition, visitors regularly add their own publications to the collection—this is an informal rather than an

agreed-upon arrangement—which further adds to the expanding nature of "Kiosk" as a whole.

—Maria Fusco

Vancouver

**Evan Lee at Presentation House Gallery**

A recent exhibition by Vancouver artist Evan Lee—titled "Captures" and billed as a survey of selected works from 1998 to 2006—revisits the debate over photography in the digital age, while exploring



Evan Lee, *Ginseng Root Study No. 19*, giclee print (5 2/3 x 7 in.), 2004. Courtesy of the artist and Monte Clark Gallery

processes through which subjects are "captured." Like those of local contemporaries Geoffrey Farmer and Steven Shearer, Lee's process includes a kind of "cameraless photography." Yet whereas Farmer and Shearer use the Internet as a source for their collages and typologies, respectively, Lee employs the scanner, picturing older representational technologies such as stellar curves. His most recent (and reflexive) image is a montage: the artist disassembled a Contaflex camera, scanned its individual parts one by one, and then "rebuilt" it, as it were, using design software.

Given the show's subtitle, I would add that the exhibition provides further evidence of a trend that I have been seeing among younger artists that is likely to become a market phenomenon. But Lee has had very few solo shows here and his work has had little exposure outside of Vancouver. That makes a home-grown survey a bit premature and not very useful for the artist of his age (Lee is thirty). But this is an institutional criticism. One of the measures of any artist's importance is the ability to modulate from one successful project to another. And Lee does this well.

—Michael Turner

New York

**"Paper Museums" at Grey Art Gallery**

This exhibition illuminated a phenomenon that is often overlooked: the early modern proliferation of pictures of pictures. From the time of the Renaissance onward, the work of just about every major painter inspired a series of print reproductions. Marcantonio Raimondi's engravings after the works of Raphael are fairly well known and are well represented in this exhibition, which also includes once-popular reproductions of canvases by Mantegna, Tintoretto, Rubens, and others. But in the realm of the reproductive print, the complications are endless. One example: Claude made prints of his own paintings to establish a claim to them, and then, toward



J. M. William Turner and Charles Turner, *The Woman and the Tambourine*, from the *Liber Studiorum*, etching and mezzotint in brown on cream laid paper (8 5/16 x 11 1/2 in.), 1807. Smart Museum of Art, courtesy Grey Art Gallery

the end of the eighteenth century, British etcher Richard Earlom reproduced Claude's reproductions.

The curator's stated purpose is to show, through a rich array of more than one hundred examples, the important role that prints played in the development of the visual culture of the West. As prints increased during the period covered by this exhibition (1500–1800), motifs and—more important, perhaps—ideas about composition spread to every corner of Europe. There seems, as well, to be an unstated purpose: to remind us that, long before the invention of photography, reproductions in other mediums raised questions about originals and copies. In short, originality is not just a puzzle for postmoderns; with the help of the various print-making mediums, it had become a highly vexed matter even before the Renaissance was over.

—Carter Ratcliff

**Harry Callahan at Danziger Projects in association with Pace/MacGill**

Callahan was an artist of the first degree. Steichen referred to his now-well-docu-

mented photographic oeuvre as "cold war humanism" and John Szarkowski called him a "formalist."

The series on view in this exhibition "Women Lost in Thought" was, at the time it was done, an abrupt departure from his photos of vernacular architecture and portraits of his wife Eleanor, for which he was then known. As the American economic boom led more women into the workforce, Callahan walked the streets of postwar Chicago with camera to eye, surreptitiously homing in on his subjects and snapping tightly cropped images of their faces from afar, using a long lens. Pensive, stressed out, and preoccupied, these are nuclear-age urban women in a man's world, some notably stylish with a haughty air, others somberly on the go.

The prints, which were made in the 1970s by Callahan, are masterly. Each contains a variety of lush gray hues that are offset by an expanse of black that brings to mind Velázquez's portraits and Caravaggio's use of light and shadow. But the images also presage the French Nouvelle Vague with its mise-en-scène of street life, and the work of contemporary artists such as Philip-Lorca