

# PAPER

where things start

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NEW  
NEW  
MUSIC  
THING  
PRIMAL  
SCREAM

KILLER  
MOSQUITOES  
INVADE  
NEW YORK

LA. WOMAN  
BY ANN MAGNUSON

RUNWAY  
REPORT  
2000

BOBBY GILLESPIE

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# GALLERY GO 'ROUND

ECHOES FROM THE ORIENT.

BY VICTORIA PEDERSEN

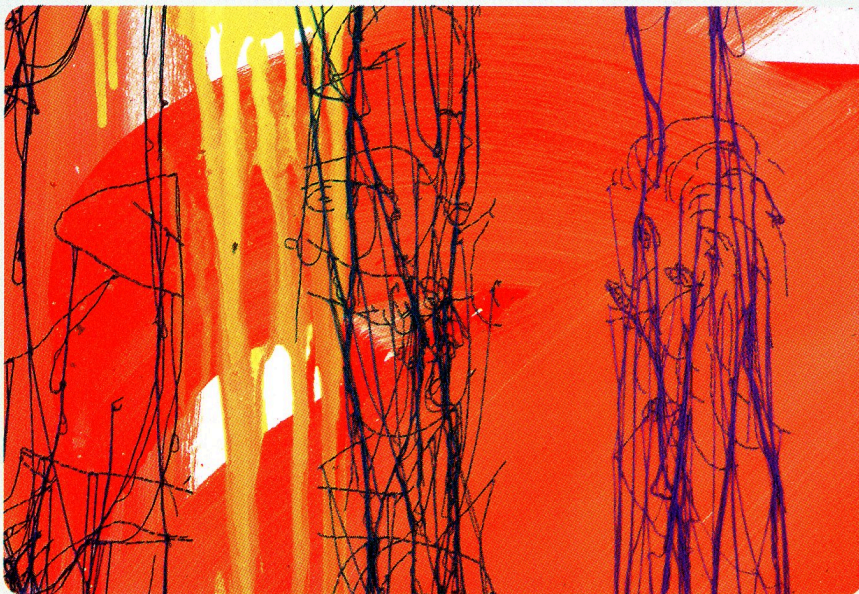
IN WESTERN PAINTING, FASCINATION with the East goes back at least to Rembrandt and persists in our digital age, when Orientalism is still with us. Its seductive charms are evident in the work of Pakistani artist **Shahzia Sikander**, who studied the ancient art of miniature painting in Lahore and later received an MFA from the Rhode Island School of Design. In her paintings, East meets West, Hindu meets Muslim, the traditional meets the contemporary, and abstraction meets figuration. While Sikander is best known for her jewel-like miniatures, her current show, "Acts of Balance," which consists of wall paintings and a mural-size triptych, explores differences in scale. Playing

on the use of the veil in Muslim societies, Sikander literally makes her wall paintings veiled works, complete with overlapping painted strips of translucent paper pinned to the wall. Some of her characters disappear from view, while others stay in plain sight. Notions of race, class and gender and memories of ancient goddesses are all mixed together in her complex work, whose mysteries remain intact. **Whitney Museum of American Art at Philip Morris, 120 Park Ave., April 21–July 7.** ★

Quirky is clearly a virtue in the work of **Bonnie Collura**. Her eccentric sculptures start with familiar imagery—everything from Disney characters to Greek goddesses—but viewers will be hard-pressed to recognize them when they're finished. Collura's contorted forms look like huge blobs of melted wax, but they are in fact carved from hunks of foam, which she then covers with paper and water putty and coats in layers of fun-house colors. But these glossy, highly finished pieces have a

more ominous presence. Dismembered body parts, some human and some animal, snap together like organic Legos to create mutations that appear to morph and melt before the viewer's eyes. Everything reminds us of things we know, whether the reference is to Persephone, Snow White, Scarlett O'Hara or Bernini's Saint Teresa, but details are blurred and elements jumbled, creating a disjointed view of fact and fiction. **Lehmann Maupin, 39 Greene St., April 27–May 26.**

**Vik Muniz** really isn't a photographer in the traditional sense, although he does take pictures. What the Brazilian-born Muniz does is more like painting or sculpting using photography. He'll create a piece that first looks like a regular photo but then reveals itself to be a photo of a drawing in chocolate syrup, thread, sugar or wire. Using an uncanny combination of skills, he fabricates everything he shoots. In the last two years alone, he exhibited in the United States, Brazil and Europe and had three shows in New York, including a 10-year retrospective at the International Center of Photography. This month, Muniz has two exhibits: at Brent Sikkema in Chelsea and at Ubu Gallery on the Upper East Side, which will feature his "Personal Articles," a series of make-believe news stories printed on newsprint and illustrated with photographs that are actually drawings. Ever the trickster, Muniz's "articles" are filled with typos and such improbable headlines as "Henry Moore Took Drugs!" and "Moon Cracks Under Giant Quake." This appears to be sheer craziness, but Muniz's irreverent approach forces us to rethink the validity of everything we see. **Brent Sikkema, 530 W. 22nd St., May 5–June 3; Ubu Gallery, 16 E. 78th St., April 29–June 10.** ★



COURTESY OF DEITCH PROJECTS, NY

**GHADA AMER** IS ONE OF A GROWING GROUP OF ARTISTS WHO EMBROIDER, stitch, knit and sew. She is also one of many Middle Eastern artists—Mona Hatoum, Shirin Neshat and Fariba Hajamadi among them—who live and work in Western countries because they feel artistically isolated at home. In 1991, the Egyptian-born Amer began using embroidery on canvas after being inspired by Egypt's glossy fashion magazines, which print photographs of Western and Arab models in Western fashion, but superimpose Egyptian details such as long hemlines, veils and hats. Amer became fascinated with subversion and with representing sexuality on a psychosocial level. She makes what appears to be lyrical abstract patterns delicately embroidered onto canvas that, on closer inspection, turns out to be embedded with pornographic images of women in various sexual acts. Her erotic minimalism is made all the more titillating with the addition of loose threads—often black or red, suggestive of hair or blood—which hang from the canvas or are flattened with gel and tangled. **Deitch Projects, 18 Wooster St., through May 20.** ★

## SHORT LIST

- Amy Adler** at Casey Kaplan, 416 W. 14th St., April 21–May 20
- Dan Graham** at Marian Goodman, 24 W. 57th St., through May 20
- Gregory Green** at Feigen Contemporary, 535 W. 20th St., through June 3
- Thom Lussier** at Paul Morris, 465 W. 23rd St., May 6–June 24
- "**Tiborocity**" at the New Museum of Contemporary Art, 583 Broadway, May 7–Aug. 20 ★