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## CRITICS' PICKS

CURRENT PAST

## New York

Zilia Sánchez  
Reto Pulfer  
Jannis Kounellis  
Katherine Wolkoff  
Vittorio Brodmann  
"Jane Freilicher: Painter Among the Poets"  
Peter Roehr  
Marcia Kure  
Anselm Kiefer  
Wolfgang Tillmans  
"Paul Thek and His Circle in the 1950s"

## Los Angeles

"Stand Close"  
Dashiell Manley  
The Otolith Group  
Channa Horwitz  
Connie Samaras

## San Francisco

Etel Adnan  
"Without Reality There is No Utopia"

## Buffalo

Kelly Richardson

## Minneapolis

"Painter Painter"

## Philadelphia

"Outsiderism"

## Providence

Alejandro Diaz

## San Diego

Scoli Acosta

## Halifax

David Askeveld

## Toronto

Elizabeth Zvonar

## Mexico City

Cécile Bart  
"Las apariencias engañan: los vestidos de Frida Kahlo"

## London

Falke Pisano

## Dublin

Cleary & Connolly

## Paris

"The Lie and the Powerpoint"

## Berlin

Alex Israel  
Özlem Altin

## Beijing

Wang Luyan

## Daegu

Choi Jeong Hwa

## Berlin

### Alex Israel

PERES PROJECTS BERLIN  
Karl-Marx-Allee 82  
April 26–June 15

Alex Israel believes in stardust, a magic unique to Hollywood that has the power to turn the ordinary into celebrity.

Whereas in his previous output he has acted as director, sprinkling everything from rented prop-warehouse set pieces to reality-television stars throughout his installations and videos, in this exhibition he has turned the wand on himself.

"Alex Israel: Self-Portraits" features twenty identical fiberglass and bondo profiles of his head, all stamped assembly line style across the walls of the gallery. Each has been sprayed in gradient palettes lifted from a variety of references as well as paintings by other artists, many of whom have been as bedazzled by Southern California as Israel is himself.

The profile—the artist calls it his "logo"—was originally created for *As It Lays*, 2012, a beguiling if campy work of talk show–style interviews for which Israel cast himself as host. By also casting himself as an icon, Israel here positions himself within a lineage of artists that mine the cult of celebrity and the rhetoric of advertising. In building his face out of plastic, spraying it with colors evocative of LA, and simplifying its contours into shapes that can be easily reproduced, Israel collapses narratives that constitute the dreams of those who flock to the City of Angels into a single, compact image. The icon is a brand—which today is perhaps the most veracious form of portraiture.

Hollywood has always been Israel's muse. For him, it is not a place or a community but a way of being in the world. If Hollywood as a way of life is his subject, then Israel is mining not the cult of the celebrity but of the *reality* celebrity. After all, Tinseltown no longer belongs to Hitchcock (a director who also turned his face into an icon) but to those who dream of transforming their lives into marketable brands. What's perhaps most magical about Israel is the way he immerses himself in this realm, celebrating dreams that are so easy to dismiss. This places him among the most audacious artists working today.

— *Allese Thomson*

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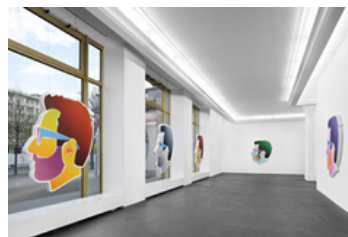
### Özlem Altin

CIRCUS  
Obentrautstrasse 21, Haus 17  
April 27–June 15

Continuing her ongoing exploration of how bodies take on signification and of how images move, Özlem Altin's solo show functions as a choreography of objects and images that perform the role of subjects and yet reverberate a sense of loss of the very subjecthood they seem to animate. The exhibition's entry point is *Untitled (Mädchen im Baum)*, 2013, two almost identical black-and-white photo prints, depicting a human figure suspended from the branch of a tree (photographs the artist took with her mobile phone, that were digitally altered and then printed on photopaper). From one image to the next, there is both a change in perspective and in the figure's posture; this discrepancy defines the kind of Warburgian movement between image and gesture, and between animation and inertia, that is the conceptual fulcrum of the show.

In the main space of the gallery, four portraits centrifugally spread on the walls surround a group of three sculptures in which the integrity of the human figure dissolves into grey, brown, and blue paper surfaces. Consider *Untitled*, 2013, a photo print of a woman that is covered with layers of ink and oil and delicately collaged paper fragments that conceal most of the figure's torso and face. Echoing this portrait's color gamut and materiality, *Weak distance*, 2012—placed in close vicinity to *Untitled*—consists of two saggy cardboard panels, leaning against the wall. Coated with frail, ink-treated layers of paper the piece appears as a spatialized abstraction of the portrait, staging the collapse of the image and body as well as of the subject.

While works like *Untitled* and *Staring Back at Him*, 2012, call to mind a 1920s collage aesthetic (for example Hannah Höch), the floor pieces are evocative of post-Minimalist sculpture and its return to the tactile register of the bodily and handmade. Bringing these two moments into a loose constellation, Altin's show invites us to think about the links between the fetishistic desire for the animation of the inorganic, postwar debates on sculpture's subjecthood (catalyzed by critics such as Michael Fried) and



View of "Alex Israel: Self-Portraits," 2013.



View of "Cathartic Ballet," 2013.

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today's renewed interest in the (alleged) agency of objects.

— Jenny Nachtigall

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Last Month's Picks

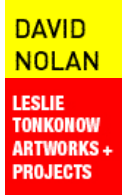


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NEWS DIARY FILM

Newest Entries

- Howard Hampton on *Electra Glide in Blue*
- Melissa Anderson on Jonathan Glazer's *Birth*
- Dennis Lim on the 66th Cannes Film Festival
- Nick Pinkerton at the 15th Maryland Film Festival
- Aaron Cutler at the 15th Buenos Aires International Independent Film Festival
- Andrew Hultkrans on *Plimpton! Starring George Plimpton as Himself*



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