

limbs appear to be missing.

With remarkable technical accomplishment, Essenhigh creates a comic-book vision of an inhumane future that leaves one chilled to the bone.

—Michael Glover

Alicia Paz

ESPACE D'ART YVONAMOR PALIX

Paris

As Jeff Koons did in his oversize tchotchkes from the late 1980s—sculptures of Saint John the Baptist clutching a gilded piglet; a snow-white Michael Jackson embracing his pet chimp—Alicia Paz focuses on the allure of kitsch figurines in her vibrantly colored new paintings.

For the most part, Paz's subjects are 18th-century porcelain statuettes of hand-holding couples and young girls in frilly costumes. However, the artist undermines the figures' prissiness with her paint handling: Paz renders them with photorealistic precision, then interrupts the smooth finish with a few crude drips, splashes, and stains. *Drowned in Their Possession, They No Longer Are*, for example, depicts a porcelain pair of lovers gazing into each other's eyes, while large splashes of gray paint hang like clouds behind their ponytailed heads.

In the show's richest, most interesting paintings, Paz combined images of 18th-century decorative porcelain figures with 20th-century black-and-white film stills. In *For the Short Story*, a pale, Pierrot-like figurine in flouncy knickers, ruffled collar, and white gloves appears in the foreground, while a black-and-white image of a mute, proud American Indian, his long hair hanging in wisps around his face, serves as backdrop. This work and others contrast the statuettes' fussy stylization with images of poignant earnestness. Paz raises questions about race and class, successfully creating an intriguing sense of unease.

—Laurie Attias



Alicia Paz, *The West and the Rest*, 1999, oil on canvas, 73" x 83". Espace d'Art Yvonamor Palix.



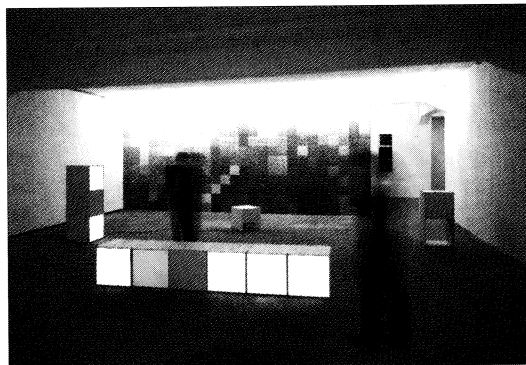
María Zárrega, *Indecisive Figures Against a Pink Background 1*, 1999, color photograph, 59" x 73". Salvador Diaz.

María Zárrega

SALVADOR DIAZ

Madrid

María Zárrega's staged photographs call to mind the bold color and gestural brush strokes of Abstract Expressionist paintings. Nearly all the images in this impressive show were drenched with saturated tones (predominantly red) that bled, Rothko-like, to the very edges of the photograph. The scale was often monumental, sometimes extending more than six feet high and ten feet long. The human figures tended to be in movement, spinning or dancing or walking away from the camera and, as a result, were usually obscured or distorted.



Angela Bulloch, "Prototypes," 2000, installation view. Hauser & Wirth & Preisenhuber.

Compositions varied but mostly included a young woman (or women) and a young man in a somewhat dingy apartment with a chair, a dressmaker's mannequin, and a doorway. The figures' faces were invariably turned away from the camera, cropped out of the picture frame, or blurred into illegibility via movement and double exposure.

Like film stills taken out of context, Zárrega's photographs seem to be part of some larger narrative, but one that is never revealed. In one of the strongest works in the show, *Indecisive Figures Against a Pink Background 1*, a man turned toward a yellow wall hangs his head while a woman in a pink dress dances ecstatically at his side. In each of these photographs, the mysterious scenes and sumptuous colors serve to enhance the dreamy quality and detached mood of the work.

—George Stolz

Angela Bulloch

HAUSER & WIRTH & PRESENHUBER

Zurich

Though Canadian by birth, Angela Bulloch is commonly considered a Young British Artist, both because she lived so many years in London and because she has a certain puckish quality that can be seen in her interactive installations. Her 1998 work *Superstructure with Satellites*, for instance, features massive, soft sculptures shaped like doughnuts that stand on edge. When a visitor leans against one, a siren song is emitted from the piece.

Bulloch's new show took a significantly different tack—only one piece here was actually interactive. Though they varied in size, all the works were of similar construction, involving rectangular, raw-plywood boxes containing one or several video screens, each showing a single color. Sometimes the colors on the monitors changed, sometimes they didn't.

Catwalk, the lone interactive piece, is composed of a box with a series of pressure pads on the floor next to it. When a visitor steps on the pads, the colors that appear on the piece's five monitors change. Yet there is an odd twist to this: the monitors are on the other side of the box from the pads, making the viewer standing there the least able to see the results of his or her actions.

Now based in Berlin, Bulloch seems to have put aside the implicit idea driving her previous works, which suggested a world where our presence has an obvious impact. In direct contrast, "Prototypes" appears to imply that we cannot truly judge our own effects—or, worse yet, that we have none at all.

—Marc Spiegler