

# Ana Mendieta: a critical body of work

■ Although her career was cut short at age 36 following her untimely death after a mysterious fall from an apartment in New York in 1985, Cuban artist Ana Mendieta's reputation has increased enormously over the past few years. Her ritualistic and often bloody mix of Santeria and Catholicism, which makes her a defining figure in the body-art movement, is increasingly being brought to a wider public.

The latest in a series of exhibitions devoted to her is "Ana Mendieta: Earth Body," at the Miami Art Museum (until 15 January). Curated by Hirshhorn director Olga Viso, it has strong ties



to Miami's Cuban community. Many pieces were made in Miami or its waterfront environs, and local collectors have made many loans to the show, including a fascinating trove of items such as postcards and project proposals. For those who don't know the artist's work, this show offers a chance to see it in depth, with videos and images of her key performances alongside casts drawn from her land-art pieces. At ArtBasel/Miami Beach, her work is featured prominently at the booth of Galerie LeLong (F13). Above, *Untitled (Body tracks)*, 1974. **M.S.**

## Jepppe Hein: pinball wizard

■ The minute you walk into Danish artist Jepppe Hein's installation *Distance* at the Moore Space, your entry sets off a six-minute string of events. First, a PVC orb the size of a bowling ball languidly lifts up onto a track. Then it starts coursing around the room on a roller-coaster-style pathway, covering more than 1,000 feet, and taking dozens of turns, executing a full loop-the-loop and riding four "elevators." Because a new ball can be released every 15 seconds, when the space has many visitors, a giant rolling hum fills the room menacingly, as if you had materialised inside a pinball machine in multiplayer bonus mode.

As he constructed the installa-



tion using computer design tools, Hein (who shows with König Johann, N17, Lambert, D6, and Wallner, N4) focused on the relationship between the custom-made metal track and the room's architecture. "I wanted to work with what was there, not put in lots of new walls or other structures," he explains. "That's also why the track intersects the existing walls through these very rough holes."

Still, the room's architecture is distorted by the track, which turns much of it into an obstacle course: you need your wits about you to avoid getting hit by flying balls. "People usually try to follow the path of the ball that they released," Hein observes, "So they end up leaving the room with a very confused feeling for the real space itself."

**Marc Spiegler**