



Silvie Defraoui,  
*La Diva del Pueblo Nuevo*, 2009,  
color photograph,  
12 1/2 x 15 1/2".

the long wall, even extending into the office area, hung groups of photographs sharing a similar format: Each shows an object fixed to the wall with the projection of a photographed landscape or an ornamental structure superimposed on it. This configuration was photographed from the side at an acute angle so that the second image, the one we finally see, is slightly foreshortened. The most basic everyday objects—a suitcase, a paint roller, a paper bag, a pair of scissors, a fan—are superimposed with landscapes or patterns that, while familiar enough, are at a spatial or temporal remove. For example, a fan bearing the image of a blond woman—perhaps the 2009 work's title *La Diva del Pueblo Nuevo* refers to her—winds up looking like a billboard on the street or a fragment salvaged from the interior of the crumbling façade (soon to be torn down, perhaps) of a once-elegant building somewhere in the south. In any case, neither the object nor the projected image remains identical to itself in this encounter.

The differences between the objects in Defraoui's work give rise to a difference in the images themselves: What we see is a photographic memory of the moment when an object and a projection overlapped in another space. In the works shown in the gallery, the slightly foreshortened projection merely suggests the illusion of depth with its scenery of object and image, like something splintered off or unfolded from the current space of our perceptions. We remain immersed in this play of our imaginative faculties, pursuing memories that trace out a fleeting constellation. "Things are different from what they are not," Defraoui insists: She has used this motto to describe her process for four decades. Indeed, her most recent pieces recall the early display cases she developed with her husband, Chérif Defraoui, for *La Route des Indes* (The Road to the Indies), 1978, assembling objects and photographs like relics from Columbus's journey to "India." Being constantly en route without ever arriving might serve as a metaphor for Defraoui's journey between cultures and the codified territories of art.

—Hans Rudolf Reust

Translated from German by Oliver E. Dryfuss.

## ZUOZ, SWITZERLAND

### Tomory Dodge MONICA DE CARDENAS

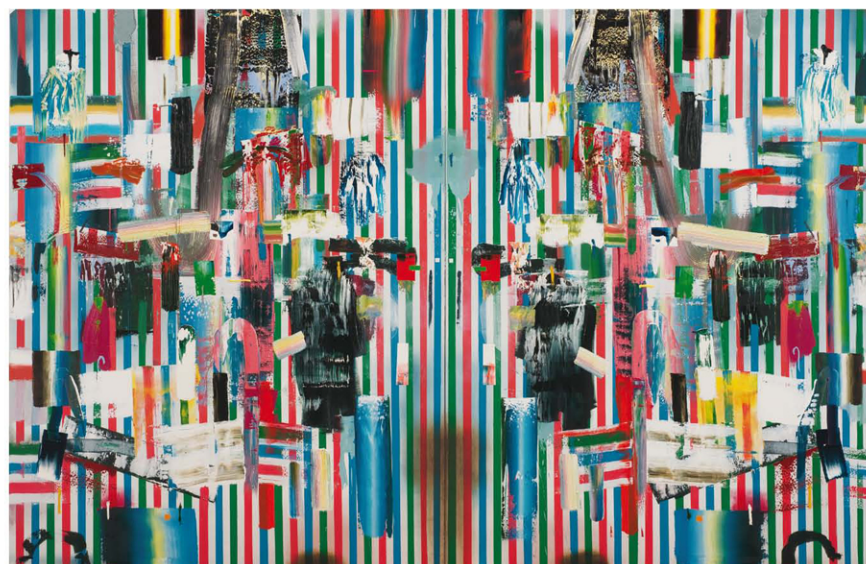
The cliffs, the forests, and the few fields in the Engadin Valley were so thickly covered with snow that nearly all the contours of the landscape

around Zuoz dissolved into a white monochrome. There were drifts in the village, too, where all the streets and the thickly walled houses with their little windows were snowed almost into oblivion. Then one entered through the low wooden door of one of these houses, renovated as an art gallery, to be suddenly confronted with the large, explosively colored, landscapelike paintings of Tomory Dodge. They are not suggestions of particular scenes from nature, as Dodge's earlier works were, but rather scenic constructions of moods amid a jagged terrain that might remind viewers of places they have actually experienced. The allusion to landscape develops where the density at the bottom of the painting widens into empty space above, where one feels caught between micro- and macroworlds, where the interplay of intensely bright and deeply dark elements becomes reminiscent of natural light.

Yet the paintings remain abstract, and one expects abstraction to continually seek new analytical and gestural methods of achieving its goals. Dodge refers to *pentimento*—the unintentional traces of earlier states that are often seen in the paintings of the old masters. In Dodge's work, various phases of a painting's development emerge onto the stage at the same time in a fierce display. They are by turns finely nuanced, intricately interlaced, or violently opposed to each other. Eventually it is barely possible to distinguish the layers in the painting; one sees only the overall effect of the colors. This is *pentimento* for the present. Just as the sources of data today tend to become lost in the Internet's tissue of hyperlinks, the abstract textures formed from many transpositions, divisions, and partial effacements construct spaces and surfaces that vibrate vitally, even while they are constantly vulnerable. In this way, all the paintings are like still images of painting's unresolvable confrontation with itself.

This was Dodge's first solo show in Switzerland, and he exhibited exclusively new work. The variation of large and small formats, painting and collage, suited the labyrinthine plan of the old house. The technique of collage, understood here as the permanent confrontation of independent parts, became a principle of the exhibition as a whole as well as of specific works. In this context, each painting felt like a world unto itself in terms of color, in the style of its execution, and the connection of disparate visual elements. Key to an understanding of the exhibition was the diptych *Sleepless* (all works 2011), whose apparent symmetry reflects a freehand copying of each constitutive gesture: Against an evenly striped background, each brushstroke or smudge appears twice, as if everything had been first sketched out *alla prima* and then reexamined in a mirror on the opposite side of the painting.

Tomory Dodge,  
*Sleepless*, 2011,  
diptych, oil on canvas,  
overall 72 x 110 1/2".





Here painting sounds itself out in its own echo chamber, while the viewer's gaze remains constantly in transit between the two halves of the picture, seeking differences and correspondences, experiencing the painting as a deviation from itself. *Sleepless* bears witness to the brilliant state of alertness that Dodge uses in all of his works as he navigates between analysis and release, construction and manifold intersection. In each painting, Dodge is on a different journey, always steering the self-referentiality of abstraction, turning it so far that it becomes an existential experience that goes beyond painting.

—Hans Rudolf Reust

Translated from German by Anne Posten.

## ROME

### “D’après Giorgio”

FONDAZIONE GIORGIO E ISA DE CHIRICO

Artists' houses are always intriguing, for there the dichotomy between person and artist, private and public, vision and banality emerges in all its contingency. The Roman apartment where Giorgio de Chirico lived with his wife Isabella from the period following World War II until his death, in 1978, is no exception: The innovative and original charge of his work clashes with the cozy, bourgeois environment of his home. With this in mind, curator/critic Luca Lo Pinto has invited artists from around the world to install work throughout the apartment, provoking once again the subtle and evergreen question of the relationship between art and life.

Some of the works evoke de Chirico's life and character. After a long and troubled relationship, de Chirico reconciled with his brother Alberto Savinio shortly before the latter's death in 1952. At the funeral, he took three laurel leaves from the crown placed on the tomb and placed them under glass along with a photo of himself and his brother. Thinking of this anecdote, Dan Rees arranged some dry leaves on the glass of a window in the house (*O Brother*, 2012). Since it is well known that de Chirico often declared many of his works to be forgeries (and many fakes still make their way around the secondary market), Benny Chirico decided to make a faithful copy of de Chirico's *Cavalli in riva al mare* (Horses on the Seashore), 1924, and to exhibit it with its frame disassembled, as if by an expert attempting to establish the work's authenticity. Tobias Madison and Kaspar Müller imagined the house itself as a de Chirico painting. They scattered various stones wrapped in preprinted images throughout the apartment, where they were used as doorstops, creating an enigma within that “painting” and evoking a certain idea of movement. Olaf Nicolai must imagine de Chirico as a dreamer: He placed a typewriter, which visitors could use to write on sheets of letter paper bearing the logo of an imaginary dream cooperative, in the artist's bedroom.

Others took their cue from specific de Chirico paintings. Martino Gamper placed a footstool of his design in front of an armchair in the house. Its colors match those in de Chirico's *Bagni Misteriosi* (Mysterious Bathers), 1973, exhibited in the same room. Nina Beier's contribution is *Dead Drop*, 2012, a leopard-print scarf placed on Isabella's bed, bringing to mind the leopard-skin cape she wore in a 1940 portrait in the apartment—as if, having finished posing, she had thrown it onto the bed. Luigi Ontani created a *d’après* of himself, or rather, a work in the style of his own 1978 *Autoritratto nudo d’après Chirico*, which, in turn, quoted de Chirico's famous nude self-portrait of 1945. In Ontani's new photograph, *SenilSeminodo*, 2012, he resembles de Chirico in his self-portrait in a way he couldn't have at the age of thirty.

Giulio Frigo painted two oils on canvas meticulously following the instructions in a manual on pictorial methods that de Chirico wrote in



Luca Vitone, *Natura morta con “Punt e Mes”* (Still Life with Punt e Mes), 2012, plastic food, cloth, glasses, plates, Punt e Mes, water. Installation view. From “D’après Giorgio.”

the 1920s, while Luca Trevisani made scans of various motifs from de Chirico's work, such as horses or still-life objects. During the scanning process, the artist moved the different elements around, to produce completely abstract compositions, in contrast to de Chirico's careful figuration. Finally, perhaps one of the most interesting works in the exhibition is by Luca Vitone, inspired by de Chirico's many still lifes—specifically by the fact that he painted them from plastic-fruit models. Vitone set the dining-room table with a sandwich and a slice of cake, all made of plastic, accompanied by the maestro's preferred drink, Punt e Mes, thus remixing the relationship between art and life and paraphrasing the deliberate ambiguity of de Chirico's work.

—Mario Codognato

Translated from Italian by Marguerite Shore.

## STOCKHOLM

### Mads Gamdrup

CHRISTIAN LARSEN GALLERY

When Goethe attacked Newton in his 1810 *Theory of Colors*, he launched what he believed would be his life's greatest work: a defense of the natural purity of white light against the rational mechanics of Newtonian optics. To Goethe, the color spectrum was not contained within each ray of light, as Newton had suggested, but was the result of light's struggle against darkness as it fell upon objects and obstructions. Color was *lumen opacatum*, shaded light.

Goethe was wrong, of course. White light is indeed a spectrum, usually divided into six colors, and darkness is neither the enemy of light nor a productive element of color. But his observations laid the groundwork for Schopenhauer, who relocated the sensation of color from external factors (light rays, encountered objects) to the subjective, psychological, and physiological perception of the human eye. This history forms the background of Mads Gamdrup's series “Noise,” 2008–, and, not unlike Goethe's, his work is singularly preoccupied with the materiality of color, light, and darkness. For the past five years, the artist has been collecting color samples produced by digitally scanning printed photographs. Gamdrup has amassed a collection of more than five thousand distinct hues, mostly of the candy-colored variety. In “Noise,” as with his 2009 series “Monochromatic Color Noise,” the artist has assembled this debris into neat grids of luminous orbs.