



Jean-Marc Bustamante: *T.7.01*, 2001, color coupler print, 94 1/2 by 63 inches; at Matthew Marks.

tion. Either way, they create a conceptual tension in the show and, as such, are among the more interesting images on view.

Examples from Bustamante's "Panorama" series of colorful wall sculptures are the weakest of the works on view. While seemingly spontaneous, action-filled compositions, they are made by silk-screening enlarged photographic copies of small gestural drawings onto Plexiglas. One wonders if their meaning lies in reducing landscape's emphatic concreteness to an abstract artifact. At least that way they would make sense within the context of this show.

—Maura Reilly

Nina Katchadourian at Debs & Co.

Nina Katchadourian's recent solo was a superb multimedia presentation of three bodies of work. One series recalls the artist's "Mended Spiderwebs" of 1999, insofar as it maintains her interest in small, unexotic creatures, in this instance a selection of those found on Pöytä, a small Finnish island in the Baltic Sea. Her interventions there are documented in color photographs. In *Barnacle Mixer*, the artist has added googly eyes to rocks with barnacles to encourage "socializing." For formal portraits, she has conscripted two hairy caterpillars into service

as a mustache on her own face. In one of these, titled *Self Portrait as Sir Ernest Shackleton*, the stern-faced artist poses before a red backdrop in an Irish knit sweater, white wool cap and the caterpillars. In another image the size and shape of a political banner, numerous caterpillars are arranged to form the words "quit using us."

The show's blockbuster piece was a nine-minute video titled *Endurance*, which took as its starting point Shackleton's famous 1914 Antarctic journey in his ship of that name, a story that has held sway over the artist for many years. Shackleton and his 27-man crew survived shipwreck, ice storms and starvation. Katchadourian's homage features a 5 1/2-foot-wide projection of the artist's mouth, lips and teeth, and a condensed version of silent, black-and-white archival footage

shot by expedition photographer Frank Hurley, which appears as a tiny projection on one of Katchadourian's front teeth. *Endurance* rapidly degrades from an optimistic smile into a painful grimace; the artist salivates uncontrollably as the ship is crushed by the polar ice. From comfortable to quivering to strained and finally relaxing, the lips parallel the level of anxiety reflected in the film. The video forces us to contemplate the frailty of human enterprise when confronted with forces of nature. It also highlights our compulsion to watch these kinds of endurance tests, such as "Fear Factor" or "Survivor."

In her "Animal Cross-Dressing" project, begun in the tropical climes of Trinidad's Emperor Valley Zoo, Katchadourian camouflaged a snake as a mouse and vice versa. Photographs show the unlikely couple playing or cuddling together, and a video shows two people involved in the difficult task of dressing them up in their respective cross-dressing costumes. We watch as the mouse reluctantly enters a snakeskin and then as the snake is forced into a large-scale stuffed piece of a mouse, its long tail protruding from the rear. Black-velvet-lined vitrines in the gallery displayed the actual costumes worn. The series begs the ques-

tion: If clothes make the man, can a costume help a mouse "pass" as a snake and the converse? It is a ridiculously fun experiment.

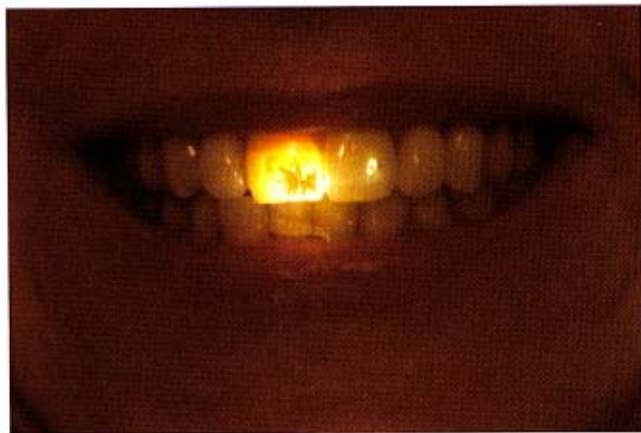
—Maura Reilly

Christopher Williams at David Zwirner

This discursive survey represented Christopher Williams's idea-based photographic production in two series of works, through the lens of his politically charged "Angola to Vietnam" series (1989) and in the broader embrace of an ongoing series called "For Example: Die Welt ist schön" (The World Is Beautiful). Williams's "Angola to Vietnam" (the asterisk refers to the much longer full title of this series, published in a book at its inception) is a series of black-and-white photographs, each of which stands for a country that has practiced "disappearance" as a means of subj-

Die Welt ist schön," begun in 1993, including groups of related images and other disparate ones. The project is based on Albert Renger-Patzsch's modernist photographic essay, *Die Welt ist schön* (1928), misunderstood by a public seduced by its misleading title. Renger-Patzsch's book of photographs actually proposed an objective way of thinking about and recording ordinary things, anticipating by 50 years photographers such as Lewis Baltz, Joe Deal and Robert Adams, who were associated with the "new topographics," a kind of photography devoted to the documentary image rather than to formalist concerns.

Among selections from "For Example," Williams presented a color photograph inclusively titled *E.A. (Billy) Hankins III, M.D.*, Curator of Vertebrate Zoology, Chief Preparator Wildlife Displays



Nina Katchadourian: *Endurance*, 2002, DVD, 9 minutes; at Debs & Co.

gation. Williams applied a list of such countries to an inventory of blown-glass botanical specimens in the storage vaults of the Botanical Museum at Harvard University. The 27 models of flowers indigenous to the countries on his list were then photographed at his direction, matted, framed and presented with labels indicating country of origin as title, followed by model number, genus and family, and common name, when available. Like votive candles in a chapel, these straightforward images memorialize the disappeared, casting new light on the uses of representation as a means of witness.

For the second part of this rigorous exhibition, Williams selected work from his "For Example:

World Museum of Natural History, Loma Linda University (La Sierra University), Riverside, California, Huntington Botanical Gardens, San Marino, California, August 3, 1999 (1999). In this straightforward image, Hankins observes the blooming of the so-called corpse plant, the world's largest and foulest-smelling flower, a short-lived blossom native to the rain forests of Sri Lanka (a country also represented in "Angola to Vietnam").

The "For Example" section of the exhibition also included the astonishingly icy *Erratum* (2000), a vivid, large-format contact print of a dishwashing machine in oversaturated color and black-and-white. Williams installed it in the midst of seven black-and-