

Khan, including a halter (*Kharjaar*), rein (*Jiloo*) and quiver (*Saardag*). By tradition, these objects were buried in a sacred yurt with the body of the Khan; they are thought to have been stolen or destroyed by the Red Guards of China in recent times. Armed with a piece of flattened steel that resembles a modern-day rifle more than a Mongol bow, the rider of *Golom* has an erect columnar clay torso resting on hemispherical buttocks of fired clay, with a steel bridle and wooden block of saddle. Each rider differs in attributes from the others, and all contrast with the elaborate *Kharsag*, modeled after a Mongolian cart. The oxen are represented by paired trestles, one of steel, the other wood. The driver's figure is composed of relatively few elements and, perched on a buckboard, seems diminutive in comparison to the neighboring group. Through these oddly toy-like yet massive warriors, Caro reintroduces the equestrian figure to the iconography of modern sculpture while, like Cavafy, admitting the necessity for barbarians in a disaffected culture.

—Edward Leffingwell

Al Held and George Sugarman at Washburn

This visual dialogue between two artist friends, George Sugarman (1912-1999) and Al Held, encapsulated a specific New York moment. Exhibited in a single room were five Helds—four small paintings (about 19 by 24 inches)

and one midsize (50 by 46 inches)—and three works by Sugarman—two floor sculptures and a wall relief. Employing similar Stuart Davis-like palettes, the bodies of work complemented each other, yet each was given enough breathing room to stand on its own. Together, they epitomized an aspect of the early 1960s, the period between Abstract Expressionism, from which both artists departed, and Minimalism, to which neither would fully commit (though their spatial effects did foreshadow works by Judd and Andre).

Held's *Untitled 008* (1960) and Sugarman's *Two Reds and a Blue* (1961) constituted a striking pairing. With their contained expressiveness and acidic blues and oranges, they could have come from the same studio. Held's painting moves away from the improvisational brushwork, large scale and earthy tones of his 1950s work, while Sugarman's piece deviates from his preceding unpainted-wood sculptures, the work's bright polychrome parts contrasting with its rough-hewn, emphatically physical surfaces.

Held, too, indulges in materiality, in particular by varying the viscosity of his paint. An untitled work of 1962 is composed of overlapping triangles and rectangular bands of thick, fleshy paint which bulges over the edges as if it might slide right off the canvas. The innumerable coats of pigment—chock-full of bumps, pockmarks, crevices and blobs—ooze



Partial view of Anthony Caro's "The Barbarians," 1999-2002, terra-cotta, wood, leather and steel; at Mitchell-Innes & Nash.

with bodily presence, belying the work's relatively small size. The shapes themselves obey a loosened geometry, a slightly irregular regularity (also seen in Sugarman's work) that gives the underlying geometry of Held's paintings a soft, organic feel.

With *Untitled Wall Relief* (1965), Sugarman produced similar tensions between the geometric and the organic. An amorphous jumble of orange polygons and cellular structures presses upon a sweeping black curve, above a wonderfully lyrical yellow line that metamorphoses from a stiff right angle into a sinuous intestinal trail that squiggles down the wall. Where Held moved toward greater refinement and structure [see p. 84], Sugarman produced playful, almost cartoonish versions of previously grand, gestural styles. In both cases, the work looks as fresh now as it must have in the early '60s.

—Cary Levine

Jean-Marc Bustamante at Matthew Marks

Jean-Marc Bustamante, who will represent France in this year's Venice Biennale, recently exhibited nine enormous photographs and 10 sculptures at Matthew Marks. The show was a hodgepodge of objects taken from a variety of series that he's been working on for the last two years. Bustamante is an enormously talented photographer whose eye for classical composition and color is extraordinary.

The sumptuous, mostly vertical photographs from the "L.P." and

"T" series, shot in Switzerland in 2000 and Japan in 2001, respectively, demonstrate his continued interest in suburban marginal spaces. Since the 1970s, he has pursued semi-suburban landscapes that are nonesthetic and banal: building sites, roads, bridges, prefab architecture, cemeteries and algae-ridden pools, all placed before the grandeur of mountaintops or the cool calm of a river. The sense of awe often provoked by traditional landscape images is replaced by the deliberate detachment or indifference Bustamante professes. As he explained in 2001, he is attempting to make "unimpressive works" and an "art without qualities," not sublime images but pictorial ones replete with the countless details afforded him by his large-format 8-by-10-inch camera.

The two images that represent the most significant departure are both titled *T.C.B.* and dated 2002. They offer an up-close view of a life-size, red-blue-and-white clad young woman in an overgrown ravine before a chain-link fence. Her indifferent gaze meets ours in each instance. The woman wears the colors of the French flag, a motif Bustamante often employs. But otherwise these works are a divergence from his practice because humans have never before been his focus; in the past, when people were visible in his work, they were generally tiny supplements to a vast landscape. Insofar as these two images don't fit into his oeuvre of landscape imagery, one wonders if they are anomalous or represent a new direc-

Al Held's *Untitled 008* (on wall), 1960, acrylic on paper mounted on board, 18 by 24 inches, and George Sugarman's *Two Reds and a Blue* (on floor), 1961, polychromed wood, 34 by 56 by 31 inches; at Washburn.





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-