

Galleries

JAMES COHAN GALLERY

Hiraki Sawa
NEW YORK

In Hiraki Sawa's immersive audiovisual installation *Lineament* (2012), a lone man in a room interacts with a surreal sequence of animated objects, including an old vinyl record. *Lineament* was the centerpiece of "Figment" at James Cohan Gallery, New York, and the latest in a series of works in which the London-based Japanese artist looks at the mechanism of memory. The two-channel video was accompanied by a modified turntable that played this record backward and forward. In a separate section of the show were two other video installations, *For Saya* (2011) and *Souvenir Study 4* (2012), each featuring an enigmatic female figure performing repetitive movements and gestures. By creating loops and through meditative reiteration, Sawa explores the trickery of remembrance and how it can be manipulated by time, emotion and mental influences. *HK*



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PACE GALLERY

Li Songsong
LONDON

With a notably strident title, Li Songsong's "We Have Betrayed the Revolution" showcased the Beijing history painter's reflections on media imagery and creeping discontent about life in mainland China. Li's canvases are deconstructed into smaller rectangular sections, each of which he works on in a thick impasto of muted, grayish colors. Li refuses to attribute political significance to obviously potent images, but the state of affairs is evident: there reclines Neil Heywood; Mao Zedong's grandson Mao Xinyu (a general) stands in front of the Chairman's corpse as it lies in state; and a young Tibetan poses before the Potala Palace in Lhasa. Li's portrait of early 20th-century, anti-imperialist writer Lu Xun felt like a homage to a more idealistic period in the people's ongoing struggle against corruption, nepotism and marginalization. *HGM*

ARNDT

Mike Parr
BERLIN

A performance artist known for his caustic criticism of politicians and his masochistic acts—often created in response, or in protest, to political affairs—Mike Parr possesses an equally forceful graphic sensibility, evident in the large-scale prints and drawings in "Blind Self Portraits." A series of paired etchings, printed on both white and red grounds, constitutes a mannered existentialist expression of frustration. His massive multimedia works are gestural and crude renderings of the human form, revised and layered, several comprising multiple etched plates pieced together and covered in shellac. Parr's latest video, *Fresh Skin Like a Baby* (2010–13), shows the artist in a bright-orange Gitmo-style jumpsuit looking calm before having his face stitched into painfully contorted positions, as the artist's innate eloquence becomes inchoate emotion and rage. *HGM*



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