

Matt Blackwell, *Beaters, Boats, and Sleds from June*

@ Pierogi 2000



Big cars have long carried Americans over their big country in comfort and safety, like moving houses on the road. For his exhibition at Pierogi 2000, Matt Blackwell exhibits large paintings of American

cars from the 1960s and 1970s as they exist in the world today, that is largely in a state of disrepair. The cars wear scars on oxidized paint flesh, and thereby acquire a different kind of beauty. Their forms and colors speak of myriad journeys and driver through cities and countryside. Their continuing functionality is of great interest to Blackwell whose work often focuses on urban disrepair and regeneration. Consumer culture privileges the new and the young, leaving old cars to service bohemia and the urban poor. But it is resourcefulness and ingenuity that keeps these cars alive and endows them with a utilitarian aesthetic.

Through forced perspective, Blackwell makes the cars appear still larger than they are and he isolates them on barren landscapes or highways. They are often illuminated by moonlight and bereft of drivers. Blackwell subtly models imperfect fins, chrome, and glass with color that is specific to the highway or landscape in which they are situated. The paintings are a loving testament to the transformation of cars over decades and over the cycle of a day when they are bathed in crepuscular light.

Daniel Rothbart

Fernando Rodriguez, *Francisco de la Cal*
@ LiebmanMagnan

Cuban artist Fernando Rodriguez exhibits varied incarnations of his fictional alter ego Francisco de la Cal. According to the story, de la Cal was blinded in 1960, shortly after the Cuban revolution, and his image represents an allegory for misplaced identity. Francisco de la Cal is presented as a sleeping figure in clay, wood, and cloth, who is always exhibited in series. As a man of cloth, his bodies (in hundreds) form the com-



Fernando Rodriguez, *Comfortable* (2000),
Courtesy of LiebmanMagnan.

posite shape of a bed, and in clay his sleeping figure rests side by side with a multitude of doppelgangers. In wood, Francisco de la Cal(s) occupy a bunk bed tower that rises floor to ceiling in the gallery with one figure atop another sleeping in cramped berths. Francisco de la Cal has invariably been molded into shapes that subjugate his identity to the collective form.

Fernando Rodriguez's transcends a critique of Cuban marxism, however, by addressing the universal constraints of "comfort." Having found a comfortable niche, Francisco de la Cal sleeps in it. Likewise quite a number of our compatriots find themselves ultimately confined by the realization of material aspirations.

Daniel Rothbart

Glenn Kaino

@ Venetia Kapernekas

"Confused in Chelsea" might be an apt title for this exhibition by Los Angeles artist Glenn Kaino at Venetia Kapernekas. On one wall Kaino exhibits a bank of wave machines that rock oily blue fluid back and forth. Facing them Mr. Kaino has installed an oversized dental model of human jaws capped with golden crowns of the type that are fashionable in rap culture. The upper crowns are engraved with the word "Street" and the lower with the word "Knowledge." I asked the artist about the relationship between these seemingly disparate works and he hadn't a clue. I was intrigued by the bizarre non sequiter of exhibiting a meditative installation beside a work that ostensibly deals with issues of racial tension. What disturbed me most, however, was the manner in which this young artist speaks. He works for an internet web site for children, and his speech is like the HTML string that leads your browser from one site to another: It is not language.

Daniel Rothbart



Glenn Kaino, *Wheel of Fortune*, 1995.
Courtesy Venetia Kapernekas Fine Arts.

Dzine

@ Cristinerose Gallery

Carlos Dzine Rolon began his work as graffiti artist on the southwest side of Chicago. After a period of writing on trains and buildings he became involved in the Graffiti movement and has since exhibited with Daze and Crash and realized an installation project with Rammellzee. Dzine's recent work involves easel painting with an occasional sparing use of the spraycan. Dzine's exhibition at Christinerose is the result of a col-

laboration with Japanese and European jazz musicians, and one senses the presence of a dialogue between painting and acid jazz rhythms and improvisation. Dzine's color and compositions speak of moods and a layering of disparate tradition and veiled repetition. Concurrent with Dzine's opening at Cristinerose, there will be a jazz performance in the gallery. The live music sets a tone for art viewing and creates a unique dialogue for each viewer with each canvas. Kandisky believed music to be the most spiritual art form, and the evolving relationship between color and sound promises to be rewarding.

Daniel Rothbart



Dzine, *Rue St Denis*, 1999,
Courtesy of the artist and Cristinerose Gallery.

Dylan Stone

@ Nicole Klagsbrun

Dylan Stone has set about the ambitious undertaking of photographing every building on every city block in Manhattan. Stone likens his project to Eugène Atget's century old program of photographing neighborhoods and the common people of Paris in the wake of Baron Haussmann's urban renewal projects. Atget's photographs, however, are more about people and environments than architecture. Dylan Stone photographs architecture while only allowing for the haphazard presence of people and automobiles and presents his photographs in indexed archival boxes that are displayed on steel shelving units. Tables are available nearby on which visitors can peruse them. Perhaps no other city in the world undergoes as many changes as quickly as New York, and Dylan Stone's photographs capture places that will shortly be transformed or make way for new construction. Perhaps most curious will be the difference in tone between Stone's first photographs of New York and his last if the project is ever fully realized. Daniel Rothbart



Dylan Stone, *Drugstore Photographs or a Trip Along the Yangtze River*, 1999-on going, Photograph courtesy of the artist and Nicole Klagsbrun Gallery.

Matt Blackwell, *Caddy for Cormac*, 2000, Photo by Michael Katchen, Courtesy Pierogi 2000.