

video is about how star power occludes our interest in the object itself, wiping out an esthetics of art with an esthetics of fame.

—Jonathan Gilmore

Andy Yoder at Winkelman

Light-conductive lead crystal gives to the newest sculptures of Andy Yoder a translucency appropriate to these playful digs at the less-than-transparent monied classes. The glass elements of the project—fragile portrait busts—were said to be three years in the making. Yoder conceived and cast them to represent Wal-Mart mogul Samuel Walton in sapphire blue, opium consumer Martha Stewart in leaf green and developer Donald Trump forever amber, each head larger than life at about 24 by 10 by 16 inches. Placed on simple cylindrical pedestals at respectful distances from one another, they radiated with the glow of votive candles, as though lit from within. The easily identified figures were topped with clearly defined coin slots: the portraits are piggy banks (though sealed for this exhibition).

Further sending up his famous targets, Yoder represents miraculous appearances by the subjects in three watercolors on paper, each head roughly 12 inches high. *Martha of the Leaf* locates Stewart's face in insect-gnawed trails on an aspen-shaped leaf attached to a branch against a yellow ground. Yoder finds Walton among the stars of *Sam Nebula* and portrays Trump in a slice of bread for *Donald of the Toast*.

Further addressing the theme of money, Yoder offered *Money Tree Quilt* (2007), following a

traditional Amish pattern and, according to gallery materials, alluding to his own family background. At 88 inches on a side, the quilt is made of what appears to be new cotton cloth and features a central chevron representing leaves and branches set in a diamond-shaped field against a blue ground. Although framed and apparently machine-stitched, the quilt retains a sense of the intense labor necessary to the project.

Playing with scale in the manner of Claes Oldenburg, Yoder's recent sculptures include the 31-by-31-by-87-inch *Licorice Shoes* (2003), made of licorice, silicone and Styrofoam, and a large-scale pipe, not included here. In the mid-'90s, he fabricated Victorian-style side chairs in cast brass reminiscent of works by Jeff Koons and Sherrie Levine. Yoder is a graduate of the Cleveland Institute of Art in his natal city and the Skowhegan School of Painting and Sculpture. His *Grain by Grain* (2005)—commissioned for the Cleveland Foodbank—consists of a mosaic wall of 160 translucent cast-resin tiles, each containing a single slice of bread.

—Edward Lefkowitz

Andreas Kocks at Jeannie Freilich

This was a show made entirely from paper—paper as sculpture, paper as relief, paper as installation. But never paper as mere drawing surface. In delicate "paperworks," as he calls them, German artist Andreas Kocks repurposes the medium; his imaginative riffs on its properties and possibilities are rooted in handicraft, and installed in careful attunement to the archi-

lecture of the gallery. This exhibition included paper "cutouts" that colonized the walls with a seeming organic spontaneity, as well as reclining "reliefs" (not the right word, but these works don't adhere to any traditional format) for which Kocks "carved" the surface of thick watercolor paper, using a razor blade or Exacto knife. The barely raised patterns thus created on the flat pages are augmented with silver rubbed graphite or watercolor. Both approaches employ patient, artisanal methods to build up formally complex surfaces. Together, the wall-consuming installations and the feathery, almost imperceptibly detailed carvings described visual extremes.

The main space was given

murals, *Paperwork #310* (2003) climbed a narrow wall near the entrance. Its layered cutouts, painted with white acrylic, conjured a column of smoke or clouds, and were also vaguely floral—though far more abstract than the illusionistic "cannonball." While Kocks's cutout murals engage the physical scale of both viewer and gallery, his "carved" compositions, examples of which occupied the office, are as intimate as any minimalist drawing. The notion that paper is a surface for drawing is playfully discarded in his work. Like many artists before him, notably Matisse, Kocks makes paper itself function as line and shape, in work confined not by the picture plane but by the space of a room.

—Kirsten Swenson



Andreas Kocks: *Paperwork #703 (Cannonball)*, 2007, graphite on watercolor paper, dimensions variable; at Jeannie Freilich.

over entirely to *Paperwork #703 (Cannonball)*, 2007. Conceived as a site-specific installation, it was made from intricately cut and constructed watercolor paper applied to four of the gallery's walls. The painstakingly elaborate installation captured a pattern of splash marks, suggesting that the floor was a pool of ink into which a cannonball had plunged, or into which someone had done a "cannonball"—that jump intended to displace and spray as much liquid as possible. Layered waves of graphite-coated paper rose and appeared to slosh up the wall, with stray droplets scattered to the ceiling. The most impressive effect was conceptual: the sense of a void, of the room's utter emptiness, was achieved through the elaborate depiction of an imaginary event's consequences.

A second and far smaller paper

Daniel Buren at Bortolami-Dayan

This installation of eleven 1966 canvases by Daniel Buren was a revelation, a kind of missing link in the career of the French painter turned conceptualist. Under the influence of *Art Informel*, Buren had liberally splashed and stained his canvases in the early 1960s, gradually confining his forms to vertical stripes by mid-decade. But like so many artists of his generation, he had by then come to feel that the act of painting was itself problematic: executed in the hermetic space of the artist's studio, it was private and essentially apolitical. So in 1966, Buren purchased some bolts of canvas printed with colored stripes, discrete lengths of which he stretched and framed. But he did not yet forgo paint altogether.

View of Andy Yoder's exhibition, showing (left to right) *Donald*, *Martha* and *Sam*, at 2007, lead crystal, 24 inches high; at Winkelman.

