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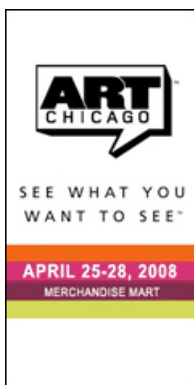
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## Paris

- Emilie Pitoiset
- Ivry-sur-Seine
- Pierre Vadi



## New York

- Jeppe Hein
- Boris Groys
- "Arte ≠ Vida: Actions by Artists of the Americas, 1960–2000"
- "Ars Fennica: Finnish Art Now"
- Joy Garnett
- "Nina in Position"
- Agnes Martin
- Francis Alÿs

## Los Angeles

- Euan Macdonald
- Michael Asher
- "Gaping Hole Found in Universe"
- Melanie Bonajo and Kinga Kielczynska

## Chicago

- "Dead Center/Marginal Notes: Dan Devine/Eugenio Dittborn"

## North Adams

- Spencer Finch

## Philadelphia

- William Kentridge

## London

- Derek Jarman
- Jenny Holzer
- Roman Signer
- Darren Almond

## Stuttgart

- Brigitte Stahl

## Naples

## PARIS

## Emilie Pitoiset

## GALERIE LUCILE CORTY

## 2, Rue Borda

## February 16–April 5

Young artists are often too eager to please, and they regularly overstate their cases. "La Reprise," Emilie Pitoiset's first-ever solo exhibition, does the opposite. Pitoiset has the confidence—that is, the grace—to let her viewers come to her, and never says too much. A cursory visitor to "La Reprise" might linger on certain more obviously seductive moments (maybe *Othello*, a video of a horse being forced to the dirt by a man with a pistol, or the fine taxidermic bird *Handy*, both 2007) but otherwise find the exhibition, especially the paintings and sculpture upstairs, somewhat underwhelming—or rather, too diffuse. But the more one becomes aware of Pitoiset's sensibility, which has to do not only with the relationship between man and beast (specifically, the triangulation of man, woman, and beast by means of force) but also equilibrium and balance more generally, the more everything resonates and calmly unfolds: What begins downstairs with figuration repeats as abstraction upstairs, so that the fall of the horse or the bent heads of the collared human-animal hybrids in drawings on the ground floor are clarified, reiterated, and transmuted one flight up by the paintings and especially the large steel sculpture *Sur la Pointe en équilibre* (Balanced on a Point), 2007–2008, which blocks the window and thus serves as an unequivocal finale. One could point to other similarly subtle and rewarding progressions throughout, and the downstairs wall text, cribbed from J. G. Ballard, comments on the show as progression, thereby anticipating a viewer's response. Like Stéphane Mallarmé—whose white pages are recalled in the whiteness of the paintings and in the silence between the sounds of the hammer-blows and the pistol shots—Pitoiset's poetry is best located in the places where nothing is said, in the spaces in between.

—David Lewis

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## IVRY-SUR-SEINE

## Pierre Vadi

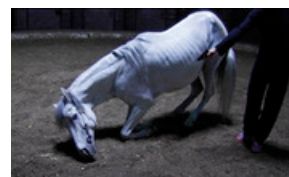
## LE CRÉDAC - GALERIE FERNAND

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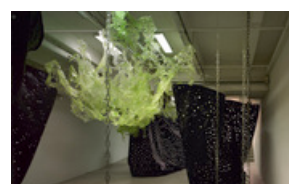
## Centre d'art d'Ivry: 93, Avenue Georges Gosnat

## January 25–March 30

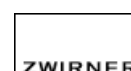
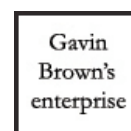
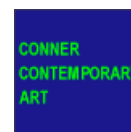
Pierre Vadi's installations could be described as futuristic art: "voyages through a strange universe," as the press release promises, conveyed by scattered sediment and synthetic media. His current exhibition, however, is more a twenty-first-century rendition of a Neoclassical grotto, as a revival of already-mannered representations of wilderness and the unknown. Vadi



*Othello*, 2007, still from a single-channel color video with sound, 1 minute 36 seconds.



## links



• Thomas Struth

## Copenhagen

• “*Danskjävlar—en Svensk kaerlighedserklaering*” (Danish Bastards—A Swedish Declaration of Love)

## Stockholm

• Matthew Buckingham

has transformed the underground galleries of the Crédac into a series of dens that offer both private recesses and ornate mise-en-scènes. In the first room, an archipelago of sugar mounds leads to an enclave of hanging crystals and resin-coated peppers, surrounded by cascades of perforated black tarp titled *Your Private Sky* (all works 2008). Precisely because the tarps remain unconvincing—even as metaphor—portrayals of such a sky, they provide the suitable backdrop for a grotto meant to domesticate, rather than conjure, the fearful.

Vadi employs an inventive range of resin products, creating works from frangible coal-black orbs to the crystallized, dandrufflike swaths in *Scalp Boréal*. Given its subterranean mien, the show's overhead fluorescent lighting is an uninspired touch that accentuates sloppy hangings and divisions of space meant to suggest a “Sas” (Portal), as the show is titled. The third and largest room contains the intersecting planes of an imposing pavilion, which opens to a sloped surface speared by vertical chrome poles. The fluorescence seems more at home here, as the complement to a severe vision of a futuristic terrace. The contrast of this stark hanging garden with Vadi's other grottolike installations, however, accentuates the difference between a portal to the future and a window on the past. In his installations, Vadi substitutes the staging of a traditional grotto's untamed wilderness for an untended sci-fi set, providing a portal less to the unknown than to an antiquated mode of expressing it.

—Joanna Fiduccia

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View of “Sas” (Portal).  
Foreground to background:  
*Love Lights (chaînes)*, *Your Private Sky 2 (bâches)*, and *Scalp Boréal (suspensions)*, all 2008.

& WIRTH

David Zwirner

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