

ARTLIES

Spring 2002

34 *free*





cheerleaders were also mesmerizing) to Christian Marclay's weird and wonderful distended musical instruments such as a twenty-five foot long accordion in the installation *Band*, which took on a wacky life all its own. Once again, missing in action were the Texans—in particular, I can't believe Dario Robleto, San Antonio's boy wonder of obsessive pop and rock 'n' roll sensibilities, was passed over. His quirky, brilliant and consistently surprising oeuvre is both visually engaging and coolly conceptual, a perfect mix for critic and crowd alike.

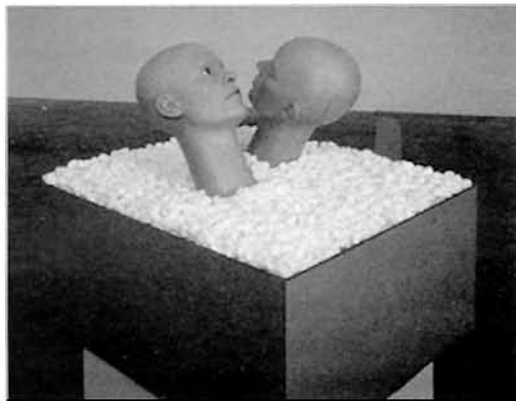
Architecture ran wild, albeit not always successfully. While I applauded the deserving inclusion of Hale County, Alabama's architectural training program *The Rural Studio*, I deplored the omission of that barrage of contemporary lights who explore less obvious relationships between spaces and architecture. I'm specifically thinking of New York-based, recent CORE Fellow Julie Mehretu with her mysterious maps and Sarah Morris, a hot London and New York talent whose matrix-like building facades dissolve into dizzying abstraction. Mehretu was recently named by *ARTnews* as one of "Ten Artists to Watch," while Morris was everywhere at this year's Armory show; their absence seemed unusual.

In Rinder's defense, one has to remember that a curator's judgment is by necessity highly personal and excruciatingly subjective; there were enough thrilling high points and cool discoveries to more than make up for the duds, dowdy offerings that were too cerebral (half of the architectural themes included simply weren't visually or intellectually appealing). But how can we fault a curator who picks Judith Schaechter's exquisitely bizarre stained glass with its whiffs of "*Alice in Wonderland* meets Brothers Grimm" or Ken Feingold's disquieting talking robotic alien heads, *If/Then*?

Judith Schaechter, *Bigtop Flophouse Bedspins*, 2001

Stained glass in lightbox
28 x 38"

Collection of Claire Oliver Fine Art,
New York



Ken Feingold, *If/Then*, 2001

Silicone, pigment, fiberglass, steel
and electronics
24 x 28 x 24"

Courtesy of Postmasters Gallery,
New York

Photograph: Patterson Beckwith