

**reviews:** [new york](#)

## Bernardí Roig

Claire Oliver

In this show, "Pierrot le fou is (not) Dead," Bernardí Roig used Jean-Luc Godard's 1965 film *Pierrot le fou* as a base for his own musings on loneliness. The film depicts a chaotic world in which communication is nearly impossible.

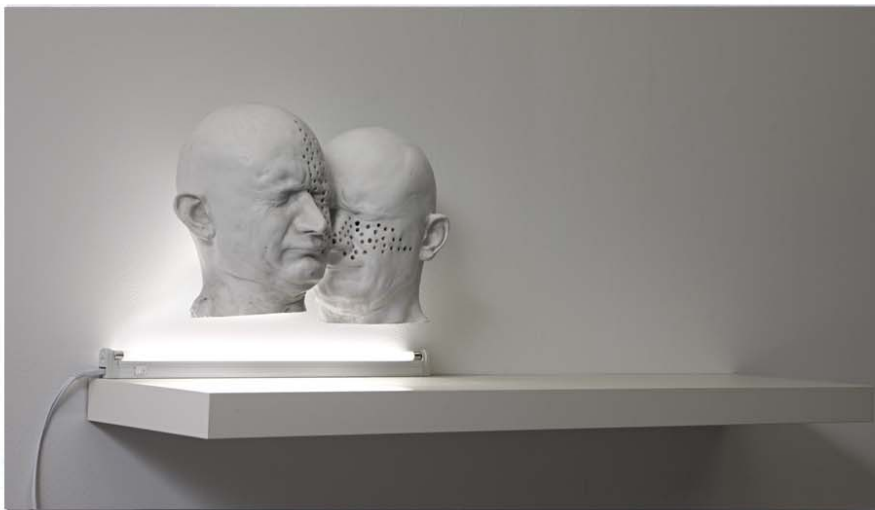
Near the gallery's entrance, and introducing the show's central metaphor of isolation, was a white sculpture of a bald everyman with circular fluorescent lightbulbs around his head. The piece plays off a main sequence in Godard's film, in which the protagonist wraps his head in dynamite as an escape from his existential dead end. Although less violent than the film, Roig's piece somehow conveys a deeper rupture. The inertness of a blank figure hiding inside a coil of light set up an ambience of mute desperation that permeated most of the work here.

In the next room, a series of lightbulbs was arranged on the wall so as to evoke a CinemaScope movie screen (the format

in which Godard's film was shown). Beside the screen stood another sculpture of the everyman, facing away from the light and pressed up against a ramshackle wooden lattice. Across the room, a video monitor set faceup on the floor presented the character reciting the recipe for *escaldums*, a Majorcan dish. But to watch the monitor (and make out the subtitles), one had to peer through the slats of a bench placed over it.

Other pieces included a smaller everyman on stilts staring at lightbulbs that were arranged in the form of a cross; a larger figure who appeared to have a burn mark on his shoulder; and two disembodied heads riddled with what looked like bullet holes. Each figure appeared resolute and uncomplaining. More than bringing Godard's characters to mind, these works suggested the fatalistic acceptance we associate with the inhabitants of Beckett's universe.

—Steve Barnes



Bernardí Roig, *Not Twin Heads*, 2009, cast polyester resin, wood shelf, and fluorescent light, 16" x 15" x 43".

Claire Oliver.