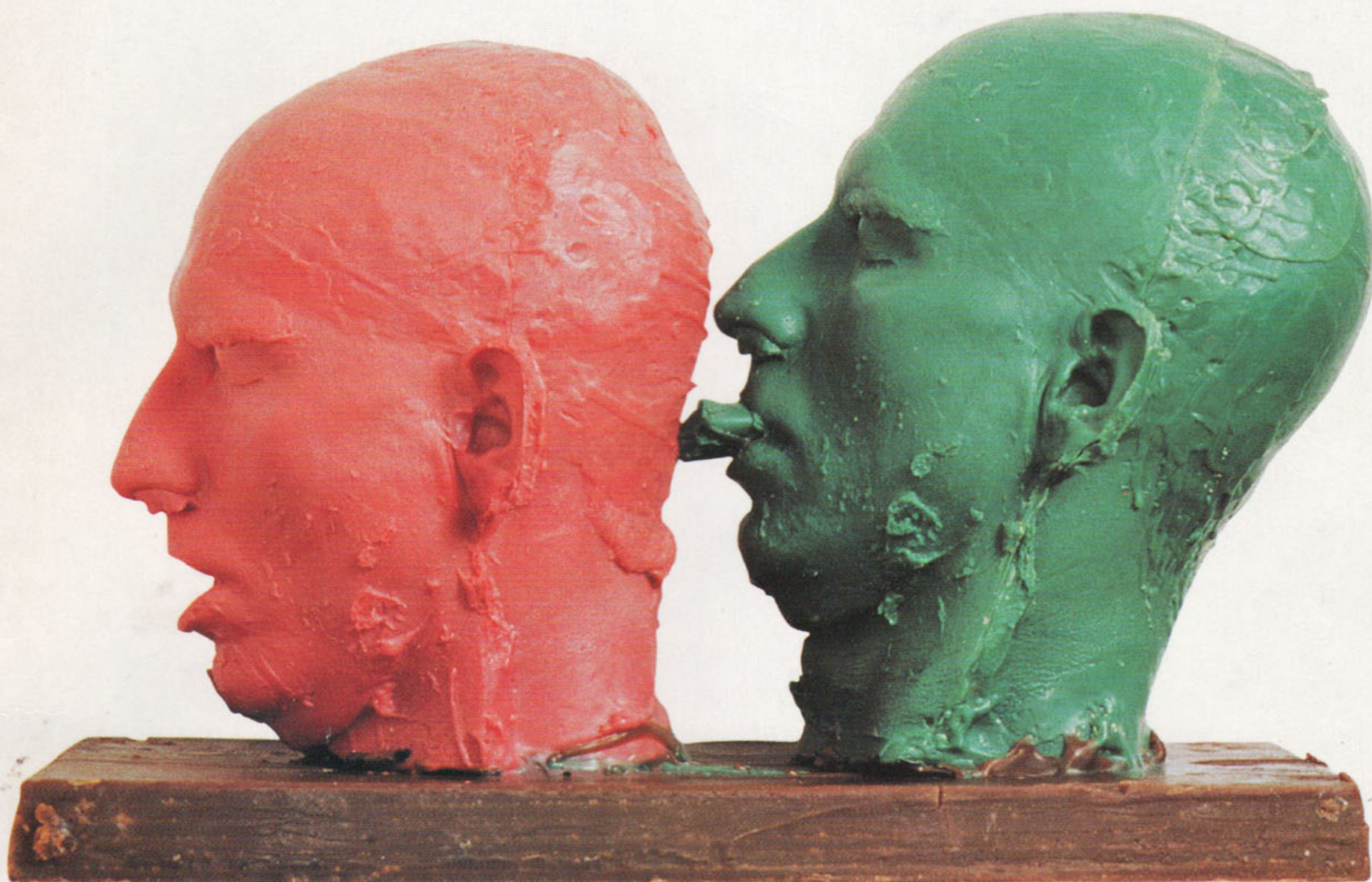


# ARTnews



## The World's Top 200 Collectors

PLUS

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Agnès b. • Tom Sachs • Pat Steir



limbs appear to be missing.

With remarkable technical accomplishment, Essenhigh creates a comic-book vision of an inhumane future that leaves one chilled to the bone.

—Michael Glover

## Alicia Paz

ESPACE D'ART YVONAMOR PALIX  
Paris

As Jeff Koons did in his oversize tchotchkes from the late 1980s—sculptures of Saint John the Baptist clutching a gilded piglet; a snow-white Michael Jackson embracing his pet chimp—Alicia Paz focuses on the allure of kitsch figurines in her vibrantly colored new paintings.

For the most part, Paz's subjects are 18th-century porcelain statuettes of hand-holding couples and young girls in frilly costumes. However, the artist undermines the figures' prissiness with her paint handling: Paz renders them with photorealistic precision, then interrupts the smooth finish with a few crude drips, splotches, and stains. *Drowned in Their Possession, They No Longer Are*, for example, depicts a porcelain pair of lovers gazing into each other's eyes, while large splotches of gray paint hang like clouds behind their ponytailed heads.

In the show's richest, most interesting paintings, Paz combined images of 18th-century decorative porcelain figures with 20th-century black-and-white film stills. In *For the Short Story*, a pale, Pierrot-like figurine in flouncy knickers, ruffled collar, and white gloves appears in the foreground, while a black-and-white image of a mute, proud American Indian, his long hair hanging in wisps around his face, serves as backdrop. This work and others contrast the statuettes' fussy stylization with images of poignant earnestness. Paz raises questions about race and class, successfully creating an intriguing sense of unease.

—Laurie Attias



Alicia Paz, *The West and the Rest*, 1999, oil on canvas, 73" x 83". Espace d'Art Yvonamor Palix.

of some larger narrative, but one that is never revealed. In one of the strongest works in the show, *Indecisive Figures Against a Pink Background 1*, a man turned toward a yellow wall hangs his head while a woman in a pink dress dances ecstatically at his side. In each of these photographs, the mysterious scenes and sumptuous colors serve to enhance the dreamy quality and detached mood of the work.

—George Stolz



María Zárrega, *Indecisive Figures Against a Pink Background 1*, 1999, color photograph, 59" x 73". Salvador Diaz.

When a visitor leans against one, a siren song is emitted from the piece.

Bulloch's new show took a significantly different tack—only one piece here was actually interactive. Though they varied in size, all the works were of similar construction, involving rectangular, raw-plywood boxes containing one or several video screens, each showing a single color. Sometimes the colors on the monitors changed, sometimes they didn't.

*Catwalk*, the lone interactive piece, is composed of

a box with a series of pressure pads on the floor next to it. When a visitor steps on the pads, the colors that appear on the piece's five monitors change. Yet there is an odd twist to this: the monitors are on the other side of the box from the pads, making the viewer standing there the least able to see the results of his or her actions.

Now based in Berlin, Bulloch seems to have put aside the implicit idea driving her previous works,

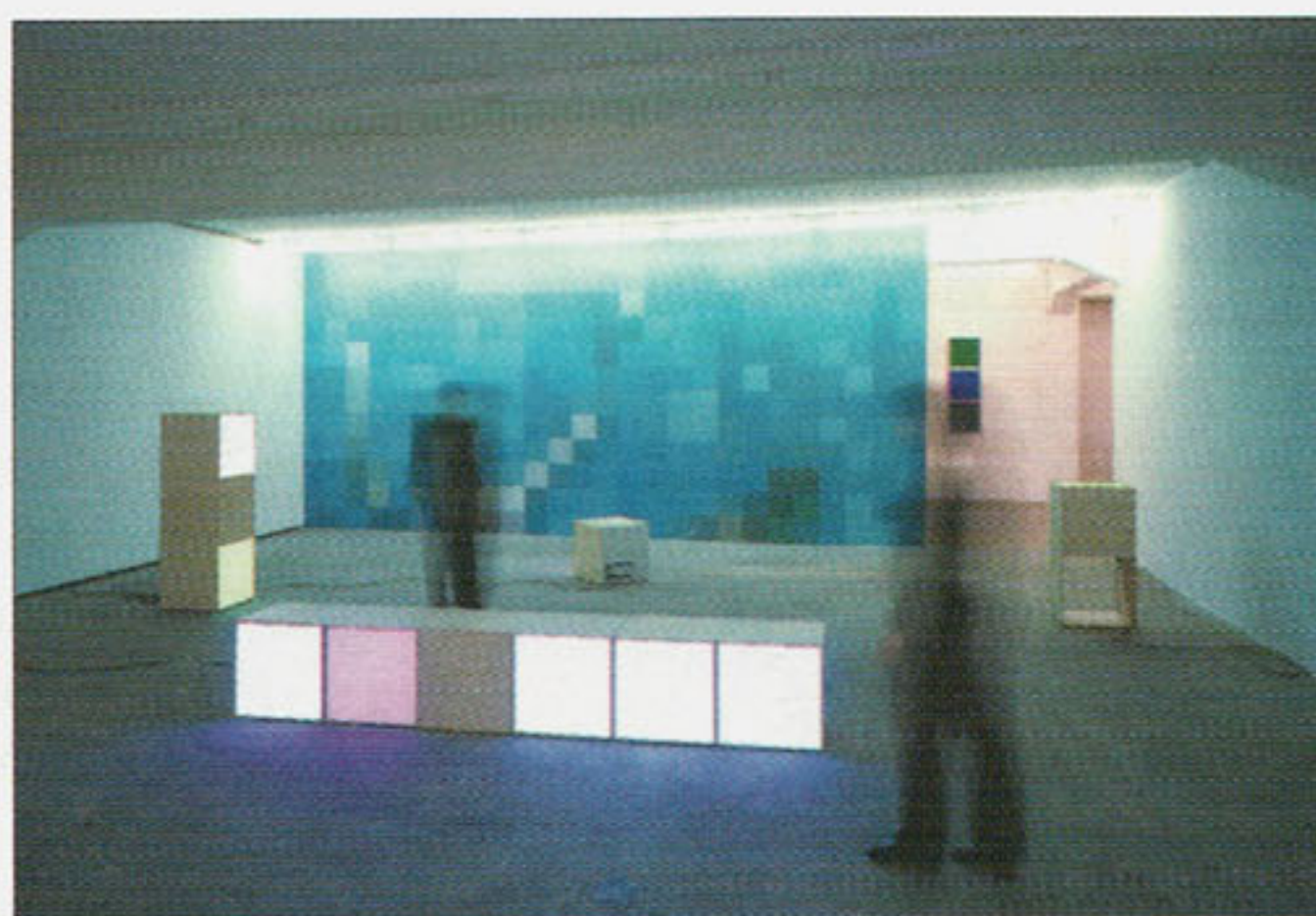
which suggested a world where our presence has an obvious impact. In direct contrast, "Prototypes" appears to imply that we cannot truly judge our own effects—or, worse yet, that we have none at all.

—Marc Spiegler

## María Zárrega

SALVADOR DIAZ  
Madrid

María Zárrega's staged photographs call to mind the bold color and gestural brush strokes of Abstract Expressionist paintings. Nearly all the images in this impressive show were drenched with saturated tones (predominantly red) that bled, Rothko-like, to the very edges of the photograph. The scale was often monumental, sometimes extending more than six feet high and ten feet long. The human figures tended to be in movement, spinning or dancing or walking away from the camera and, as a result, were usually obscured or distorted.



Angela Bulloch, "Prototypes," 2000, installation view. Hauser & Wirth & Presenhuber.