Art in America

One source of her inspiration may have been Kos's rock climbing pieces [see *A.i.A.*, Jan. '81], in which he drove a piton into a gallery wall and, roped up, traversed the surface, while making drawinglike marks on it. But in contrast to that strenuous work, as well as to the labor-intensive tradition of weaving, Zullo's work seems as effortless as an electron zipping around a circuit. Does that make her a high-tech artist of the electronic age? No, Zullo goes back to basics: raw wire strung out and looped around nails, charged not with digital information but with giving visual pleasure.

—Howard Junker

PARIS

Anne Deleporte at Renos Xippas

Anne Deleporte, a 36-year-old French artist who lives in Paris, has for the past six years shown conceptual works using photography, film and video. In this recent exhibition, she presented 12 large, unique Cibachrome prints mounted on aluminum. The works, all untitled, made up an installation in which Deleporte, using deceptively simple means, performed an elaborate experiment in spatial relationships, memory and perception. In the past, the artist has often touched upon themes of absence and loss. In this show, she explores a kind of mnemonic procedure that resembles the way thoughts of deceased loved ones or people who are no longer part of one's life suddenly and unexpectedly spring to mind.

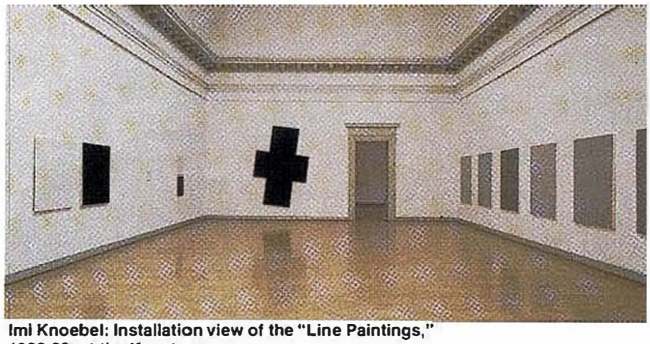
Most of the photographs—approximately 4 by 6 feet—feature an interior view of the continuous row of tall windows that line the large, corridorlike gallery at Renos Xippas. Posing on the inside ledges of the windows in each photo are the same two figures dressed in short skirts. The photographs were shot from low vantage points and dramatic angles, and the windows provide a dynamic and effective setting for what looks like a kind of dance or shadow play. Sometimes the paired figures stand with their backs to each other. Elsewhere, they face each other and reach out as if to embrace. In a few instances, the photos show solitary figures. It is difficult to discern identifying features, although according to the gallery, one of the figures is the artist herself. In the photos, all of the figures become blue-black silhouettes as they stand against hazy gold daylight that pours in through the glass panes.

While the images were fascinating, the impact of the exhibition had more to do with the installation. Nearly all of the photographs were hung on the wall opposite the row of windows they depicted, which, in a way, they seemed to reflect. The windows, in turn, recalled the photos, albeit larger in scale and minus the figures. When one turned away from the photos to face the real windows, the absence of the figures was unnerving. A surprising emotional charge permeated the room, as the installation evoked a sense of the fleetingness of human existence. The elusive figures suddenly seemed like phantasmic presences that haunted the gallery.

In this exhibition, Deleporte managed to articulate a psychological process by means of a subtle manipulation of photographic and actual space. Gallery-goers were caught in a kind of limbo. Standing between the photographs and the windows, they occupied a place that seemed, at least for a moment, to belong to neither photography nor reality.

—David Ebony

David Bunn: Installation view of exhibition, 1996; at Burnett Miller.



Imi Knoebel: Installation view of the "Line Paintings," 1966-68; at the Kunstmuseum.

Anne Deleporte: View of exhibition, 1996, colorprints on aluminum, 39¼ by 57 inches each; at Renos Xippas.

ST. GALLEN

Imi Knoebel at the Kunstmuseum and Wilma Lock

Imi Knoebel, born in 1940 in Dessau and a former student of Joseph Beuys in Düsseldorf, is revered in Europe as a quirky, quasi-geometric colorist. Two significant recent exhibitions of his early work disclosed that he began by concentrating on lines.

The Kunstmuseum featured 50 never-before-shown "Line Paintings" from the years 1966-68, when the artist was still at the Düsseldorf Kunstakademie. By exhibiting Knoebel's "first convincing group of work" (in the words of director Roland Waespe), this small museum demonstrated its ability to organize a world-class show.

Most of the "Line Paintings" consist of rows or grids of filaments drawn with a ruling pen and black distemper wall paint on white-primed linen mounted on fiberboard and stretchers. In several works, black or white monochromes were grouped into arrangements or connected to form large-scale lines. *Schwarzes Kreuz* is composed of four square black canvases abutted at a slight angle to form a large black cross. It is reminiscent of Beuys and of Knoebel's hero, Malevich, yet also hints at Dada parody. An untitled work is composed of 16 24-inch-square white panels arranged in a square block. Each panel is painted black on one or more stretcher sides: in this show of youthful wit, Knoebel denies painting's primary element, its forward surface.

Visually most interesting are two linked, untitled series. Each comprises a number of vertically striped 63-by-51-inch panels. In one set of 11 paintings, the distance between the lines is systematically decreased from the first panel (8 inches) to the last (4 inches). This set of works is lightly ironic, being virtually a percentage-gray scale, like an enlargement of a cartoonist's Zip-a-tone sheets. The variable in the sister group of nine pieces is line thickness, which is markedly unsystematic from unit to unit.

The eight groups of early drawings shown at Wilma Lock are pencil and ink on standard letter paper. The surprisingly quick, expressive works suggest sequencing, and were studies for light projections Knoebel made in his days at the Kunstakademie. They complement the museum show, revealing a more spontaneous side to the artist, for whom drawing is a rarely practiced activity.