

Reviews: National

Sarah Charlesworth

Baldwin
Aspen

Sarah Charlesworth's elegantly simple photographic series, titled "Concrete Color," poses intriguing questions about the relationship between subject and medium and about the qualities of paint and photographs.

The dozen images (all 2006) show vibrant paints on white or gray backgrounds, each hue isolated in its own dish. The colors have been precisely mixed and the containers set out in grids, ovals, and other geometric arrangements so as to reconstruct the charts and diagrams of classic color theory. Proponents have used such graphics to illustrate the relationships between colors and to demonstrate the variations in their properties under different kinds of light.

Photographed from above by a 4-by-5-inch camera and printed in oversize format, the magnified paint reveals its creamy texture. In the images shot against the gray backdrop, the colors become almost iridescent; ultimately, photographic precision is undermined by painterly sensuousness.

In a few of the pictures Charlesworth

brings the emphasis back to the idea of scientific rigor, while challenging it by reminding viewers that a color theory is only as good as the quality of the printed graphs and charts.

—Hilary Stunda

'The Disappeared'

SITE Santa Fe

Santa Fe

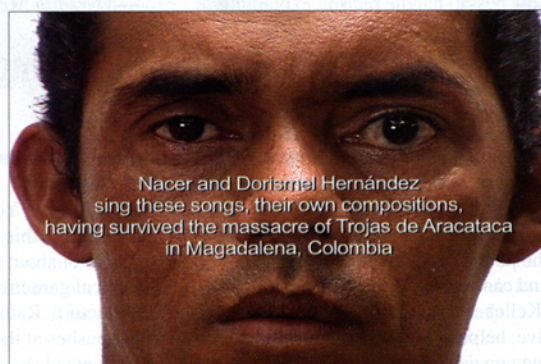
From the 1970s through the late '90s, hundreds of thousands of ordinary Latin American men, women, and children left home one day, never to be seen again. Imprisoned, tortured, and executed by military juntas, they have come to be known as *los desaparecidos*—the disappeared. This remarkable traveling exhibition gathers art that grapples with their individual stories as well as with the broader political context and continuing repercussions.

Curator Laurel Reuter, director of the North Dakota Museum of Art, invited some of Latin America's most renowned artists, including Guatemalan Luis González Palma and Colombians Juan Manuel Echavarría and Oscar Muñoz, to participate alongside lesser-known talents. Many of the most accessible works in the show had archival origins. Venezuelan Sara Maneiro's *The Unburied* (1993) consists of two photographic negatives of the burial tablets commemorating the unknown who were exhumed from mass graves. Etched into their concrete surfaces are the barest of details about the reburied remains, reinforcing the depersonalization of the victims' violent deaths.

Thirteen Argentine artists collaborated on *Identidad* (1998). The installation combines mirrors with 224 photographs and epitaphs of pregnant women killed after the births of their children, who were then placed in homes of junta officials. The project was intended to help such children iden-

tify their real parents, and in a few cases that has occurred.

Chilean Iván Navarro contributed one of the few conceptual works, *Joy Division* (2004), a glass-top coffee table with a base of red fluorescent tubes arrayed in the form of a swastika, alluding to the insidious influence of the Nazis who fled to South America in the wake of World War II. In Echavarría's video *Dos hermanos* (Two Brothers, 2003–4), the siblings sing ballads they composed to



Juan Manuel Echavarría, still from *Dos hermanos* (Two Brothers), 2003–4, video, 4 minutes, 8 seconds. SITE Santa Fe.

tell of their experience as survivors of a military massacre. The simplicity of presentation—tight close-ups of their faces as they praise God for saving them—is hauntingly effective, and the songs struck an uplifting note among the otherwise mostly elegiac works.

—Hollis Walker

UP NOW

'Remix'

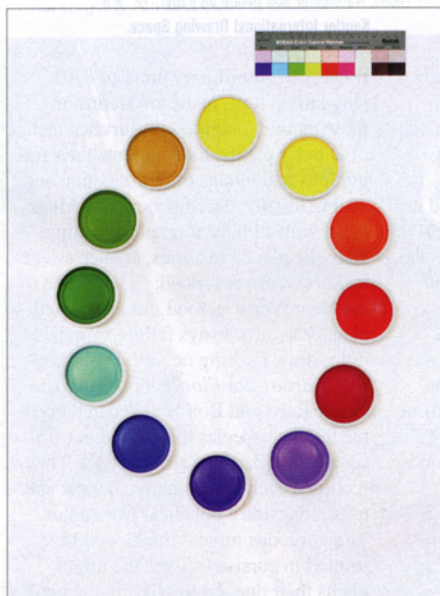
Heard Museum

Phoenix

Through April 27

In this exciting show, subtitled "New Modernities in a Post-Indian World," an emerging generation of Native American artists grapples with the question of how to be a modern individual while remaining mindful of traditional cultural practices and ancestral spirit. This thematic thread unifies work ranging from Gregory Lomayesva's beautiful narrative painting *The Art of War* (*sun tzu*), 2007, to Steven Yazzie's conceptual grid of hubcaps, titled *Sleeping with Jefferson* (2007), to Brian Miller's ominous black-and-white photographs of unpopulated rural locales.

Anchoring the show in the immense, stark space is David Hannan's massive,



Sarah Charlesworth, *Small Oval with Color Patch*, 2006, Fuji Crystal Archive print, 41" x 31".

Baldwin.

has included color scales, normally behind-the-scenes devices used to match colors in reproductions. With them she