

rd blacks,  
colors,  
hs of  
of beads  
s handwo-

ted a  
n as can-  
ng de-  
on view  
r, Bud-  
ttle's ap-  
poral art  
parallels  
pieces  
uch as

ow, one  
Only  
ay of  
ructures  
eaver's  
ground,  
fringes,  
loping  
tie Indyke

## ART NEWS MAGAZINE OCTOBER 2004

ngs,  
works  
y ad-  
ivid color  
shwork.



Jörg Immendorff, *Alles über den Botschafter (LIDL)*, 1968, acrylic on canvas, six pieces ranging from 10" x 10" to 11 1/2" x 13 1/2" each.  
The Galleries at Moore.

over three decades, from the 1960s to the '90s. For all of his self-reinventions, his distinctive saturated palette, bluntness, graphic boldness, sense of velocity, autobiographic allusions, and theatricality are constant. In his 1968 *Alles über den Botschafter* (LIDL), a series of six paintings signed by artists themselves against the war in Vietnam, a late-1960s "LIDL" piece—silhouetted "baby" masks, a painted wooden block, six paintings of a turtle engaged in various adventures, and other works that use childish imagery to poke fun at "elitist" art. Four of his sardonic, expressionistic

cent photographs suggested the fractured kinetic overload of a Futurist canvas. The Chicago-based artist dissects the bustling commotion of such famed locales as the Clark and Randolph crossroads, Times Square, and Rodeo Drive.

Occasionally measuring as high as two feet and often more than seven feet long, each of Fogelson's Lambda C-prints is composed of multiple overlapping exposures arranged in a friezelike sequence in which images of buildings, pedestrians, vehicles, and signs jolt forward and back, shift perspective and scale, blur, sharpen, fragment, and merge. Everything is done with the camera; nothing is pieced together in the darkroom.

Fogelson demonstrates a keen eye for transforming mundane visual incidents into evocative patterns and rhythms that have the metered feel of music or dance. In *Wall Street*, for instance, successive images of a sweeping arc scratched in pavement create a ripple effect. In *Times Square*, the white bars of a crosswalk read like an abstract painting.

Most intriguing, however, were the images of the people who move through these intersections, unintentionally revealing their private selves through gestures and glances that would otherwise go unnoticed. There is an unsettling intensity on the faces of those who file past Fogelson's camera in *SF Lineup*. Several have an apparition-like transparency.

A more pacific mood pervaded Fogel-



Doug Fogelson, *Clark and Randolph*, 2004, C-print, 17" x 7'4". Kraft Lieberman.

osition for  
States.  
Pamela  
mpelling  
oeuvre,  
artist was  
essionist.  
that his  
alness,  
ceptual  
eays, a  
e Düssel-  
y Dada,  
design,

rise was  
efforts

ews

monumental paintings of the 1980s and '90s were also on view here.

Immendorff's boldness and playfulness come seamlessly together in his costumes and sets for the operatic version of Hogarth's *Rake's Progress*, represented here in comical, often eroticized studies and a video of the opera as it was performed at the Salzburg Festival in 1996.

—Edith Newhall

## Doug Fogelson

Kraft Lieberman

Chicago

The fascinating images included in Doug Fogelson's "Intersections" series of re-

son's nature-themed works, also consisting of multiple-exposure images. In these he depicted lush ferns at night, a delicate tracery of tree branches against a gray sky, and a painterly garden with poppies. With this body of work, Fogelson distinguished himself as one of the more interesting photographers at work today.

—Garrett Holz

## José Bechara

Diana Lowenstein Fine Arts

Miami

"Work Area," an exhibition of paintings by Brazilian artist José Bechara, spoke simultaneously of hushed mod-