

Galleries By Edith Newhall

# Locks is transformed into a movie theater of sorts

**W**hy go to the Ritz Five when you can hang out at Locks?

Downstairs, you can perch on a cube, don headphones, and become hypnotized by Nadia Hironaka and Matthew Suib's baffling but beautiful 1967, a multichannel video installation loosely inspired by Jean-Luc Godard's 1967 film *La Chinoise*, in which five French university students living in the same apartment as members of a Maoist cell plot the assassination of a Soviet dignitary. Hironaka and Suib have imagined their own sort of subplot to the Godard film, in which Veronique, the Mao-besotted female protagonist of Godard's film, travels to Montreal to wreak havoc on the 1967 World Exposition. But 1967 has no clear-cut narrative. You, the viewer, move your eyes from one projected image to another and try to fill in the blanks.

This is the most complex presentation of images I've seen by the husband-and-wife team (with help from contributors C. Spencer Yeh and Aaron Moore), a crisscrossing of original video, footage from *La Chinoise*, from Montreal's 1967 World Exposition and Shanghai's in 2010, clips from films made during China's Cultural Revolution, and YouTube-sourced video of protests. After three visits to 1967, I admired it more than I liked it.

Upstairs, New York art critic and independent curator Lilly Wei has assembled "True Fiction," a program of documentary films by nine filmmakers/video artists —



The video installation "1967," by Nadia Hironaka and Matthew Suib, is loosely inspired by a Jean-Luc Godard film.

six shorts, two feature-lengths, and one real-time. Over the course of three visits to Wei's program, I saw only four shorts, one of the features and part of another, and the real-time, 30-day, single-channel video by Jan Tichy, *Project Cabrini Green, 2011*.

The films that made the strongest impression were British artist Tracey Emin's *How It Feels* (1996), her brutally frank first-person account of a botched abortion; Amy Grappell's engrossing *Quadrangle* (2009), about her parents' affair with another couple; and Simon Leung's sympathetic and fascinating documentary of Warren Niesluchowski, an art-world habitué and professional guest.

Leave your popcorn at the door.

Locks Gallery, 600 Washington Square South, 10 a.m. to 6 p.m.

Tuesdays through Saturdays.  
www.locksgallery.com or  
215-629-1000. Through Feb. 25.

## Bright and beautiful

Paintings as outgoing as Federico Herrero's huge, vividly colored abstracts at Bridgette Mayer Gallery could be painted on a bus or a wall or on the bottom of a pool — and sometimes they are.

Herrero, a Costa Rican artist who won the 49th Venice Biennale's Golden Lion Award for Best Young Artist in 2001 when he was 22, has painted murals in Japan, Sweden, England, and Colombia, among other places. (Most recently, as a participant in Switzerland's 2011 Art Basel art fair, he painted the exteriors of four traditional fishing huts along the Rhine.)

Still, Herrero's compositions of large rounded and rectangular shapes, which borrow from the environ-



Anita Allyn's "+ -," at Rebekah Templeton, combines a photograph of bright balloons with real balloons beneath it.

ment, landscape, and architecture of his country, translate well to his larger-than-life canvases. They're more civilized than their outdoor cousins, but their playful exuberance and tropical palette are still barely contained.

Bridgette Mayer Gallery, 709 Walnut St., 10 a.m. to 6 p.m.  
Tuesdays through Saturdays.  
215-413-8893 or  
www.bridgettemayergallery.com.  
Through Feb. 25.

## Mise-en-scène

The works by Anita Allyn, Micah Danges, Todd Keyser, and Leigh Van Duzer that make up "Becoming Something Else" at Rebekah Templeton Contemporary Art don't just demonstrate the



Federico Herrero's 2011 painting "Pan de Azucar" at Bridgette Mayer, as exuberant as his murals.

ever-broadening reach of photography into other media, such as painting and sculpture, but use the photographic image to suggest a transformational quality in an artwork.

Allyn's "+ -" accomplishes this easily, combining a photograph of bright-colored balloons with a group of real olive-drab balloons beneath it, giving the impression that the actual objects are merely shadows of the photographic balloons above them.

Keyser's acrylic paintings on digital photographs of caves alter perceptions of space, but also suggest the spread-legged nude of Marcel Duchamp's *Étant Donnés*.

By removing certain ele-

ments from photographic images, Danges subtracts their original perspective and depth while simultaneously reinventing them as three-dimensional objects.

Van Duzer photographs the infrastructures of buildings as they are being constructed, then cuts her photographs to reduce structures to their most essential supports. *Metaplasia* (2011), her cut archival pigment print, turns a photograph of architecture into a human skeleton.

Rebekah Templeton Contemporary Art, 173 W. Girard Ave., 12 to 6 p.m. Wednesdays through Saturdays. 267-519-3884 or www.rebekahtempleton.com. Through Feb. 18.