

creates the rape-murder of a fellow University of Iowa student. Mendieta first poses herself as the corpse, then removes her body, but only momentarily. An ancient topic, true, but one few artists have handled with such resonance.

—Marc Spiegler

Markus Linnenbrink

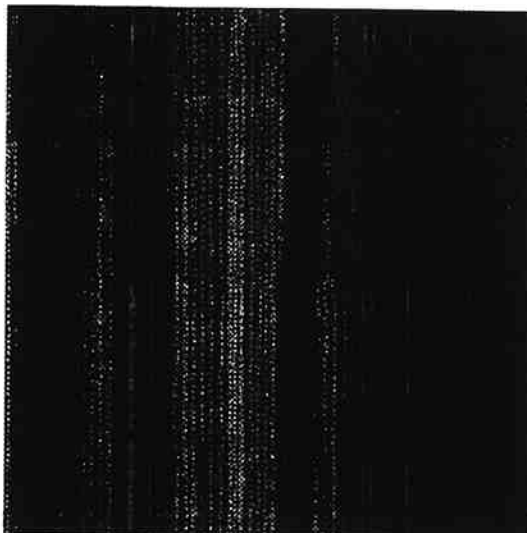
GALERIE SCHRÖDER

Cologne

Markus Linnenbrink is among the fortunate few: a midcareer artist who has enjoyed consistent critical and commercial success since his first exhibition in 1988, but who has been spared the negative effects of shooting-stardom. Esthetically as well as technically, his painterly idiom has steadily become more nuanced, more authoritative. Innovation is never pursued at the expense of older techniques; rather, it extends the existing repertoire. This exhibition presented recent works in all of Linnenbrink's genres: striped, recycled, and routed pieces demonstrated the artist's sovereign mastery of technique. In the newest, "recycled" compositions, the structuring lines may well depart from the parallel composition of his most familiar works, but provide an overall linear rhythm.

The painter's early works reflected the industrial landscape of Dortmund, the town in the heart of Germany's former steel-and-coal-mining district that has always been his home. His first pieces, executed in somber grays and browns, were subtly nuanced canvases typically structured by vertical pencil lines incised into the paint. In works made shortly thereafter, the palette became brighter, and the lines solidified into stripes. Applied in broad vertical "pulls" of a brush saturated with oil paint, dense impastos lent the works a distinctly haptic quality, while Linnenbrink's stripes suggested a kind of "Buren baroque."

In another vein, Linnenbrink has been painstakingly collecting such by-products as paint-drenched masking tape wrapped into balls or the multilayered residue produced by pouring excess epoxy into a round or rectangular form. Some of his most intriguing new works in this exhibition are created by routing lines into such layered leftovers, revealing the varied strata of color below the surface. Augmenting the palimpsest effect is the presence, in many of these pictures, of information buried at the deepest layer in the form of maps or charts or Polaroids. Encaustic has



Markus Linnenbrink, *DAYTRIPTELAVIV*, 2002, photographs, epoxy resin, and pigments on wood on aluminum frame, 59" x 59".

Galerie Schröder



Antoni Muntadas, *On Translation: The Pavilion*, 1995, DVD projection, dimensions variable. Museu d'Art Contemporani de Barcelona.

also provided a multilayered "sandwich" of colors into which lines are incised. Their twistings and turnings lend a new dimension to the artist's fascination with painterly action.

—David Galloway

Antoni Muntadas

MUSEU D'ART CONTEMPORANI DE BARCELONA

Barcelona

Antoni Muntadas was born in Barcelona in 1942 and has lived in New York since 1971. This much-deserved retrospective of the pioneering artist, who is known for his subversive work critiquing institutions, included documentation from an ongoing project he started in 1995, titled "On Translation." In the museum, a series of 27 installations tackled the ways in which everyday communication, particularly through the media, creates power dynamics between individuals and establish-

ments. Although the resulting exhibition didn't come across as being as cutting-edge as the work once was, it did give a good sense of Muntadas's highly influential, iconoclastic esthetic.

Ever mindful of context, the artist charged curator José Lebrero Stals with "interpreting" his output rather than merely reassembling past installations. His various projects resided mostly in museum cubicles, and in several locations throughout the city. Documents and audiovisual materials accompanied by texts and diagrams

explicated how meaning is created and transmitted. *On Translation: Applause* (originally shown in Bogotá in 1999) is a video triptych showing a montage of looped images of a maniacally applauding crowd, intercut with black-and-white stills of atrocities. The piece shows the potentially gruesome results of crowd psychology.

In *Exhibition* (1985–87), empty painting frames and empty slide projectors are presented as the work itself, calling attention to standardized modes of museum presentation. Muntadas seems to suggest that viewers of art should remember to take nothing at face value and always read between the lines.

—Ben Davis

Aviva Baal-Teshuva

MARBLE PALACE AT THE STATE RUSSIAN MUSEUM

St. Petersburg

This three-room show of Aviva Baal-Teshuva's vibrantly colored abstract oil paintings left behind a mark like that of a hot breath on a frozen windowpane, dri-