

portray women as immobile and hollow. Vibrant pigment prints, these hybrid images mingle glamorous femmes fatales



Valerie Belin, *Cosmos (Early Sensation Giant)*, 2010, pigment print on paper mounted on Dibond, 64" x 51". Jérôme de Noirmont.

and lush bouquets of flowers in something like digital double exposure. In such photos as *Phlox New Hybrid (with Dahlia Redskin)*, 2010, the faces of these elegant women, who bring to mind movie stars from the '50s, are translucent, superimposed on the flowers in the background, seemingly frozen.

To make these pictures, Belin employed hair stylists and makeup artists, who "decorated" the professional models so that the waves and curls of their coiffures, or the rounded forms of their beaded jewelry, echoed the shapes of the flowers and leaves. The result was a sort of vegetal framework in which a woman's face is inscribed as part of a whole, as in wallpaper. These women, who appear serene yet are ultimately objectified, express a definite ambivalence that quickly becomes disturbing.

—Laurie Hurwitz

Pablo Picasso

Kunsthaus Zurich
Zurich

As the centerpiece of a year-long observance of the 100th anniversary of its founding, the Kunsthaus Zurich recently revisited a moment when it played a pivotal role in modern art. This show paid homage to Picasso's first-ever retrospective, curated by the artist himself, which the Kunsthaus mounted in 1932. Considerably scaled down from the original exhibition, which amassed 225 paintings

and took over the entire museum, this restaging brought together some 100 works from the first three decades of the artist's career. The original didn't claim to offer a balanced overview, but rather a personal glimpse of Picasso's art, and curator Tobia Bezzola retained the tone.

This show opened with a selection of early works, despite the fact that they were held in relatively low regard by the artist at the time. There were works made under the influence of Gauguin, van Gogh, and Toulouse-Lautrec, and ones inspired by his early sojourns in Paris. During his Blue and Pink periods, begun in 1901, the artist chose representatives of low society as his subjects. The pensive *Jeune femme en chemise* (1905) exemplifies the mood of these works. A room off to the side showcased drawings, including *Le Repas frugal* (1904) and the "Saltimbanques" series.

For Picasso, his Cubist breakthrough, epitomized by *Homme à la clarinette*



Pablo Picasso, *The Painter and His Model*, 1927, oil on canvas, 84" x 78". Kunsthaus Zurich.

(1911–12), marked the inception of his true career. Toward the end of the Cubist period, Picasso simultaneously experimented with several veins seen in works here, notably classicism, represented by *Femme à la chemise* (1921), and Surrealism. Although he wasn't an official member of the movement, he associated with the Surrealist poets and participated in their exhibitions.

In the late '20s, Picasso's Cubist and classicist language gave way to an explosion of fantastical compositions, which made up the largest segment of this show. A high point, as it was in 1932, was *Le peintre et son modèle* (1927), on loan from the Museum of Contemporary Art in Tehran and rarely seen in Europe.

—Mary Krienke

'Out of Print'

Mercer Union

Toronto

This clever and often amusing show included seven artists from Canada, the United States, and the U.K. whose work deals with the history of printed books and the changes taking place today in the publishing industry.

In *Circular Logic* (2009), Roula Partheniou meticulously reproduces the Bauhaus-influenced covers of mid-20th century publications devoted to philosophy and culture. Presenting her book-size paintings on plinths that recall both Minimalist sculpture and library displays, Partheniou conflates several movements in art, graphic design, and social history. Amy Robinson makes delicate watercolors based on the covers of landmark novels; however, the titles are turned into gibberish by an encryption program that makes them look both familiar and foreign.

Derek Sullivan also fiddles with the familiar in *Every Letter in "The Sunset Strip"* (2008), a Ruscha-inspired artist's book in which Sullivan derives anagrams (such as "Herpes Tits Nuts") from the phrase "the Sunset Strip." Here, and in *Stack* (2004), three handmade replicas of a rare Donald Judd catalogue, Sullivan highlights the dual roles of books in the art world: as useful vehicles of information and as rarefied, coveted objects.

Kristan Horton and Molly Springfield address technology's impact on book production and distribution. *Oracle* (1997–2003) documents Horton's devel-



Derek Sullivan, *Stack*, 2004, plywood, 3 copies of the National Gallery exhibition catalogue, dimensions variable. Mercer Union.