

Anish Kapoor

National Gallery of Modern Art

New Delhi

With 25 works spanning three decades, split between the National Gallery of Modern Art in New Delhi and Mumbai's Mehboob Studio, Anish Kapoor's first exhibition in India was a robust survey that nearly served as a full-fledged retrospective. Featuring the majority of the show—16 finished works and several maquettes of public commissions—the gallery in New Delhi provided a secure and uncrowded space well suited to the Mumbai-born artist's contemplative objects, which hover between the physical and the metaphysical. Against the city's throng, Kapoor's contemplative work seemed even more than usual like a refuge.

The Indian inflection in his work was given context here. The unusual geometric forms and the dry, saturated pigments of his small sculptural works from the



Anish Kapoor, *Past, Present, Future*, 2006, resin, metal, paint, plywood, electrical components, and wax, 136" x 350" x 175".
National Gallery of Modern Art.

'80s reflect the intense color and isolated structures seen throughout India.

The large-scale centerpiece of the exhibition, *Past, Present, Future* (2006), with its mechanical arm continuously shaping a semispherical sludge of red encaustic, seems to allude to the red earth of Delhi.

Several nearby works were unified in their effect: that singular sort of visual disorientation that Kapoor has mastered. The viewers' reflections off a curved surface of automobile paint altered reality in the same way as a curved mirror.

The surprisingly revealing collection of maquettes lent a human dimension to giant pieces like *Marsyas* (2002), which

had filled the Tate Modern's vast Turbine Hall. In one model for that work, the sculptural tensions are worked out by a colored nylon hose stretched and strapped to a stressed foamcore box, so that the would-be monstrous work becomes almost a plaything.

What gave the exhibition its focus was the concentration on works that create tensions between the visually perceived and the felt, and—befitting of New Delhi—between interior space and the public sphere. —Cameron Skene

Rirkrit Tiravanija

Pilar Corrias

London

A preoccupation with time and work animated this deeply engaging exhibition of two recent media works by Rirkrit Tiravanija. *Lung Neaw* (Uncle Neaw, 2010)

shows an elderly Thai man on a video screen for eight hours and 19 minutes, filmed in real time and corresponding precisely to the opening hours of the gallery (the extra 19 minutes are to sweep up, one supposes). He scratches his face, picks his nose, fans himself, dozes, eats, and, every so often, steps out of the camera for a minute or two. The one activity in which he never engages is work. Yet his face becomes a kind of human clock, telling when the light fades and dusk approaches in the Thai countryside where he sits.

Uncle Neaw makes for a oddly charming and memorable subject—one who makes you want to keep watching as his day, and ours, drifts away. The film seems less a day-in-the-life document than a contemplation of one way of thinking about the workday.

The idea of the passage of time loses some of its punch in *Pilar 06.10.10* (2010), an eight-hour slide projection depicting the director of the gallery standing by a fence in London's Hyde Park. With a slate and a piece of chalk, she narrates in writing a previous day's business. For example: "I received a call from a curator asking for funding for an artists exhibition." The piece is a study of the



Rirkrit Tiravanija, still from *Lung Neaw*, 2010, digital color video with sound, 8 hours, 19 minutes.
Pilar Corrias.

confluence of work and public discourse, signalled by the fact that she is standing at Speaker's Corner, a traditional spot to hear political harangues. With their distinct approaches, the dual works are very different reflections on the meaning of labor. —Roger Atwood

Mat Collishaw

Blain Southern

London

In this show inaugurating this new gallery, from the dealers who started Haunch of Venison, Mat Collishaw's combination of classical themes with ultra-contemporary techniques and materials was strangely captivating. His work *Surveillance* (2010) sets an eight-foot-tall panel of Corian etched with an image of Bernini's *Ecstasy of Saint Teresa* in front of a scanner light that continuously climbs up and down behind the panel, recalling a photocopier. The effect is to



Mat Collishaw, *Surveillance*, 2010, Corian, acrylic, steel, lights, and electrical circuitry, 97 7/8" x 62 1/4" x 5 1/4". Blain Southern.