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Rembrandt: Myth, Legend, Truth

Fall Fashion: Who's Wearing Cy Twombly

Eva Hesse ■ Kara Walker ■ Tony Oursler



A TOUCH OF GAS Visitors seeking silent contemplation in the Rothko room at the newly rehung Tate Modern are instead greeted by sounds of flatulence coming from a nearby gallery. The farts are simulated by Turner Prize-winner Martin Creed in his nine-minute audio recording, *Work No. 401* (2005), which has been installed within earshot of the Rothkos—as well as most of the other works in the London museum's "Material Gestures" wing.

Some staff have complained about the noise pollution, but curators defend their decision. "This kind of acoustic—you hear it every day of your life," says director Vicente Todoli. "This is not a cathedral with the relics of a saint." Senior curator Frances Morris agrees: "We wanted to rough it up a bit and keep it like real life."

—Jack Malvern

Fights in White Satin

Artist E. V. Day took visions of bridal bliss—white silk gowns, elbow-length gloves, tulle veils—and shredded them for her current installation at Lever House, a High Modernist glass-and-steel skyscraper in Midtown Manhattan.

The building's owner, real estate mogul and art collector Aby J. Rosen, has turned the lobby into a showcase for contemporary art, commissioning such artists as Jorge Pardo and Keith Sonnier to create site-specific installations. Day's *Bride Fight* is on view through August 26.

Day suspended two tattered wedding dresses on fishing line and scattered four white satin shoes around the edges of the floating installation. The torn gowns reveal lacy, colorful lingerie underneath—pink for one bride,

white thong with turquoise garter for the other.

The artist has made use of torn garments before, most notably in *Bombshell* (1999), a flayed dress resembling the one Marilyn

Monroe wore in the 1955 classic *The Seven-Year Itch*. Day was inspired to create *Bride Fight* when she happened upon two white dresses in a Junior League store. "They were so enormous," she recalls, "they looked alive." She couldn't decide which of the satin gowns to purchase, so she bought both. At

the time, she says, she was working on a sculpture of two attacking cats, and it wasn't hard to make the leap from catfight to two brides clawing at each other. "Brides are supposed to be single and individual and the center of the universe," she explains. "Two brides complicate things." —Carly Berwick



E. V. Day's *Bride Fight*, 2006, at Lever House in Manhattan.



photo credit: devorah harris

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