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GAGOSIAN GALLERY

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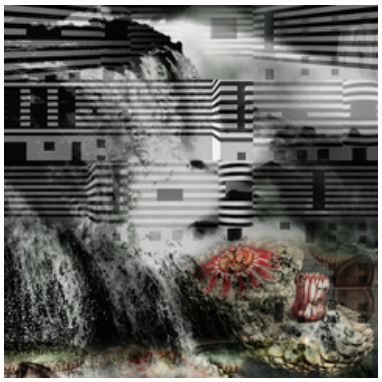
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Ana Maria Tavares

SICARDI GALLERY
1506 West Alabama
October 30, 2014–December 20, 2014



Ana Maria Tavares, *A Tropical Symphony for Loos II*, 2014, montage and digital print mounted on Dibond, 31.5 x 31.5".

One doesn't walk through Ana Maria Tavares's new solo exhibition so much as one wades through it. Twenty-seven metal and Plexiglas plinths are placed about the gallery, each containing gold, green, purple, or sometimes black woven sculptures that riff on the form of a Victoria Regia water lily. The story of this gargantuan plant is a synecdoche of a colonial encounter—plucked from Brazil's Amazon river basin, it inspired both the US and Britain toward a rival pursuit of its cultivation in a nineteenth-century gardening equivalent of the space race. The Victoria Regia spawned ardent admirers across art and architecture, and Tavares's work handily suggests a connection between the plant and the sleek utopic constructions of Adolf Loos or Oscar Niemeyer in digital collages such as *A Tropical Symphony for Loos II*, 2014, which superimposes ornament-allergic modernist architecture with the Amazonian landscape.

Such intersecting histories are crucial to the artist's research-based practice, which often recalls the Brazilian architecture she encountered growing up. Tavares describes her process as a rotation, wherein fiction and reality trade places as if revolving around a central axis of representation. But perhaps the more relevant spatial metaphor is tumbling, describing movement around multiple axes. In considering Tavares's installation it is not difficult to build an intersectional reading of gender, race, and power. For instance, the small woven lilies housed in Plexi boxes were made in collaboration with seven artisans from Brazil's Ceará region, with each woman credited by name. A few of the black lilies rest on black Plexi, as in *Victorias Regias for Purus and Negros Rivers IV (Euryale Amazonica)*, 2014, referencing Brazil's Rio Negro river and demarcating an ecology both natural and political.

— *Andy Campbell*

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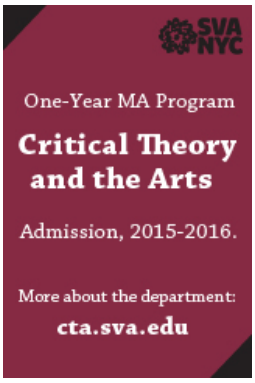
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Travis Jeppesen at the 1st Berlin Art Film Festival
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Nick Pinkerton on "Let There Be Light: The Films of John Huston" at FSLC
Melissa Anderson on Sophie Fillières's *If You Don't, I Will*
Melissa Anderson on Serge Bozon's *Tip Top*

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