

REGEN PROJECTS

Lehrer-Graiwer, Sarah. "Critics' Picks: Dan Graham." *Artforum* (November 10, 2010) [ill.] [online]

ARTFORUM



View of "Dan Graham," 2010. Center: *Penultimate Curving Pavilion*, 2010.

LOS ANGELES

Dan Graham

REGEN PROJECTS

6750 Santa Monica Blvd

October 30 - December 8

Despite being especially revered in Los Angeles by local artists as the savant rock star he is, Dan Graham hasn't had a solo gallery show here in seventeen years. Last spring's

tremendous MoCA retrospective, "Dan Graham: Beyond," only reminded us of what we've been missing and whetted our appetite for more, making Regen Projects' current (and first) exhibition with the artist feel like a momentous rarity.

A new arcing pavilion, five recent architectural models, and three videos—in addition to a suite of seven street photographs that are presented with deadpan pop-topicality as "New Jersey Shore," 2006 (wink wink)—are on view. *Penultimate Curving Pavilion*, 2010, is an open enclosure of two-way mirror glass in the shape of a vertically bifurcated teardrop. In a brilliantly simple optical sleight of hand, the structure's sweeping curved wall reflects in the flat, straight pane of glass opposite to project the illusion of a fully rounded teardrop—the latest (subtly veiled) manifestation of Graham's peripheral interest in quoting loaded graphic clichés (yin-yang, Star of David, heart) as architectural footprints. This warping, reverberating chamber of kaleidoscopic dizziness, and the surrounding architectural models (displayed at eye level), make clear that the artist's spatial constructions and their visual manipulations are all about finding the perfect sweet spot(s) of overlapping planes, reflections, distortions, and transparencies. In fact, beginning with *Death by Chocolate: West Edmonton Shopping Mall (1986-05)*, 2005—Graham's clarifying anthropological video that documents corporate megamall culture and architecture—and moving through the two-way mirror glass to a photograph of reflections (including that of the artist) cast across a Dunkin Donuts window in Jersey, we could say the entire show tongues the very idea of a sweet spot—one radiating from, among other things, the dislocation of intersubjective encounters.