

figuration, expressionistic flourish and mechanical reproduction. There were words spelled out ransom-note style in varying fonts alongside texts from roadside signage, cartoon characters facing off with graffiti stencils of skulls, and passages of fuzzy brushwork reined in by hard-edged boxes. The color scheme reflected that of comic books and supermarket circulars, a jumble of hues that seeks to grab attention while looking faded.

This allusion to disposable printed matter goes to the heart of Bevilacqua's enterprise. The paintings are diaristic in the sense that each tries to hold on to snippets of memory. The source of our memoirist's material, however, is not so much his quotidian experiences with family or friends as it is the onslaught of visual culture that unavoidably hurtles past every day.

The tour de force *Placebo Effect*, which lent its name to this show, lines up half a dozen versions of a misshapen head across a 14-foot-wide canvas. Each variant has its own style or distinguishing characteristic, rendered in outline or black silhouette or sickly blue on a striped ground, floating above a Nehru jacket or sporting a bandaged right eye. The expanse is further divided by a variety of background treatments and painted frames that make the figures and picture planes jump out and recede as the eye roams.



Michael Bevilacqua, *Okie Dogs*, 2010, acrylic on linen, 60" x 48" x 1½". Gering & López.



Noriko Ambe, *Anatomy of Love: John Currin*, 2009, cut book, 14⁵/₁₆" x 31⁵/₁₆" x 2⁷/₁₆". FLAG Art Foundation.

The effect here was of entering the artist's brain as he embarks on the visual equivalent of trying to remember a word on the tip of his tongue. Just as this half-forgotten character almost gels in his mind's eye, some other feature is recalled, both clarifying and fragmenting the picture.

—Eric Bryant

Lazzarini, Ambe, Dalton, and Magnum Photos

FLAG Art Foundation

Immediately confronting visitors to this gallery's ninth-floor space was Robert Lazzarini's *knives* (2009), a steel, wood, and plastic construction mounted at eye level. Although made from the same materials as pocket and hunting knives, this sculpture, with its curves and distortions, is especially terrifying. Also here were several contorted but hyper-realistic gun sculptures and a shiny jumble of seemingly melting brass knuckles.

Noriko Ambe used books as source material for her sculptural cuts. In her "Artists Books, Linear-Actions Cutting Project" here, she carved layers of paper in such a way as to elucidate various aspects of the works of artists whose monographs she was dissecting. Her Raymond Pettibon book resembles a weird topographical map with its insides revealed. In her *Anatomy of Love: John Currin* (2009), a constellation of breasts, eyes,

and women's hands peeks suggestively through circular cutouts. Other magical works included *Beautiful Inside My Head Forever: Damien Hirst* (2009), sliced and displayed behind Plexiglas like a Hirst specimen.

In the adjacent gallery, Jennifer Dalton's lists attempted to elevate banal fragments of life by collecting and cataloging them. Her *What Are We Not Shutting Up About?* (2010) is an acrylic, pencil, and pen-on-paper wall work that portrays a sort of handmade color-coded bar graph documenting postings to New York magazine art critic Jerry Saltz's heavily populated Facebook wall.

Installed on the tenth floor was a fascinating show of selections from the Magnum Photos archive. An archeological take on the agency's news and photography process, the exhibition featured several prints of the same image, including directives to "dodge" or "burn." Eve Arnold's photos of Marilyn Monroe and Clark Gable on the set of John Huston's film *The Misfits* were cleverly framed and mounted so viewers could see the back of the prints as well, which showed stamps, barcodes, and numbers that conveyed copyright and other information. Also included here was a video slideshow of vintage and more-recent images from the archive.

—Doug McClelland

'The Machine Eats'

Frederico Sève Gallery/latincollector

This exhibition of works by 17 artists presented multiples in an intriguing variety of mediums. The "hybridized multiples," as the gallery dubbed them, encouraged a free exchange of ideas whereby who-