

The New York Times

Copyright © 1988 The New York Times

NEW YORK, FRIDAY, SEPTEMBER 23, 1988

Art in Review

Orlan Brian Belot

Neue Galerie
214 West 23d Street, Chelsea
Through Oct. 11

For several years, the French performance artist Orlan has repeatedly gone under the knife, having her features surgically reshaped to resemble those of various famous persons for the sake of her art. The most recent about her current exhibition is that she has found a beautiful alternative: it is, well, her original self.

An appropriately academic one-point perspective has enabled Orlan to combine her interests with those of artworks, in this case, various post-Columbian ceramics and some drawings. The resulting images are fairly colorful, girly, a bit perplexing and possibly weirdish. They suggest a rather well-advanced civilization by Cindy Sherman and Peter Lind, and while they may not be very original, they represent a welcome addition to the contemporary that has previously been the subject that-works of Orlan's art.

Like Belot's larger installations are strictly low cost, if the post-and-beam variety. His red and yellow chairs, some large and some small, are suitable for their "room," composed of glass, steel, stainless steel, copper and general materials to recycling the days of 80.

The exhibition ends in Mr. Belot's "Found Images," a DVD presentation of 1984 work that Mr. Belot retrieved from what is the National Art. An impression of his original work that he has since seen, you may consider it to be a work of art, as the original, however great the work.

ROBERTA SMITH

The New York Times

Copyright © 2005 The New York Times

NEW YORK, FRIDAY, SEPTEMBER 23, 2005

Art in Review

Orlan Brian Belott

Stefan Stux Gallery
530 West 25th Street, Chelsea
Through Oct. 15

For several years, the French performance artist Orlan has repeatedly gone under the knife, having her features surgically reshaped to resemble those in various famous paintings for the sake of her art. The good news about her current exhibition is that she has found a bloodless alternative. It is, not surprisingly, digital.

An appropriately synthetic computer program has enabled Orlan to combine her features with those of artworks, in this case various pre-Columbian ceramics and stone carvings. The resulting images are fierce, colorful, grainy, a bit preposterous and patently artificial. They suggest a rather well-balanced collaboration by Cindy Sherman and Peter Saul. And while they may not be very original, they represent a welcome reduction in the sensationalism that has previously been the salient characteristic of Orlan's art.

Brian Belott's image manipulations are strictly low tech, of the paste-and-scissors variety. His radiant collages (some quite large) and collage books are notable for their hot colors, compositional playfulness, sensitivity to images and general dedication to recycling the detritus of life.

This dedication peaks in Mr. Belott's "Found Images," a DVD presentation of 1,000 snapshots that Mr. Belott retrieved from eBay or the Salvation Army. As fragments of scores of anonymous lives flash before your eyes, you may consider pledging to never pick up the camera again, however great the urge.

ROBERTA SMITH