

new services
dynamic design
expanded features



ARTFORUM



artguide

NEWS

SHOWS

PRINT

COLUMNS

VIDEO

BOOKFORUM

A&E

艺术论坛

SUBSCRIBE

CRITICS' PICKS

All Cities
Basel
Espoo
Glarus
Hong Kong
Istanbul
Lodz
London
Los Angeles
Miami
Milan
Munich
Paris
Rome
Spoleto
Vienna
Zurich



Tim Bavington, *Step (In) Out*, 2007, synthetic polymer on canvas, 8 x 24'. Installation view.

LAS VEGAS

“Las Vegas Diaspora: The Emergence of Contemporary Art from the Neon Homeland”

LAS VEGAS ART MUSEUM
9600 West Sahara Avenue
September 30–December 30, 2007

Heartily disproving the catchy tourist-bureau slogan, Dave Hickey’s Vegas-boosting exhibition suggests that what goes on in this neon-ringed macrocosm of excess, heat, and dust doesn’t necessarily stay here. Hickey, head of the art department at the University of Nevada, Las Vegas, for most of the 1990s (he now teaches in the English department), has organized a group of twenty-six notable alumni who benefited from an art education in a land of strip clubs, low-rent casinos, and a notable lack of art-world pressure. Subtitled “The Emergence of Contemporary Art from the Neon Homeland,” the show focuses on painting with brash Pop inflections. It opens with James Gobel’s candy-colored seven-by-sixteen-foot felt-and-yarn fantasia of fat dandies in wonderland. Mounted on a tangerine-hued wall positioned mere feet from the gallery entrance, the work sets a kaleidoscopic tone matched by Tim Bavington’s equally large, equally colorful vertical-stripe painting, which is itself mounted on an eye-tickling lime-green wall. In these pieces, it is easy to discern Hickey’s adoration for Sin City’s alluringly artificial glow. The color schemes soften, as do the edges, in Philip Argent’s oozing abstract canvases and Jane Callister’s similarly hued poured paintings. Jack Hallberg presents winning serpentine arrangements of shiny disks of acrylic paint. Figurative elements are infused with gleeful seductiveness and pop-culture references in Carrie Jenkins’s girls-gone-wild watercolors and in Sush Machida Gaikotsu’s blend of Asian scroll paintings and Chanel No. 5 adverts, whereas Victoria Reynolds’s ornately framed trio of meat-and-entrails paintings are repulsively attractive visions that tap into the region’s red-velvet bordello past. More contemporary are Sherin Guirguis’s tangled relief of midcentury modernist chairs and Curtis Fairman’s deluxe crystal-and-chrome quasi-sex toys, the latter of which could be slipped unnoticed into the Swarovski boutique in the nearby Wynn shopping mall. Hickey does not define a regional aesthetic as much as revel in the exuberant spirit of what he had a hand in unleashing.

— *Glen Helfand*

SHARE

MARIAN
GOODMAN
GALLERY

MARIANNE
BOESKY
GALLERY

Galerie
Buchholz

KASMIN

MAUREEN PALEY

GLADSTONE
GALLERY

EMPTY
GALLERY

ARTFORUM INBOX




Register for more access to artforum.com and to receive our Print and Dispatch newsletters, art & education, and special offers. You may unsubscribe at any time.

E-MAIL

SUBMIT

artguide
ADVERTISE
SIGN IN

SUBSCRIBE
BACK ISSUES
CART

PRIVACY POLICY
CONTACT
FOLLOW   

All rights reserved. artforum.com is a registered trademark of Artforum International Magazine, New York, NY. [Terms & Conditions](#)