

ARTFORUM

Talia Keinan

GALLERIA RICCARDO CRESPI

Via Giacomo Mellerio 1

April 15–June 25



View of “Leave the little light on when I’m coming back home at night.” Foreground: *The Black River*, 2010. Background: *Melting Sun*, 2011.

Riccardo Crespi’s new location is in a neighborhood that embraces the sedate architectural beauty pursued by the Milanese bourgeoisie in the early years of the twentieth century. Talia Keinan’s three-floor exhibition show complicates this beauty through a range of expressive works. The top level’s various rooms contain a grouping of pieces that utilize photography, painting, engraving, and etching: The artist constructs sedimentations of symbols, onto which she then applies material that seems to have undergone the torment of distress and manipulation. One of these works, *Opera House*, 2011, is a photograph of orchestra members, arranged in their designated section of the theater, immortalized in the midst of executing a symphony. Around this cutout photo, the artist has painted both the expansion of the music into the space and the oneiric imagination of an ideal audience. Completing the room is the sculpture *The Black River*, 2010, a faux record player on which a black plate, spinning continuously, contains water that washes against a stick that signifies the record player’s arm.

Heading downstairs and arriving on the second floor, visitors can stand on a makeshift platform to admire what is happening below, on the gallery's first floor. Viewers are immediately confronted with *The Mountain*, 2010, a black peak painted on the wall; on its summit a microprojection appears, where dancers dance, waterfalls cascade, fireworks explode, and musicians perform, in a medley of sequences shot in part by the artist and partly captured from YouTube. Keinan's projections and other marvels manage to activate this space as if it were a stage, with the works as props and the viewers as actors.

Translated from Italian by Marguerite Shore.

— **Marco Tagliaferro**

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