



Araya Rasdjarmrearnsook, *The Treachery of the Moon* (still), 2012, single-channel video, 12 minutes, 36 seconds.

ARAYA RASDJARMREARNSOOK

SCULPTURECENTER
JANUARY 25 - MARCH 30

TYLER ROLLINS FINE ART
FEBRUARY 19 - APRIL 11

In these two shows, Thai artist Araya Rasdjarmrearnsook used video and sculpture to ponder the role of women in Thai society as well as the life cycle, canine psychology, and Jeff Koons's pornographic "Made in Heaven" paintings.

The SculptureCenter's mid-career survey showcased Rasdjarmrearnsook's more somber side. Much of the work tackled death in some way. In three videos from "The Class" (all 2005), Rasdjarmrearnsook gave Joseph Beuys-like lectures about death to real cadavers. While these required some knowledge of Theravada Buddhism, the most popular religion in Thailand, for full effect, they hit on something that transcends all cultures—the human desire to know what happens after life.

Animals, both living and dead, appeared often in these two shows. "Niranam," the Tyler Rollins Fine Art show, amped up the gross-out factor of Rasdjarmrearnsook's work with such videos as *In a Blur of Desire* (2007), a triptych of animals being killed in dank slaughterhouses. But Rasdjarmrearnsook's work is better when it's subtle, and the videos featuring her dogs were among the best in the show. In one, her paralyzed dog miraculously regains the power to run for an hour. The silent black-and-white video was a beautiful reminder of how, despite the inevitability of death, life can sometimes deliver unexpected beauty.

ALEX GREENBERGER



Arlan Huang, *Swimming Awkward Moment*, 2014, oil on canvas, 80" x 90".

ARLAN HUANG

TRESTLE
FEBRUARY 20 - MARCH 27

Painter Arlan Huang expresses his artistic decisions in layers. This exhibition, titled "Swimming Awkward Moment," featured very large canvases in pastel hues and a series of extremely small paintings on acrylic, both illustrating equally the impact of his technique.

Swimming Awkward Moment (2014), measuring 80 by 90 inches, was a surprisingly strong image considering its predominantly pastel palette, punctuated in places by bright red. Huang randomly chose a dozen or so colors to work with, some of which he'd never used before, and then stood just inches from the canvas, painting thick lines that piled up as they curved and intersected. Huang uses this technique as a form of meditation. He raises his "chi," or breath, to direct his lines around the canvas, even though he can't see his paintings as a whole while working on them.

For the smaller *Lime for Blue* (2014), Huang painted on both sides of a sheet of acrylic, giving a kind of depth to the layers, which made them seem to hover in space.

In "Red's Blues," one of several series of very small pieces in this show, he painted on sanded green acrylic mirror. The oil from the paint pools around each bright daub of color, giving the impression of flower petals floating on the surface of a pond.

ANNETTE ROSE-SHAPIRO