

Haiku Reviews: Lion King, Hurricane Sandy And Orthodox Conceptualism

December 4, 2012

HuffPost Arts&Culture's Haiku Reviews is a monthly feature where invited critics review exhibitions and performances in short form. Some will be in the traditional haiku form of 5x7x5 syllables, others might be a sonnet and others might be more free-form. This month, George Heymont, Laurence Vittes and Peter Frank give their quick takes on performing and visual arts.

Is there an exhibition or performance that you think people should know about? Write your own "haiku" with a link and shine a light on something you think is noteworthy in the comments section below.



Dimitri Kozyrev, St. Petersburg-born, California-trained, Tucson-based, paints very impressively, and very knowingly. His abstractions, clearly incorporating figural and landscape sources, reek of cubism, but a cubism updated a century after the fact, in tone no less than in method. Kozyrev's cubism embraces the shifting planes and quavering colors of video games and their brittle graphic style, as well as of architectural renderings and cellphone photography (with its anti-atmospheric flattening). Like the paintings of the Leipzig School, Kozyrev's invest a stylized, highly mannered approach with a peculiar depth and poignancy, finding great complexity in the elemental and great mystery in the decorative. This makes them of a piece, in all but palette, with the more deliberately flat and fanciful conceits of New York-based Tomokazu Matsuyama. Matsuyama's bouncy, jigsaw-puzzly paintings take off from the Japanese Superflat aesthetic; but, in covering surfaces with a dense visual thicket of shapes and colors, he both hints at specific narrative and refuses to spill the story. A strong suggestion of East Asian craft traditions (e.g. carving, lacquer inlay) inflects the overriding manga inference. The work thus also evinces the inheritance of '60s Japanese pop design (Tadanori Yokoo et al), but takes it at least a few steps further.

– Peter Frank

DIMITRI KOZYREV, Last One I, 2009, Acrylic on canvas, 84 x 72 inches

Source:

http://www.huffingtonpost.com/2012/12/03/haiku-reviews-frank-heyumont-vittes_n_2231523.html?utm_hp_ref=arts&cid=edlinkusaolp00000008#slide=1830573