

# LA WEEKLY

## CALENDAR EXHIBITIONS



Stills from Micol Hebron's *I Love You*

## ART PICKS OF THE WEEK

### QUASI COME, FAKE!

Imitation may be the sincerest form of flattery, but in the Late-Postmodern Age, sincerity isn't what it used to be. Quotation is more than homage, stylistic emulation is a critical statement, and artifice has been distilled into art. "Quasi come" translates as "sorta like"; the approximations here range (among the Italians in the show) from the exacting neo-neo-neo-classicism of Carlo Maria Mariani and the freehand Tiepolologies of Giuliano Della Casa to Luigi Ontani's auto-iconics, and (among the Americans) from Alexis Smith's lyrical conflation of high and low, Venice and Venice Beach, to Allen Ruppersberg's classic non-site, *Al's Bar* (the 1972 anti-beanery documented here with a plethora of photographs and perverse menu items). Luca Buvoli's inverted superhero comicstry is seen in actual animation, and, as usual, Michael McMillen has the last word with his version of St. Sebastian — a miniature art-packing crate riddled with arrows. The books on display trace a parallel history of literary hokum, including a phony Shakespeare play, the poems of the invented Gaelic bard Ossian and Baron Munchausen's pastiched tall tales.

The younger, even more international, and more motley, group of Fakers downtown take on the baloney factor as a performative condition, so there's a lot of documentary camerawork here. For sheer entertainment value, nothing beats David Henry Brown Jr. gate-crashing shenanigans — which sometimes reach six-degrees-of-separation heights (or depths) — but Micol Hebron's various friends and acquaintances saying "I love you" into the camera (with varying degrees of disingenuousness) also makes for sweetly grungy TV. Kim Keever's large Cibachromes recycle romantic landscape painting (but are shot from studio set-ups), while Warren Neidich proposes anachronistic aerial reconnaissance photographs of Civil War sites. Ellen Harvey's two Polaroids of girls sticking out their tongues turn out to be paintings, and the "Tammy Faye Bakker eyelashes" of Barton Lidice Beneš are faked fakes. Finally, there's an extensive display of Blindsnatch, a glam-punk band that has yet to play a note. Gotcha.

"Quasi come" at the Instituto Italiano di Cultura, 1023 Hilgard Ave., Wstwd.; thru Dec. 13. (310) 443-3250. "Fake!" at POST, 1904 E. Seventh Pl.; thru Dec. 21. (213) 622-8580.

—Peter Frank

We also recommend: *James Higginson* at POST; *Roy Lichtenstein* at Gagosian; *Wayne Healy* at University of Judaism; *Extreme Prints* at Santa Monica College; *Dave Muller* at Blum & Poe.