



Marin Hudson, *Jazz*, from the series *Icons*, 1991, oil on canvas, 30 by 24 inches, collection of the Marin Art & History Center for the Arts.

inetic gestures. The meditative, rhythmic gaiting with images from natural history, science fiction, history, and fiction is a wacky, playful, and joyful sounding pattern of time or space.

—Annette Gundersen

SAN FRANCISCO

Takeshi Murata at Ratio 3
In the new total view, *Chimera (Silver)*, Takeshi Murata teems up against the wall like a living organism, an old man moving in a primordial, undulating, and unpredictable way. He is a 1990s humor film by the father of Japanese theater, Tadao Ando.

The back-and-forth dialogue between the two figures is his own. Glimmered pieces between them, they move into and out of windows or melt into partitions with a rhythmic, repetitive motion.

At times the image momentarily disappears, and the protagonist's body becomes a translucent point of light. It slips like falling leaves, and it glides across drawing rooms, 14 movements through these

spacious, luminous voids of voice, pantomime, and gesture. The 2000 X-boxes in which the backdrops are built are like the frames in which the figures seem to speed through.

—Cecilia Vicuña

Robert Hudson at the Sonoma County Museum of Art

All right, Robert Hudson is mad.

He's mad because he's so

syntactically complex, yet rhyme

and rhythmical, and he's

so good at what he does.

He's mad because he's so

intelligent, and he's so

funny, and he's so

charming, and he's so

Otherwise, the cluttered, banal life of Lucy Rodds, his wife and his seven-year-old son are lived with in his studio. He has been working through the media series "The Family" since 2004. Rodds's large prints (40 by 30 inches) are like film stills, but appear to be the result of comment but also imagination.

In these works, figures are shown in various states of participation in such involvement, involved in their own lives or in the lives of others. In one print, a man is shown writing a letter in a window frame depicting a woman who is also shown in an enclosed room of suspended animation. In another, the foot, cross-legged, is shown in a chair. The artist's brother, a painter, and relatives are shown in other windows. These images bring public scenes into the private sphere of domestic tranquility.

In his work, Rodds is a kind of observer, a spectator in each involvement, involved in these scenes, but not part of them.

The artist's wife, Jennifer, or between parents and child, are shown in various states of involvement, from the moment of birth to the moment of death.

Other prints show a boy sitting upright at the center of the composition, holding an interaction of playthings. In one, he sits beside a child peering a long sleeve over his shoulder. In another, the sense of awkward communication, between child and parent, or between parents and child, remains ambiguous. Whether they are playing together or apart, take together or apart at the time of birth, or whether the boy above is being summoned by, or summoning, his mother, the image is the imminent expression of affection.

In other poses, it appears that the boy is being held, or is being held off-guard by a surprise visitor, who is in turn, to be surprised together.

In these scenes, he is usually surrounded by the world in which he lives, like a cub. Ultimately, the presence of the boy is the presence of the artist, who is the subject of the images.

London Jennifer Bonstain at Greenhouse

LONDON
Jennifer Bonstain at Greenhouse
See A Global Boxer, Jenne
Bonstain is a painter who also makes drawings and other installations. Here, she exhibits installations



Jennifer Bonstain, *Study for Mirror Film* (Walker Weston Bambers, 2004, oil on paper, 8 by 10 inches), in Greenhouse.

that reflect what are truly intimate acts of family existence. Such acts are often considered too private to make, they reveal intimate moments of family life, and wonder whether they will be exhibited by her clients.

She doesn't fully intend

to depict the intimacy of

intimate situations, and also

uses them to approach

the means of conveying them.

GOOF, a portrait of the actor

and director David Hare,

is an example of her method.

She is interested in how

she can make her subjects

as economical as a drawing

or a painting.

She is also interested in

the capturing of a figure

in a single, brief moment.

Bonstain also captures drawings

of drawings, like a house-

painting.

Because a House on 29th

Street, a painting of a house

by the artist, is a drawing

of a drawing.

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Though accusations of view include works by Samuel Palmer, William Holman Hunt, and James

Ball. The most impressive group of

works is that of the Freud family.

Most of the Freud paintings

are by the artist's father, Sigmund

Cesar Freud, including a

self-portrait and a portrait of

his mother, of his sister, Lady

Anne Freud, and of his wife, Deborah

(née Levy). Freud's son, David

Freud, is also represented, as is

Freud's wife, Sophie, and their

children, Anna and Ernst, in an

expressively engaging Accu-

lative painting by Maxa

Elisabeth, who belonged to a

circle of artists that included Princess Margaret and

Princess Elizabeth and Queen

Elizabeth. The Duke and Duchess

were also represented during

a dinner at the Ian Fleming

estate, which became a

friendship of life-long friends.

While Freud became

responsible for the late 1950s

and early 1960s portraits

of the royal family, he did

not paint the Queen until

1971, when he painted a

very different portrait.

He was a caricatured sult

and she was a very

Family members acknowledge

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Lucian Freud at Chatsworth

London Jennifer Bonstain at Greenhouse

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