FRANK STELLA
**SHAPING
HIS LEGACY**

*FIONA
BANNER
An anti-survey*

WENDELL CASTLE
FURNITURE
REVOLUTION

LAURIE
ANDERSON'S
**LIFE
LESSONS**

Jeff Wall
*CINEMATIC
IMAGES*

**FRANK
AUERBACH**
REVELS
IN PAINT

$9.95US/CAN

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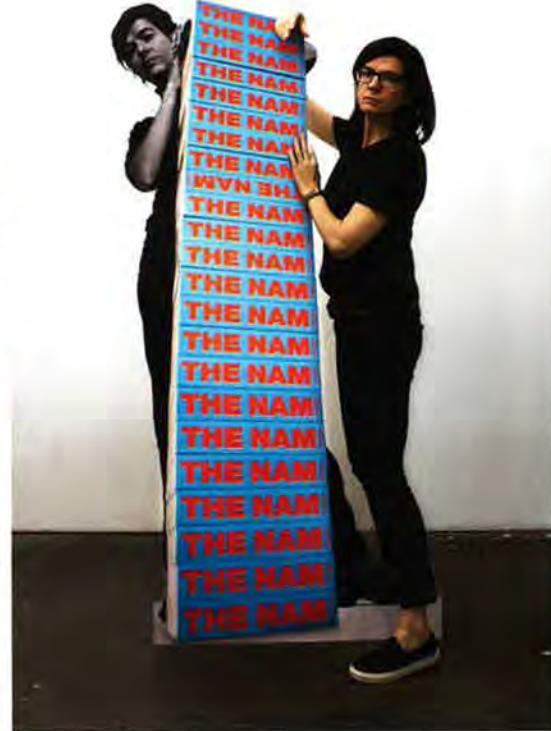
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PORTO CERVO, SARDINIA

mentalKLINIK

Louise Alexander Gallery // June 25–July 26

THE GLITZY seaside resort of Porto Cervo, built in the 1960s by British business magnate Prince Karim Aga Khan as a playground for the jet-set elite, is perhaps the last place one would think to stage an exhibition critiquing First World consumerism. Yet for the Turkish duo Yasemin Baydar and Birol Demir, or mentalKLINIK, this backdrop of over-the-top displays of wealth serves as the perfect counterpoint to the work in "83%SatisfactionGuaranteed." Incorporating sculpture as well as in situ textile and looped-video installations, the show touches on themes of excess, and the perceived vapidity that accompanies it.

In several wall-mounted sculptures, including *Airless 1503* and *Airless 1508* (all works 2015), mentalKLINIK transform cartoonish inflatable pool toys and balloons into objects of acute breathlessness. Marked by an industrial process whereby liquid copper assumes the shape of the uninflated blow-ups, which are then painstakingly hand-painted to resemble their plastic originals, the compressed visages of goofy yellow ducks and smiling pink cats take on a sardonic air of, well, heightened deflation.

For the large-scale framed installation *Darkmatters*, the artists combined high-grade resins with aubergine-colored sequins, pouring the concoction over a horizontal base and spreading it with a brush before leaving it to set and then hanging it vertically. The result is a lambent vista that looks as saccharine as it does menacing. All that glitters is not gold, indeed.

Continuing with their theme of sweets, the wall-to-wall carpet installation *Candy Crash*, 2015, incorporates a densely layered motif of cellophane-wrapped confectionary. Symbolically linking the meretricious enclave of Porto Cervo to the gaudy displays of Las Vegas, the installed carpet was produced by manufacturers who cater exclusively to Sin City, the installation's title mordantly riffing on the puzzle-game app.

Meanwhile, in the mirrored, text-based installation *Emma*, Baydar and Demir incorporate words—*jezebel, eloper, swallower*, among them—culled from Internet searches of popular hashtags and trending slang. Cut from pellucid solar-sensitive film and then applied to the mirrored surface, the terms selected, laden with cultural meaning, become acutely transparent. While at first caught up in reading the text, viewers become aware of their reflection bounded by the phrases before them. With this uncomplicated conceit, the artist duo makes clear the connection they see between everyday, often negative appellations and the ways in which they are imposed on us. To that end, in a town that values appearances, mentalKLINIK manage to scratch just beneath the surface. **—Joseph Akel**

mentalKLINIK
Airless 1504,
2015, Formed
copper and
hand-painted
acrylic, 6 x 6½ in.