

Art Review:

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The problem with any retrospective is that there's a natural tendency to reflect on closure. And that stops discussing

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Milan vs. Turin

Which one is really Italy's art capital?

I, Dorkbot

The geeks who are inheriting the earth

Hungarian Cinema

Plotless, characterless and making a comeback



Liam Gillick

Now you see him, now you don't

Luc Tuymans
talks painting with
Wilhelm Sasna



New York Reviews Marathon
4 critics, 7 days, 104 reviews – phew!

SIMON ROBERTS Motherland,
Klompching Gallery

Perhaps my recent listen to NPR's Intelligence Squared debate 'Is Russia Becoming Our Enemy Again?' didn't prepare me well for Simon Roberts's photo-essay *Motherland*, at the recently opened DUMBO (Down Under the Manhattan Bridge Overpass, Brooklyn) gallery Klompching, as I found myself balking at the press release's suggestion that Roberts's series dispels 'the clichéd view of poverty-stricken post-communist Russia'. The photos deployed now-systematic tactics for capturing a region of the world - stunning landscapes paired with full-body portraits of the local colour, from Cossack soldiers to wrestlers (photos which, in the best cases, suggested Rineke Dijkstra; in the worst, Wes Anderson). Roberts was wise to let his content do the talking, and more often than not, Russia's history loomed unsettlingly in the background like a nagging reminder. The brightly coloured Chechnyan market scene of *Outdoor Market* (2005), set against a row of decimated brick houses, may be the most heavy-handed evocation of this residue, but it is equally one of the most elegantly wrought.