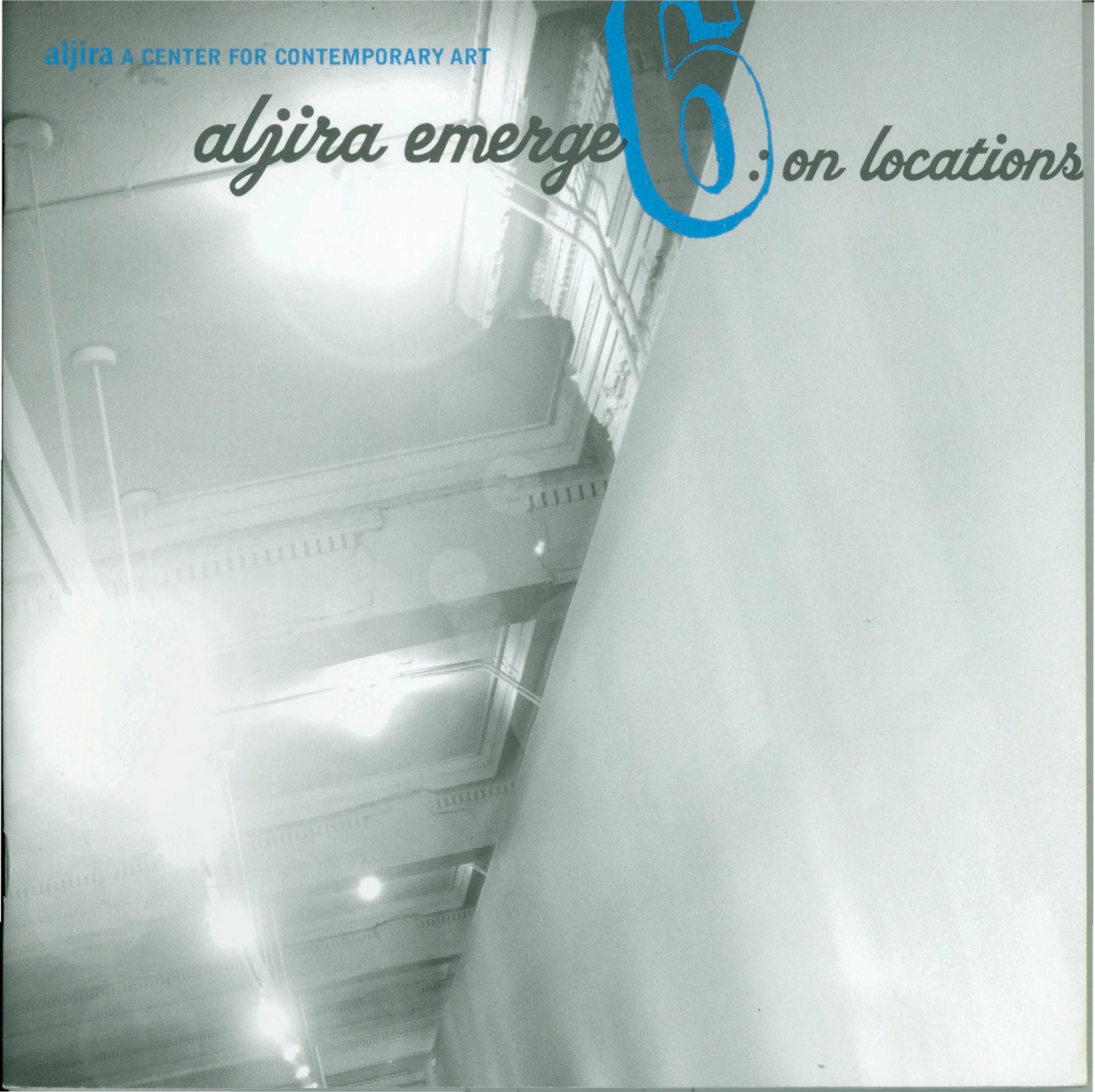


aljira A CENTER FOR CONTEMPORARY ART

*aljira emerge* **6** : *on locations*









*Chee Wang Ng* also works in a variety of modes. For this exhibition, he will show a diptych of two large digital C-prints, from 1999–2000. As richly colored as old master paintings, Ng uses the tradition of the Northern Renaissance still life in combination with high production shelter magazine layouts to which Ng adds an Asian accent: his signature bowls of perfectly mounded, blindingly white rice verge on the platonic. *The Great Laughter* (1999) is a pun on the word for shrimp in Cantonese which sounds like the English word, ha, and *Fulfillment of All Desire* (2000) introduces persimmons, the symbol of joy and wish fulfillment, and Ling chih mushrooms, believed to confer immortality, as Chinese emblems in a Western composition.

*Tara Parsons* has been scanning the skies since the tragedy of September 11. Parsons lost a friend in the collapse of the World Trade Center and ever after, she has been haunted by the thrum of airplanes as she tries to pinpoint their location. She began to take photos of airplanes, once considered symbols of adventure and now transformed into terrorists' weapons, making them thumb-nail size, as if to diminish the magnitude of the event and make it more bearable. *Luminaris* is the result, a series of variable dimensions made in 2003, each unit a small, cropped photograph on wall board. She sometimes thinks of them as little windows into the sky, like the windows of the World Trade Center or airplane windows. The space seen through these windows signifies to Parsons the space where people and objects disappear.

*Deborah Reichard* takes familiar objects and cobbles them together to make something new and unexpected. In *Portrait of Dick Law* (2004), she finishes the end of a section of cedar molding to approximate the profile of Law which she has also cast in porcelain. For this installation, Reichard made a shelf trimmed by her Law molding and displayed several other works derived from his profile. She likes to discover overlooked, unremarkable items and give them a makeover, transforming the practical into the impractical. Reichard's domestic surrealism is a whimsical exchange and metamorphosis that is part of an ongoing Duchampian practice in modern and contemporary art.

*Joseph Gerard Sabatino* also works with a variety of materials. For this show, he has re-created the *Kigelia Pinnata*, the African Sausage tree found in South and Central Africa, notable for its curiously shaped fruit which resembles a sausage. Sabatino's handsome sculpture is made from rebars of various gauges twisted together to form the trunk and branches and textured by the heat of the welding process. The rebars resemble the ropey striations of the *Kigelia Pinnata*, and Sabatino reproduced the fruit by encasing concrete shapes in pig intestine. Sabatino, without altering the look of his industrial, commonplace materials, nonetheless gives them