

chandelier-like sculpture. Composed of more than a dozen wolves, deer, and coyotes fabricated from translucent foam and fiberglass, *Untitled (the hunt/hunted)*, 2006–7, pirouettes in response to air currents generated by the gallery's climate-control system. In an adjacent curtained-off space, Dustinn Craig's provocative video *4-Wheel Warpony* (2007) juxtaposes images of traditionally attired Apache men walking across a vast, empty landscape with rapid-fire shots of young Apache skateboarders practicing their acrobatic stunts in the concrete environment of a modern community.

In her video of a man paddling across a glassy lake, Nadia Myre uses a hybrid canoe—one half made from traditional birch bark, the other from shiny aluminum—to underscore the point that in modern society one of the most useful skills a Native American can master is the ability to meld cultures.

In all, cocurators Joe Baker of the Heard Museum and Gerald McMaster of the Art Gallery of Ontario included work by 15 artists, representing groups that



David Haman, *Untitled (the hunt/hunted)*, 2006–7, mixed-media installation, dimensions variable. Heard Museum.

span North America. The work speaks of the rapid changes transforming not only Indian cultures but also Native American art.

—John Villani

The exhibition will be on view at the National Museum of the American Indian's George Gustav Heye Center in New York from June 7 through September 21.

Kate Eric

Frey Norris

San Francisco

In this ambitious show, "Stories for Bad Children," Kate Tedman and Eric

Siemens, painting together as Kate Eric, presented fairy tales

of their own invention in 16 oil-and-acrylic vignettes. The human characters—sleeping

babes, twins, three-headed uncles, and fathers in skirts—confront and do

battle with huge ornamented boa constrictors, giant squid, bees,

and dragonflies. Stylistically, the works owe more to the Victorian illustrations of

Arthur Rackham and the floral designs of William Morris than they do to the world of contemporary art.

In *Ripped Seam and Other Delights* (2007)—an imposing work at more than 5 feet tall and 8 feet wide—a chalky figure in gossamer skirts strangles two gape-mouthed specters, one in each hand. The hero, a monster himself, sports a trailing red mustache

and, where his feet should be, grassy tendrils that hang down and protect a sleeping baby. *No No Bug War II* (2007) shows a cone of pale blue transparent drapery shielding another sleeping baby from a swarm of glowing insects. Here, as in

Playtime for the Various Terrors (2007) and *Free to Feed in Eden IV* (2006), the artists' baroque flourishes and drapery studies evoke the elaborate ornamentation of illuminated manuscripts.

The distortions of scale and

exaggerated colors mimic those commonly found in children's-book illustrations. The rich pigments, however, make for a startling combination—terrors let loose in decorative hues. The artists have created real monsters, inchoate amalgams



Kate Eric, *The Replacement*, 2007, oil and acrylic on canvas, 24" x 36". Frey Norris.

of humans, animals, and vegetation, but there is a sly joy underlying it all.

—Lea Feinstein

Naomie Kremer

Modernism

San Francisco

There is little breathing space in Naomie Kremer's whirling, large-scale works. Her earlier, wall-size drawings on paper were tapestries of tiny strokes in pastel, acrylic, and charcoal—she described their fabrication as knitting the surface. As her pictorial language has evolved,



Naomie Kremer, *Antipode*, 2005, oil on linen, 47" x 47". Modernism.