

stripes that suggest paths of activity, as in *Notes*, a dramatic canvas with groups of green, shocking pink, and purple lines intersecting with underlying royal blue, turquoise, and rust patterns. Action is also always implied—sports and horse racing, for example, in the tracks of paint and in the allusion to racing stripes in some titles. So is music, in the rhythmically placed varied-length lines evoking musical staves and in the dissonances and harmonies of the colors. As we regard the painting *Avedisian*—all reds and pinks with circles filled with stripes over diagonal ribbons—our eyes are set in continuous motion, gaily rather than dizzyingly so. That's the fun of these paintings.

Also on view were stunning preparatory works on paper that had the benefit of softer edges and more transparent tones, adding an unexpected warmth to Smith's updated version of Pop.

—**Barbara A. MacAdam**

Dan Perjovschi

Lombard-Freid Projects

In the United States, Romanian artist Dan Perjovschi is best known for commandeering the Museum of Modern Art's four-story atrium in 2007, covering its walls with humorous and satirical black-ink drawings. In Romania, he is recognized as a political cartoonist. In this highly entertaining show, Perjovschi rendered his ideas, both funny and pointed, on index cards.

The project, *Postcards from the World*, began in 1994, during Perjovschi's first trip to the United States. He sent postcards back home with drawings describ-

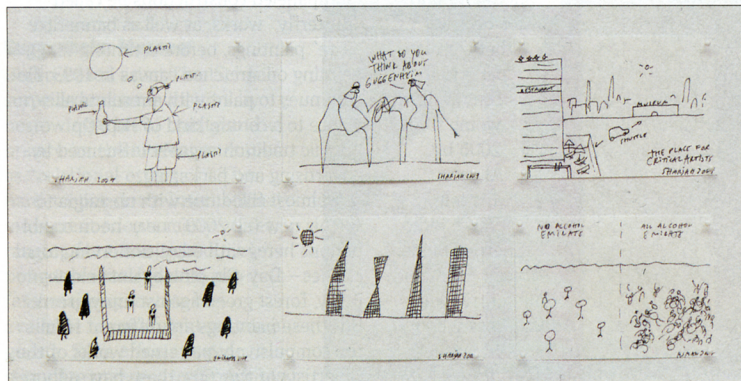
ing his impressions of the American landscape and the American dream. In many images, he depicts himself as bald and roundheaded, and labels the caricature "me." He surveys the New York skyline and the ocean waves in Florida with a scratchy, neurotic line that seems to capture both his subjects and his response to them.

As Perjovschi was building an international reputation, his world expanded, with trips to China, the Middle East, and Russia. And his style became increasingly streamlined. These recent postcards encapsulate his perceptions of globalization and the ensuing cultural collisions with a refreshing absence of didacticism.

In one picture, *Contemporary World*, from his "Emirates" series (2009), Perjovschi portrays a woman in a chador pulling a suitcase and confronting a man sitting at a desk wearing a medical mask. In an image from his "Israel" series (2009), an orthodox Jew and an Arab woman stand side by side, each talking on a cell phone. One very funny card from "North America" (2007) shows MoMA as a towering rectangle, beside which is an image, labeled "hot dog," of a tiny man standing next to a stack of squares. But literal descriptions of his works cannot fully convey the wit Perjovschi injects into his social portraits.

Collectively Perjovschi's pithy miniatures here, many of which individually were no better than T-shirt cartoons, stop short of a full-scale indictment of modern society, but they do present a complicated worldview that turned out to be a surprising respite from today's headlines.

—**Barbara Pollack**



Dan Perjovschi, *Postcards from the World (Emirates)*, detail, 2009, ink and marker on paper, 4" x 6" each (30 drawings). Lombard-Freid.