


# ARTNEWS

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Simon Fujiwara, *Letters from Mexico* (detail), 2010–11, installation view.

## SIMON FUJIWARA

CARPENTER CENTER FOR THE VISUAL ARTS  
CAMBRIDGE, MASSACHUSETTS  
OCTOBER 23 - DECEMBER 21

British-born artist Simon Fujiwara's projects often begin with an object—a photograph, a painting, or an architectural detail. The final works, which may incorporate sculpture, performance, and video, lead viewers into labyrinthine narratives that fall between fact and fiction and touch on, among other things, memory, sexuality, and race.

Fujiwara's solo exhibition, "Three Easy Pieces," comprised a trio of captivating multimedia installations. For *Rehearsal for a Reunion* (with the father of pottery), 2011–13, he re-creates, through objects and a filmed dialogue with a hired actor, his attempt to reconnect with his estranged Japanese father through the shared act of making a ceramic tea set. (Adding to the work's autobiographical intricacies, the set is modeled after one made by British ceramicist Bernard Leach, who was from Fujiwara's hometown of St. Ives.) In *Studio Pietà* (*King Kong Komplex*), 2013, he restages a photograph, remembered from childhood, of his British mother on a beach with a boyfriend. And in *Letters from Mexico* (2010–11), a visit to that country becomes a meditation on the relationship between Europe and Mexico, and the problems of globalization.

The exhibition justified Fujiwara's growing reputation as an artist; for those with the required patience, unpacking his multivalent works is a thrill.

RUTH ERICKSON



Lee Materazzi, *Lazy Girl*, 2014, c-print, archival mount on Plexiglass, 46" x 61".

## LEE MATERAZZI

QUINT  
LA JOLLA, CALIFORNIA  
SEPTEMBER 13 - OCTOBER 31

Lee Materazzi makes photographs that mirror her state of mind, the circumstances of her life, and her views about illusion and reality in art. As a working premise, this may sound a little grandiose, but her self-deprecating wit makes the enterprise unpretentious, droll, and slyly philosophical.

The title of this recent solo exhibition, "DIY," perfectly suits the ingenious, do-it-yourself setups (all temporary, and all installed in the artist's San Francisco garage) that become Materazzi's photographs (even if she enlists her young daughter as occasional subject and gets an assist from her husband on some images).

Materazzi has a flair for the eye-grabbing gesture. In *Screwed to the Wall* (2014), she really is attached to the wall about halfway up it by screws run through her sweater. In *Negative Space* (2014) she appears to be trying to climb out of a rectangular void in the garage's floor. For *Lazy Girl* (2014), she constructed a tower of Lay-Z-Boy chairs; the photograph shows her sitting on top of the pile while drawing on the garage's ceiling.

Materazzi trained as a sculptor and obviously enjoys the process of orchestrating space. The title *Lazy Girl* is surely ironic, given the labor that goes into making her images. Here, she offered light-handed allegories of the toils (as well as the pleasures) of being an artist.

ROBERT L. PINCUS