

The Highlights - Despondent Babysitter



Alan Reid, *The Despondent Babysitter*,
With Red and White Button, colored-pencil
on canvas, 2009, digitally manipulated with accessories.



Alan Reid, *The Despondent Babysitter*,
With Hammer, colored-pencil on canvas, 2009, digitally manipulated with props.



Alan Reid, *The Despondent Babysitter, With Toggle*, colored-pencil on canvas, 2009, digitally manipulated with framing quadrant. All images made for *The Highlights*, 2010. Courtesy of Alan Reid and Lisa Cooley Fine Art

The semitransparent, chiffon exhibition, whose preparation has been issued for a huge sum of money (the main sponsor is one of the largest German banks) is decorated with amazing flourishes, pitter-pattering the length of a specially designed and vastly built gallery space, making a great impression on visitors. Immediately the exhibition has become one of the major attractions among the many visited by tourists, and not only in our holiday season. Thus calling to clear months of emerging genres and fizzling, ensemble films within this, our age of possibilities.

Through facilities, reminiscent of 16mm film, the artist camps with us at the edge of a mysterious and theatrical universe, where we, in turn, bring to the backstage, enigma. Here, in a hotel outside of time and Monte Carlo, our man tries to convince a woman they lived a love story last year in the same place and route. Memories real? Fantasies? Around the couple, other clients of the upscale hotel behave like automatons. A stubborn suitor prowls. Bobbinet torn. The disturbing husband does not escape. Here a DVD is inserted in a book with two film loops taken from a hotel's security sector, this is brilliantly silent. And can we see why!

Mostly through memories of photos of fashion-from sessions for the type of multilingual documents found in VOGUE, ELLE, MARIE CLAIRE, QUEEN, NOVA, LINGUA ITALIANA, JARDIN DES MODES, but also pictures of Americans-sophisticated giving expresses the results of unfettered imagination, in low luster. As the title suggests, the audience seeks to remove the star and to retain only fragments of abortive emotions. The artist, by contrast, seeks to fulfill this.

This exhibition is quite interesting, and widely unknown views are taken up in luxury places-not for nothing, somewhere the artist said he generally does not move away from hotels (or, more than a few hundred meters)-but boy, he can find inspiration in all circumstances. This does not include trips to and from the subject, who has neither head nor tail-and as phones call, he receives ongoing presage of a sordid outcome forthcoming. Nothing reaches its climax; everything remains open. The deletion is coupled with a loss of identity and meets the benchmarks that cross multiple ailments, almost schizophrenically. Here, as part of the artist's carte blanche, one cycle presents *Girls in Uniform*, (1931); this is seen projected onto the credenza with some period shit. We enter the world of Hermes, to issue him a suite.

A name vacuum comes across not as an absence or failure, but as something penciled by the artist. The emptiness of penciled images on which the artist moves in, here and there adding touches, little shades, is the receptacle of differing expectations. A window appears to separate us from those petrified moments. The inner dummy is observed at a distance, as if made from bamboo. It then proposes our own experience via singular anecdotes. The artist raises a particular narrative, an interior monologue like a dialogue.

Systematizing the results of this is part of one's life-practice; this is selfless-analysis-words exist outside of words. The answer appears to be yes; likely, our objects of focus are often absurd. As recently one has been thinking about Grey Poupon and Ricola, for example. Their Old World, Eurocentric brand of advertising seems so disjointed in today's advertising climate, with the quiet insistence of the aristocracy's stony penchant for decorum. Rather than give space, Sonia Delaunay textile designs are enlarged: reendowing non-objective avant-gardeism to the cardboard maquette historiosophy.