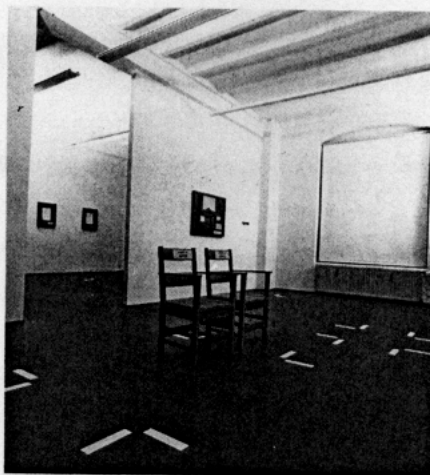


**HIRSCH PERLMAN**  
MONIKA SPRÜTH

For the fourth time, Chicago artist Hirsch Perlman's new body of work goes on display. Following a clear and precise working method, both the intellectual and formal cogency of his output are amplified. However, unlike so many "new" academics in the conceptual field who flood our contemporary art spaces with dull, obvious texts and cold, colorless photography, Perlman's work offers a host of pleasing departures: the theme is interesting and dealt with in an innovative way; his thoughts on the object of study invite reflection without being pretentious and are stated in an art which proves intelligent as well as visually attractive.

The issue launched by the artist in the gallery addresses truth and its void. By creating a setting which is apparently alien to the "artistic" (the court of justice), Perlman points to the ambiguity of truth and art. This he brings about through the use of generic expressions culled from the world of U.S. judiciary institutions: its language, protagonists, and implements. Perlman nimbly uses the elements of art to his own intellectual ends (analyzing the way in which interpretation always seems to wind up as an allegorical representation of what one sets out to interpret) in a way which highlights objects, texts, and situations in an appealing visual halo. The exhibition functions as a labyrinth wherein the spectator repeatedly finds himself face to face with things generic. The revelation of the vacuous and objective armature underpinning the truth (in art as well) will bring about the revelation of its inherent precariousness.

José Lebrero Stals



HIRSCH PERLMAN, INSTALLATION VIEW, 1991.