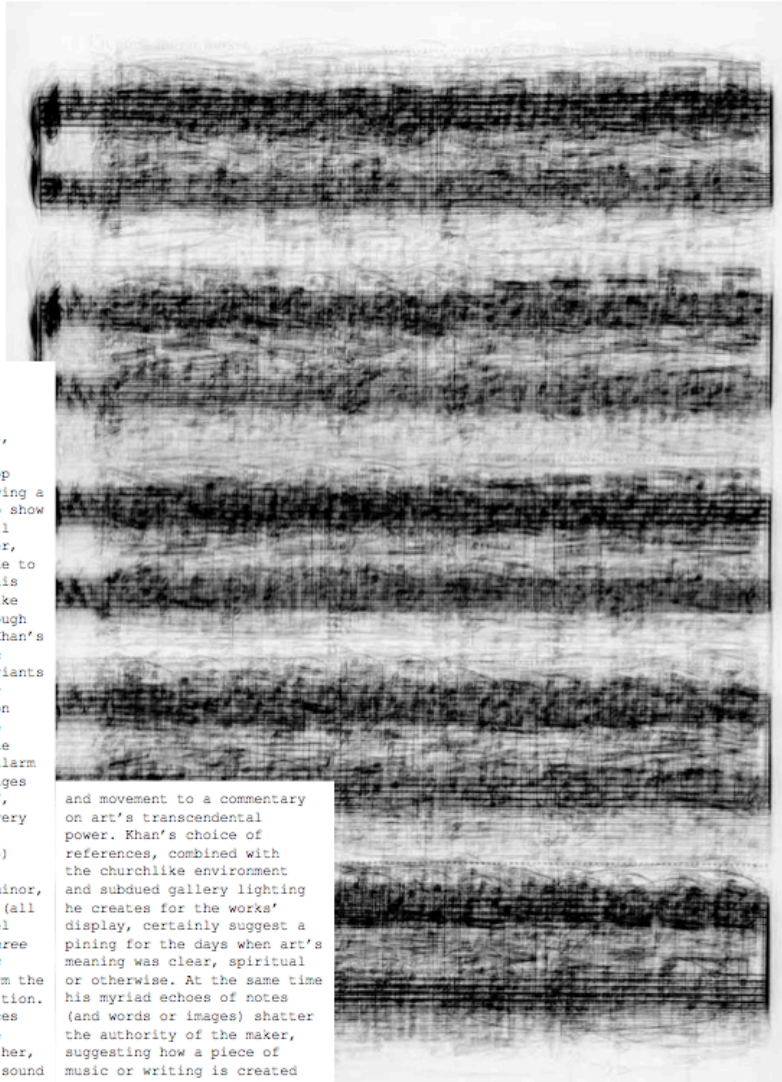


Sherwin, Skye. "Play It Again: Idris Khan," *ArtReview*, October 2007.

## Art Review:

### DISPATCHES



#### PLAY IT AGAIN: IDRIS KHAN

Unlike many young artists, Idris Khan prefers high art's heavy-hitters to pop culture's flotsam. Following a critically acclaimed solo show in London last year, he'll be taking Schubert, Wagner, Rachmaninoff and Nietzsche to New York this month for his debut at Yvon Lambert. Like ghosts communicating through a flicker of TV static, Khan's multilayered photographic images of works by such giants of culture seem eternally trapped between figuration and abstraction, presence and absence - but with the insistency of a buzzing alarm clock. Massive single images involve the overlaying of, for example, photos of every page of Nietzsche's *Thus Spoke Zarathustra* (1883-5) or hundreds of shots of Schubert's Sonatas in C minor, A major and B-flat major (all 1828). A new three-channel video projection, *Last Three Piano Sonatas after Franz Schubert* (2007), will form the centrepiece of the exhibition. Here different performances of Schubert's sonatas are harmoniously edited together, bringing the elements of sound

and movement to a commentary on art's transcendental power. Khan's choice of references, combined with the churchlike environment and subdued gallery lighting he creates for the works' display, certainly suggest a pining for the days when art's meaning was clear, spiritual or otherwise. At the same time his myriad echoes of notes (and words or images) shatter the authority of the maker, suggesting how a piece of music or writing is created anew with every rendition or reading by another. Yet Khan's photographs are far more than an act of appropriation: conversely, these shadowy abstractions are all his own.

Skye Sherwin

IDRIS KHAN  
4-29 OCTOBER  
YVON LAMBERT, NEW YORK  
WWW.YVON-LAMBERT.COM

*Preludes, after Sergei Rachmaninoff*,  
2007, 178 x 216 cm. Courtesy the artist  
and Yvon Lambert, New York