

ROBERTS & TILTON

Huffington Post

"Haiku Reviews: Kafka, Trompe-L'Oeil and Vietnam"

Peter Frank

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HuffPost Arts' Haiku Reviews is a weekly feature where invited critics review exhibitions and performances in short form. Some will be in the traditional Haiku form of 5x7x5 syllables, others might be a sonnet or a string of words together. This week Peter Frank, Laurence Vittes and George Heymont give quick takes on music, theater and visual art from Seattle to Spain. Is there a show or performance that you think people should know about? Write a Haiku with a link and shine a light on something you think is noteworthy too.



WHAT:

Kehinde Wiley

[Roberts & Tilton](#)

5801 Washington Blvd., Culver City

Through May 28

HAIKU REVIEW:

Kehinde Wiley has made his reputation as a composer of exactly rendered images, images that cast men of African extraction at the center of what Wiley calls "The World Stage." By positing them in this series at the heart of (modern) Israel - which he effects by surrounding the hyper-realist portraits with myriad references to Judaism and quotes from Judaic imagery and artifice - Wiley problematizes his project intriguingly and even excitingly. Wiley's work needed a shot of chutzpah, a conceptual step that built upon his original sociopolitical ambition and turned the issue of his work away from the superficialities of production and celebrity status. It was a risky move to move his focus to a country, and people, who not only have been at the center of controversy for millennia but whose history at once parallels and seemingly excludes the Black experience. What Wiley reminds us in this series, among other things, is that there have been Black Jews since Solomon got it on with Sheba, and prominent among Wiley's latest models are Falasha who serve proudly in Israel's army and government.

- Peter Frank