

R.C. Baker, "Best in Show: Pulp Valhalla," *The Village Voice*, April 10, 2007, pp. 50

Andreas Hofer: 'Only Gods Could Survive'

Metro Pictures
519 West 24th Street
Through April 21

Pulp Valhalla

This mash-up of Teutonic bombast and lurid pop culture begins with a dimly lit gallery of sketchy oils in clashing colors and mismatched frames. Mounted on wooden posts like some ersatz Black Forest, the paintings feature fanciful figures



Metro Pictures

Andreas Hofer's 4419 (2007)

(is that Tarzan amid snowy peaks?) and are anchored by judicious strokes of black, as if Max Beckmann had drawn comic books. Hulking nearby like a reject from Bruce Wayne's underground lair is a dark armoire sporting massive bat wings. The next room offers a mix of heraldry and totalitarian aesthetics: One wall is covered with bold, black crosses, birds, and arrows on gold-painted newsprint; the opposite displays a huge white relief of muscular figures, one with a jet-plane head, another composed of geometric blocks, the third a curvaceous, though fragmented, woman. The Germany-born Hofer is a master of scale—the absurd grandeur of mythical gods and their pulp descendants is captured in a vitrine featuring a human-size horned headpiece, a gray orb, and toy dinosaurs. And he's adept at evocative collisions of content, as in the blazing skull looming over a Nazi architect's rendering of an autobahn bridge. With such portentous titles as "The Day Is Ending to Die" scrawled across his paintings, Hofer's improbably dazzling installation suggests that the puerile fatalism of teen angst is of a piece with fascist visions of all-powerful Übermenschen.

