

# VOGUE

A full-page portrait of actor Robert Downey Jr. He is wearing a dark tuxedo with a white shirt and a dark tie. He is looking directly at the camera with a slight, enigmatic smile. The background is a warm, golden-yellow color with a textured, painterly appearance.

STYLE IS HOW YOU LIVE

SPRING 2009

## THE NEW ESSENTIALS

SPRING'S COOLEST  
SUITS AND A WATCH  
THAT WILL BEAT  
THE DOW

CAN JEREMY  
IRONS SAVE  
BROADWAY?

WHEN THE  
OTHER  
WOMAN  
IS BIG  
BERTHA—  
A GOLF  
WIDOW'S  
LAMENT

EXCLUSIVE

# ROBERT DOWNEY, JR.

ON REINVENTING  
SHERLOCK HOLMES  
AND CONQUERING  
HIS APPETITE FOR  
SELF-DESTRUCTION



# OFF THE BLOC

## ALBANIA'S ANRI SALA BRINGS HIS AUDIOVISUAL CREATIONS STATESIDE.

**Y**ou might mistake Anri Sala for a young-musician type if you didn't know he was, in fact, a cerebral, deadly serious artist. "I'm interested in films that produce their own sound tracks, where space is not simply a setting but is part of the production of the sound," Sala told me when we caught up with each other at Art Basel Miami Beach. The Albanian-born artist (who's most often found in Berlin, where he lives with his girlfriend) has a wicked talent for taking a given situation, sonic outburst, or odd image and fiddling with

the light, sound, and camera work to stop viewers in their tracks. For "Purchase Not by Moonlight," his first major museum show in the United States, which was recently on view at the Museum of Contemporary Art North Miami, he sliced up the darkened Charles Gwathmey-designed space to create warrens of zig-zagging scrims, then used a timer to control the changing order of the videos' presentation. When one work clicked off, another came on, forcing visitors to dash from one end of the installation to the other. A second phase of the show opens next month at Cincinnati's Contemporary Arts Center, where the physical layout will change to accommodate Zaha Hadid's building.

"I like it when things start to connect," Sala says—and they do in an oblique, echoing fashion in the show. The sounds of a jazz saxophonist in *Long Sorrow*, filmed while the musician performed suspended high atop a postwar building in Berlin, ricochet and seem to animate the conversation nonstarter at the heart of *Answer Me*, in which a beautiful young woman pleads with her rocker boyfriend to communicate—and he in turn continues his solo jam session on the drums. It was filmed in a Buckminster Fuller-designed "listening station" used for Cold War eavesdropping on the East Germans and the Soviets—"David Lynch just bought it for his guru," Sala adds; it will soon become a Transcendental Meditation institute—and even the moments of relative silence aren't so silent: Another drum kit picks up and re-amplifies the sounds bouncing off the odd angles of the site. The effect is echoed yet again by seven snare drums the artist rigged up at the gallery, which are tapped by drumsticks precariously balanced on their rims.

Does all the fascination with sound betray Sala as a frustrated musician at heart? "I played the violin when I was a kid, which really doesn't count," he says, chuckling at the suggestion. "I'm more interested in sound than music, and how you might start with meaning and end with frequencies." —**ERIC BANKS**

**PHOTOGRAPHED BY  
BRUCE WEBER**



#### IMAGE QUEST

ABOVE: SALA ENCOUNTERED PICTURE-READY SCENES IN MIAMI'S LITTLE HAVANA DURING ART BASEL. BELOW: HIS *NO BARRAGAN NO CRY* (2002), PART OF THE "PURCHASE NOT BY MOONLIGHT" SHOW.

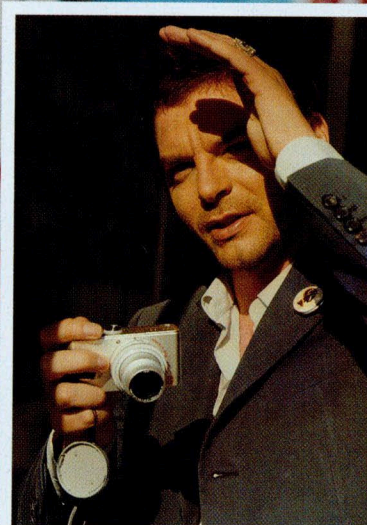


*No Barragan No Cry*, 2002; ANRI SALA/Courtesy of Galerie Chantal Crousel, Paris; Hauser & Wirth Zürich, London. Opposite: Grooming, Steven Hoepfner for artistsbythymio.com.



**STRAIGHT SHOOTER**

THE ARTIST IS ALWAYS ON THE HUNT FOR OPTICAL STIMULATION. JIL SANDER BLAZER, AS PART OF SUIT, \$2,290; JIL SANDER BOUTIQUES. BELOW LEFT: MARNI SHIRT, \$342; BERGDORF GOODMAN MEN, NEW YORK. FASHION EDITOR: DAVID FARBER.



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