



the three stones become nine, the four stones become 16, and the five stones become 25.

Bochner is less interested in illustrating his theory than in explaining how it works in both visual and conceptual terms. The results are strangely riveting, if not fully engaging, thus making this reinstallation a kind of reification. This was an exhibition of considerable historical importance that returned us to a higher plateau in looking at and reflecting on sculpture. Bochner's work has an ethical conscience and a clear sense of humility, qualities that might easily escape us in the era of monumental metallic balloon dogs with phallic tails.

—Robert C. Morgan

Above: Beth Lipman, *Bride*, 2010. Glass, wood, paint, and glue, 120 x 90 x 90 in. Right: Lisa Hoke, “*We’re Lost, but we’re making good time*” (Yogi Berra), 2012–13. Plastic cups, paper cups, cardboard, glue, paint, and rivets, installation view. Both from “O to 60.”

RALEIGH AND PENLAND, NORTH CAROLINA “O to 60: The Experience of Time Through Contemporary Art”

North Carolina Museum of Art and Penland School of Crafts

The premise of “O to 60” sounded too big for one show. The sprawling effort, which incorporated time arts and time as subject matter, was aggressively inclusive, featuring 32 artists famous and obscure. It was also presented at two separate venues—the North Carolina Museum of Art and the Penland School of Crafts (more than 200 miles away), which hosted four artists-in-residence who completed projects for both sites. Despite its ambitions, “O to 60” was a tight, coherent, and often dazzling exhibition. The concept was inspired by Tehching Hsieh’s seminal *One Year Performance: Time Clock Piece (Modified)*, in which the artist, clad in a gray uniform, punched a time clock every hour on the hour from April 11, 1980 to April 11, 1981. The time-lapse film of each punch, compressing a year into six minutes, and artifacts of the performance constitute a paean to tedium and bureaucratic ritual.

The show’s opening salvo, a flurry of clocks—including Felix González-Torres’s *Untitled (Perfect Lovers)*, paired wall clocks that fall out of phase as their batteries fail—hinted

that “O to 60” would be largely about yearning to slow time, to forestall endings. For the Dorian Gray-like *World Clock*, Tim Hawkinson transformed the contents of a rusted medicine cabinet—including a nail clipper, dental floss, toothbrushes, and other grubby little tools for postponing bodily decay—into tiny clocks that tell time in various world capitals.

Beth Lipman’s *Bride* is a disturbing spectacle of waste and shattered illusions. This huge glass variation on a vanitas painting depicts the dimension of time, with dramatic movement from order to entropy. Configured like a wedding cake, it devolves from an upper tier of tidy glassware into a chaotic mass of broken and melted pieces interspersed with small, wild animals.

Several works derive their power from visual simplicity. They are filled with longing, as if memory had eroded detail and color, leaving behind only a shimmering sadness. Paul Chan’s *1st Light*, a silent animation projected on the floor, is part of a series based on the seven days of creation. A dawn-to-dusk cycle of rising objects, falling bodies, power lines, and birds, it yields a sense of unreality and inevitability beyond human control. Despite its obvious religious underpinnings, it is hard to untangle this work from the experience of 9/11. For *348 W.*

22nd St., Apt. A, New York..., Do Ho Suh replicated his small apartment using only translucent nylon. This filmy memory of a cherished, mundane place can be folded up and easily transported. As the work moves, Suh adds each location to its title (currently 31 words long), so that it functions as a timeline.

There was a sad irony in the timing of this show. Over the spring and summer of 2013, horrified North Carolinians watched the general assembly gut years of enlightened legislation and pave the way for voter suppression, environmental degradation, and other travesties. With its complexity, questioning tone, and celebration of art that ended the dominance of Modernism, “O to 60” started its run in March as a fitting show for a progressive state. By the time it closed in August, it was the type of memory that a new status quo might seek to erase.

—Barbara Schreiber

TORONTO

Ed Zelenak

Christopher Cutts Gallery

Ed Zelenak’s recent show, “*Divining the Frontiers*,” marked a new departure in his work with a grid-like series of tin on copperplate pieces. These sculptures are incredibly distant from Zelenak’s monumental Pop Minimalist fiberglass works such as *Traffic* (1968–69) or his bronze sculptures, which build a volumetric feeling of space out of cast tree branch forms. For Zelenak, these forms are like divining rods, a notion that becomes clear in the floor-based “*Concave*” series in which the branches are suspended in the space, contrasting with the geometries of their satellite dish-like containers. Zelenak excels at this kind of organic versus geometric tension in his bronze sculptures.

The works in the new “*Levitation*” series (2011–13) consist of repeated squares presented in a grid. Vivid red, sporadically placed notational





Left: Ed Zelenak, *Levitation Channel Pass*, 2011–12. Alloyed tin on copper, 54 x 39 in. Below: Anita Glesta, *Gernika/Guernica*, 2007–13. Steel, bronze, controller board, sensor, and speaker, steel boxes: 12 x 22 x 10 in. each.

elements serve as spatial signifiers within the overall composition. Zelenak has also integrated three-dimensional, boat-like forms to contrast with the rhythms of the grid. The boat shapes appear and reappear like individual cells in a three-dimensional film. Visually, this feels like an action or gesture suspended for an instant in time. The shiny tin surfaces likewise build a resonance, reflecting light off the piece. Zelenak achieves a sense of physicality, and of a metaphorical life journey, by juxtaposing the red marker motifs with the boat forms. These surface effects become random, and allegorical, a comment on life itself as seen through the sculptor's vision.

For Zelenak, the sequences in the "Levitation" series "are variations...like being a figure in a crowd." *Levitation Channel Pass* (2011–12) projects the sense of embarking on a meta-journey, implying that what we see are mere reference points, a reflection on the limited capacity of the human perceptual universe, confined and contained, yet expansive at the same time. The "Levitation" works prove yet again that Zelenak is a master of materials. His edge exists in the

fusion of Minimalism and Pop with pure perceptual process. Here, he challenges us with a spatial, tactile, and relational visual language.

—John K. Grande

BEIJING

Anita Glesta

Arthur M. Sackler Museum of Art and Archaeology

Anita Glesta's multimedia installation, *Gernika/Guernica*, stitches together two earthshaking events, the attack on the World Trade Center in 2001 and the bombardment of Guernica in 1937. It was first shown in New York in 2007 at the Chase Manhattan Plaza and White Box in Chelsea. Since then, it has traveled to the Instituto Cervantes in Belgrade, Serbia, in 2008; the Museo Nacional de Antropología in La Paz, Bolivia, in 2009; the Museum of Contemporary Art in Krakow, Poland, in 2012; and Beijing's Sackler Museum of Art and Archaeology in 2013, where it inaugurated the Dame Jillian Sackler International Artists Exhibition Program.

Glesta lived across the street from the World Trade Center and fled the collapse of the towers, an indelible

interviewees were projected on a large wall facing the courtyard; a river-like stream of red light on the floor below was filled with projected shapes suggesting the blitz of papers that fell from the WTC or the pamphlets airdropped by Franco supporters after the bombardment, propaganda blaming the Spanish Republicans for the strike. One side gallery featured a video of horses and bulls, referring to those in *Guernica*, with vistas of pastures and sky, as well as a mug imprinted with a reproduction of the painting ironically displayed in a vitrine like a precious artifact. The other side gallery showed Glesta's video of 9/11 footage and archival material about the bombing of Guernica. She has essentially deconstructed Picasso's painting, questioning the agency of images—even one as universally iconic as *Guernica*—and their power to convey, condemn, and disarm violence; she also explores how that agency is altered through repetition and constant reproduction into cliché and kitsch. Glesta obviously believes that art has a political effect, but her presentation, without heroic images, suggests that its influence is fluid, populist, human, and contingent, making any agency it might possess complicated and incalculable.

—Lily Wei

