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# Flash Art



*Michaël Borremans*

*"Weight"*

*Video still*



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## TOMAS SARACENO

## TANYA BONAKDAR GALLERY

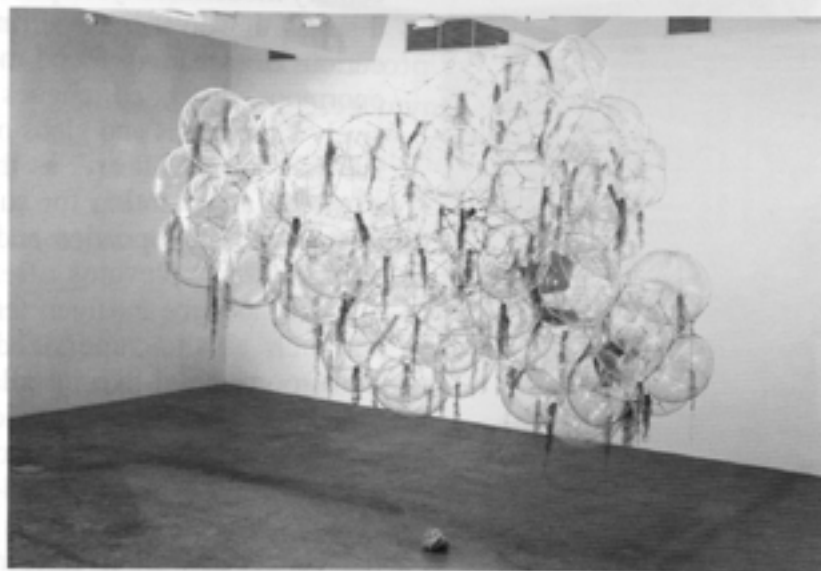
Tomas Saraceno's first New York solo show titled "Air-Port-City" consisted of five works in sculpture and single-channel projection. Although they uniquely addressed urbanism, nature, space travel and extraterrestrial habitation, they were collectively framed by a socially redemptive view of technology. Saraceno is no technocrat, and he is more attuned to a holistic cosmology à la Buckminster Fuller. One of the two sculptures titled *Flying Garden*, for example, consists of balloons fortuitously bound together as in some Arte Povera-like space station suspended in midair and tethered to a rock on the floor. Saraceno catapults Fuller's geodesic domes and their subtext of planetary symbiosis to heterotopic conceptual heights. Inserted between the balloons were detritus from fruit and vegetable cardboard boxes as well as Spanish moss. This type is not true moss because it's self-sufficient and not parasitical in its ability to retain water and trap nutrients from the air. The other *Flying Garden* is a polyhedron floor sculpture constructed from the same cardboard found in the suspended rendition. Whereas one sculpture referred to a garden via Spanish moss as self-sustaining, extraterrestrial and macrocosmic, the other was self-generating, molecular, microcosmic and teleological in that flora is preceded in Earth's evolution by minerals, hence the garden's geometric configuration. Both works bracket a plethora of social, political and philosophical meaning. Saraceno conveys this in myriad ways, including a complex understanding of materiality beyond that of aesthetics; the artist mines matter for its thematic potential. The five works in general are taut with an aesthetic and narrative tension between science/art, nature/culture and existence/extinction: in short, the human drama itself. Among the other things that this small but excellent exhibition makes quite clear, then, is that Saraceno is an artistic polymath whose conceptualism is never academic nor tautological, but poetic, discursive and visually arresting.

Raul Zamudio

## E.V. DAY

DEITCH PROJECTS  
AT THE LEVER HOUSE

If it's not too much of a stretch, consider for a moment gallerist Jeffrey Deitch as being the art world's P.T. Barnum. This promoter of fashion shows by Jeremy Scott and Imitation of Christ and performances by The Citizens Band, Fischer-Spooner, and the Voluptuous Horror of Karen Black is known primarily as a curator of exhibitions. Summer 2006 introduced another spectacle that delivered quite a punch to the curator's Big Top repertoire. *Bride Fight* is a high-wire catfight — a kind of matrimonial mayhem — refereed by installation artist E.V. Day. Riffing on notions of the Cinderella complex, *Bride Fight* featured two



TOMAS SARACENO, *Flying Garden*, 2006. Balloons, elastic net, Spanish moss, cardboard, stone, approximately 250 x 300 x 330 cm. Courtesy Tanya Bonakdar Gallery, New York.



E.V. DAY, *Bride Fight*, 2006. Two Bridal gowns, veils, gloves, fishing line, hardware, 8 x 5 x 4 m. Courtesy Deitch Projects, New York. Photo: Tom Powel Imaging, Inc.

**A TOUCH OF GAS** Visitors seeking silent contemplation in the Rothko room at the newly rehung Tate Modern are instead greeted by sounds of flatulence coming from a nearby gallery. The farts are simulated by Turner Prize-winner Martin Creed in his nine-minute audio recording, *Work No. 401* (2005), which has been installed within earshot of the Rothkos—as well as most of the other works in the London museum's "Material Gestures" wing.

Some staff have complained about the noise pollution, but curators defend their decision. "This kind of acoustic—you hear it every day of your life," says director Vicente Todoli. "This is not a cathedral with the relics of a saint." Senior curator Frances Morris agrees: "We wanted to rough it up a bit and keep it like real life."

—Jack Malvern

## Fights in White Satin

Artist E. V. Day took visions of bridal bliss—white silk gowns, elbow-length gloves, tulle veils—and shredded them for her current installation at Lever House, a High Modernist glass-and-steel skyscraper in Midtown Manhattan.

The building's owner, real estate mogul and art collector Aby J. Rosen, has turned the lobby into a showcase for contemporary art, commissioning such artists as Jorge Pardo and Keith Sonnier to create site-specific installations. Day's *Bride Fight* is on view through August 26.

Day suspended two tattered wedding dresses on fishing line and scattered four white satin shoes around the edges of the floating installation. The torn gowns reveal lacy, colorful lingerie underneath—pink for one bride,

white thong with turquoise garter for the other.

The artist has made use of torn garments before, most notably in *Bombshell* (1999), a flayed dress resembling the one Marilyn

Monroe wore in the 1955 classic *The Seven-Year Itch*. Day was inspired to create *Bride Fight* when she happened upon two white dresses in a Junior League store. "They were so enormous," she recalls, "they looked alive." She couldn't decide which of the satin gowns to purchase, so she bought both. At

the time, she says, she was working on a sculpture of two attacking cats, and it wasn't hard to make the leap from catfight to two brides clawing at each other. "Brides are supposed to be single and individual and the center of the universe," she explains. "Two brides complicate things." —Carly Berwick



E. V. Day's *Bride Fight*, 2006, at Lever House in Manhattan.



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