

MATTHEW MARKS GALLERY

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# ARTFORUM

## CRITICS' PICKS

### New York

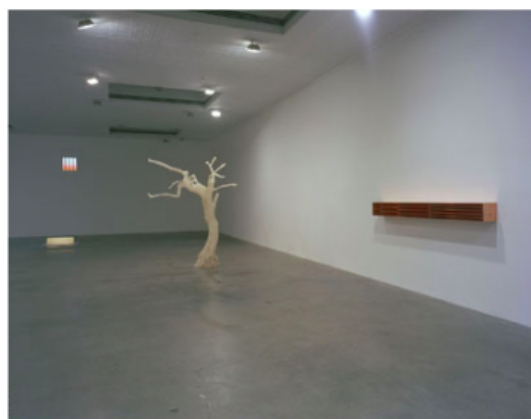
#### “Sculpture”

MATTHEW MARKS GALLERY

523 West 24th Street, 522 West 22nd Street,  
and 526 West 22nd Street

September 20–November 1, 2003

This group show could be seen as a single, quirky, dreamlike tableau—if not exactly *vivant*, then certainly lively. Robert Gober’s prison window, set into the wall and backed by an illusionistic sunset-saturated sky, seems to watch protectively over a trio of works—Katharina Fritsch’s eerie, robed monk, Ugo Rondinone’s shimmering cast-fiberglass olive tree, and Gober’s own oversize stick of butter—while Tony Smith’s modular cast-bronze *Smug*, 1973, appears to encroach menacingly upon them. Another, less fanciful reading of the show might trace relationships between Minimal and post-Minimal sculpture and contemporary three-dimensional work: Darren Almond’s *Concorde*, 2003, for example, is a wall-mounted enamel box that alternately displays the words NEW YORK and LONDON, switching every two hours and fifty-eight minutes in reference to the length of the fabled transatlantic flight. *Concorde* literalizes the issue of temporality so crucial to Minimalist sculpture, just as its form echoes the bronze-and-Plexiglas Donald Judd across the room. Juxtapositions like this unexpectedly highlight a restrained organicism in sculpture by an older generation of artists—Smith, Judd, Ellsworth Kelly—while playing up the materiality of newer, more referential works.



“Sculpture.” Installation view.

—Bethany Anne Pappalardo