

# Time Out

## New York

NOVEMBER 15–21, 2007 ISSUE 633  
\$2.99 TIMEOUTNEWYORK.COM

Art | Reviews

### “On Being an Exhibition”

★★★★★

**Artist Space**, through Dec 8  
(see Soho)



“On Being an Exhibition” asks questions about how artists and viewers should consider works in the context of the gallery—questions that have been around at least since Brian O’Doherty’s famous set of *Artforum* articles in 1976, collectively titled “Inside the White Cube.” Most of the answers offered here owe a little too much to writing and not enough to visual impact. Furthermore, most of the works fail to depart from simply punning on the technical accoutrements of showing art (wall text, equipment for the projection of artwork, tools to clean up spaces),

while relying too often on an impenetrable lexicon to talk about exhibitions. A more effective strategy would be to provide an experience that leads us to examine our perception of the space on our own.

There are, however, a couple of works that show rather than tell. Germaine Koh’s *fair weather forces (sun:light)* is a wall-mounted monitoring device that adjusts the interior lighting to match the intensity of sunlight outside the building; most important to the overall effect is that, from afar, the piece looks exactly like a fuse box with an LCD monitoring display. Because we are in a gallery, we take a closer look, discover the content of the work and realize the power of context to prompt closer examination. The elevator into the gallery opens into the blank antechamber of *Elevator*, by Quebecois sculpture collective BGL. While the effort is a bit heavy-handed, the discrepancy between the tiny room we must pass through and the anticipated open space is an arresting experience. Beth Campbell’s minuscule halls of mirrors in the bathrooms (*Four Eyes Are Better than One*) provide an excellent and welcome touch of humor, perhaps asking us to consider if we are looking at the artwork as closely as we scrutinize our appearance over the sink.—Tova Carlin

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