

KATE WERBLE GALLERY

83 VANDAM STREET NEW YORK, NY 10013



IN FULL VIEW
JULIA WESTERBEKE
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Amid this summer's dizzying array of overstuffed group exhibitions, the Andrea Rosen Gallery delivers a persuasive alternative. Ironically titled "In Full View," the show is virtually invisible due to the small scale, white coloring and/or obscure placement of the 19 assembled works, each of which owes a debt to Minimalist art of the 1960s.

Objects reveal themselves gradually, encouraging solitary investigation. Look closely to see Karin Sander's white-on-white wallpaper or Tom Friedman's procession of tiny pellets lining a corner. Fred Sandback creates architectural volume with the simplest of means: four parallel yarn strings stretched from wall to floor. Ricci Albenda's *Portal to Another Dimensions (Joseph)/Negative* refers to the supernatural without theatrics: Two small sculptural insertions, the negative and positive of the same form, seamlessly blend into the wall as if organically emerging from it.

Humor serves as an antidote to sanctification, as a reworking of Minimalist concepts replaces the strong sense of physical presence that is one of the movement's hallmarks with tongue-in-cheek criticism. **Christopher Chiappa's** version of a "portal" is cleverly anticlimactic: a circular opening in the wall, behind which the artist has placed a functional gas tank. In the rafters, Maurizio Cattelan's taxidermic pigeons act as surveyors, their aesthetic commentary (or Minimalist statement?) made manifest in the form of white excrement on the floor below.

The more comic and reflective works play off one another, establishing a critical dialogue regarding Minimalism that is neither cynical nor self-indulgent. This sense of joint enterprise is further reinforced by the mutual objective shared by each of the show's 18 participants, that viewers appreciate not merely his or her work but the space in its entirety, from ceiling to floor, rafters to corners.

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