

KATE WERBLE GALLERY

83 VANDAM STREET NEW YORK, NY 10013



New York Magazine

Beyond Serra: A critic's five favorite public artworks, all on view for free.

Jerry Saltz

June 18, 2007



(Photo: Courtesy of Seong Kwon/Public Art Fund)

'POTENTIAL STORE FRONTS'

By Beth Campbell

125 Maiden Lane; Public Art Fund

Looks like a shop window's repeating reflections; in fact, everything you see is real. It's a trip into simulacra and the American Dream of opening a shop and having your fortune multiply. Or, in this case, not.

'OBELISCO TRANSPORTABLE'

By Damián Ortega

Doris C. Freedman Plaza, Central Park; Public Art Fund

A playful poke at weighty art like Serra's, in the form of a funny little obelisk on wheels. It's also a wry comment on the imperialistic habit of invading other countries, toppling their statues, then commemorating those countries with another statue.

'AIR GETS INTO EVERYTHING EVEN NOTHING & GET UP GIRL A SUN IS RUNNING THE WORLD'

By Ugo Rondinone

2 West Street; Creative Time

Ghostly aluminum casts of two 2,000-year-old Italian olive trees make you think of nature next to architecture. But there's also something compellingly noble about these shells: Eyes that looked upon them likely looked upon Caesar.

'GROUP OF FOUR TREES'

By Jean Dubuffet

1 Chase Manhattan Plaza; Chase Manhattan

A perfect organic counterpart to the pure geometry of the nearby buildings. The trees seem to be made of superenlarged cells, wavy like a hologram going in and out of focus.

'CONJOINED'/'DEFUNCT'/'ERRATIC'

By Roxy Paine

In Madison Square Park; Madison Square Park Conservancy

Three more trees: Roxy Paine's fantastic stainless-steel arbor is so real that people bask in its fakeness. Seurat's *La Grande Jatte* meets the Tin Man meets The Matrix.

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