



Joel Otterson:
Disco Bed and Love Seat, 1990,
installation.
Jay Gorney Modern Art, New York



“unfeelingness and a will to control or dominate” is better-aimed. She also explains the German titles among some of Frank Stella’s black paintings, as well as Dan Flavin’s “hot rods,” with eyebrow-raising results, sometimes by means of re-contextualizing the artists’ polemical statements.

The results of a feminist-oriented Minimalism were suggested by the return of **Yayoi Kusama** to New York at the premiere show of the new Center for International Contemporary Art. Her painterly monochrome canvases of the early 1960s are noteworthy; two were on loan from the collections of Donald Judd and Frank Stella. A scale model

after Kusama’s *Infinity Mirror Room* of 1965 was also included, representing the Minimal cube as an unending reflection, a geometry of narcissism.

Jenny Holzer’s monumental, dizzying spectacle at the Guggenheim was displayed alongside a selection of 1960s and 1970s work from the museum’s collection. The installation showed how Holzer has extended the industrial fabrication and anonymous surfaces of Minimalism in her own fashion, turning the rotunda into a site of communal art experience [see illustration on page 89].

Meyer Raphael Rubinstein has aptly written that “**Suzanne Anker** practises

a minimalism which has nothing to do with Minimalism.” In her second show at Greenberg Wilson, Anker continued to utilize fragile materials to explore the poetics of nature. Among these were ancient duck eggs, volcanic ash and an oriole’s nest, the latter cast in bronze and perched on a gallery column. As in her first show, she included a single, ball-like floor piece, in this instance the only coloured work. *Luminoso*, made from beeswax incised with a heptagon pattern, proposed an insectile metaphor which was amplified in the hive-like “pod” of *Blind Circuit* and the honeycomb pattern in *The Golden Game*. In contrast to the self-containment of these works, *Olympia* with its taut arch seemed ready to spring off the wall; it supported a floral vase that may have referred to the site of pollination. Finally, *Fixed Gaze* was connected to the reliefs in the show through sight, and thus functioned as a “machine in the garden.” *Fixed Gaze* was a three-part optical instrument with two viewing lenses, one focused close-up on a bowl of duck eggs, the other focused for distance. When peered into, the lenses refracted their targets kaleidoscopically. Poised on two uneven and modest bases, they created a rather surprising alternative to binocular vision. In sum, the variability of Anker’s pieces derives from a refreshing response to her materials.

While Anker remains involved with nature, **Alix Pearlstein’s** wall works at the Laurie Rubin Gallery were concerned uncompromisingly with culture. Minimalist-derived symmetry and industrial materials characterize all his reliefs, although the chrome, velvet and flock have more contemporary associations. Certain touches—the satin ribbon, the slack, necklace-like chain—seem to refer specifically to the female body. One of the most Minimalist-looking works, *Chain of Command*, used babies’ bottles as its basic, repeated unit, while a large piece, *The Road*, alluded very neatly to both car and body mechanisms. Indeed, this kind of dual metaphor characterized the stronger works. Pearlstein’s controlled, post-Minimal reliefs do not take large risks, yet this was a noteworthy first solo show.

Nature and culture were combined, somewhat uneasily, in **Magdalena Jetelova’s** two monumental site-specific

Mac Adams:
Post-Modern Tragedy: Hostage, 1987,
photograph on museum board.
43 ½ × 31 in / 108.75 × 77.5 cm.
Gracie Mansion Gallery, New York

Alix Pearlstein:
More, More, More, 1989,
mixed media,
29 × 106 ½ × 12 in / 72.5 × 266 × 30 cm.
Laurie Rubin Gallery, New York