

deconstructive dematerialization since she began her works on clear vinyl and then on acrylic (2000) and other synthetic materials, with an emphasis on transparency. “Glass would work if it were not so dangerous,” said the artist in a recent telephone interview. The coincidence consists of not imposing precise boundaries, of not enclosing, and offering an open perception across time and space. Having placed the reader in the context of the author and her production, let us consider the experience of Chilindron’s exhibition entitled *Sculptures Expand//Fold//Collapse* presented at the Great Hall of NYU’s Institute of Fine Arts (IFA). This elegant French-style building, once owned by the Duke family, stands in stark contrast to Marta Chilindron’s Plexiglas sculptures in an exhibition that is emblematic of temporal interaction in the arts. Displaying works from very different historical moments is a risk that even today not everyone dares to take. This exhibition demonstrates that the stable element (the period building) does not suffer when compared with one that is current. Through transparencies, physical geometric shapes, variable dimensions and color palettes that are very different stylistically from the ornate characteristics of the Great Hall, *Sculptures Expand//Fold//Collapse* established a relationship that is valuable to both those who experience this educational space every day and to the casual audience.

It should be noted that some of Chilindron’s smaller works partially lost their flexible identity as result of their placement in the space. A case in point was the piece *Convertible Circle*, which was placed on a heavily veined marble table. But we recognized that this location was as temporary as it was semiotic. A foldable piece the size of a large open book can be relocated to different spaces. At the same time, their degree of visibility or invisibility is a choice at the service of the artist’s aesthetic language.

The term “articulated” is also important to be able to properly perceive Chilindron’s work. All of her planes and volumes exist in thin sheets fastened together by hinges that the author handled as aesthetic and functional elements. Her works with industrial and synthetic materials is not new but her approach and the direction it takes is. The use of synthetic elements refers back to Naum Gabo, with whom Chilindron shares the view that, more than matter and the material, time, space and movement are the meaningful elements in the work of art. Other prominent artists that have worked with polymers since early in their careers—as far back as the Seventies—but with aesthetics that are very different from that of Marta Chilindron, are: Argentines Gyula Kosice and Rogelio Polesello, and Mexican Feliciano Bejar.

Curated by Susanna V. Temkin and Katherine J. Wright, also authors of a well-documented catalog, the exhibition includes works created between 2006 and 2014. There were two sculptures impeccably curated in the lobby of the building: *Ring* (2013), presented flat against the wall, would greatly change its appearance as the natural light received from the street and the occasional light inside changed. The placement of *Ring* is an example to follow for collectors and interior architects. In the same entrance space—in a wall recess that would fit an elevator—there is the work entitled *Wall Cube* (2014). Like all works by Marta Chilindron, this yellow acrylic work is of variable dimensions. Conceived by the artist to hold the cube in place and

give it considerable volume, *Wall Cube* is overtly a finished work that also reveals its structure. These two works are emblematic of the entire exhibition and even of her early works on wood. The following small and medium size pieces on acrylic are displayed in the exhibition hall: *Sphere* (2008), *Convertible Circle* (2009-2014), *Helix* (2011) and *Mobius* (2013). Across from them, two large pieces created with twin wall polycarbonate unfolded, folded and collapsed: *Green Pyramid* (2006) and *Orange Cube 48* (2014). While the boundaries of the works are physical, viewers are left with the feeling that the sculptures’ movement could continue forever given the unpredictable manner in which it manifests itself in each sculpture.

During her two early periods of works on wood, Marta Chilindron would do everything herself. A decade and a half since then, she no longer does everything herself but “the steps of preparation are intense, are divided in several stages that must be very precise. Although I would love doing everything myself, these kinds of cuts require the involvement of other people and I do enjoy the collaborative aspect of the process.” The objects by Marta Chilindron create an expandable, foldable and collapsible ritual with corresponding transparencies, concealments and exposures. Viewers decide when to stop playing.

GRACIELA KARTOFEL

Valeska Soares Eleven Rivington Gallery

Brazilian artist Valeska Soares (Belo Horizonte, 1957) refuses to give her works fixed meaning and instead favors continuously shifting narratives. Each of her exhibitions represents a highly crafted experience on par with the motivation they require from the public to exist. Whether in it is in installations that rely on perfume, lights, books, library chairs-steps or watches, everything is in suspension as a tacit state that refers to life but also escapes it. *Any Moment Now...* is an installation that consists of a montage of 365 framed book

Valeska Soares. *Any Moment Now... (Autumn)*, 2014. Detail. Installation. Mixed media: 89 originals. 82 x 239 ¾ in. (209 x 609 cm.).



jackets whose titles make references to time. They belong to literature books from all periods and genres and are arranged according to the four seasons of the year to create a metatextual situation about time. Soares encourages dual, contradictory, actions where viewers must choose, for instance, whether to read everything on these covers or to ignore the text and concentrate on the images and the typographic value. Move the body width of the walls and discover the material which in turn has dematerialized and is no longer literature, only the covers. Likewise, viewers are in a library that is not a library but a narrative equivalent to the calendar: a book cover for each day of the year. Each jacket that references the weather is a book that refuses to be read. A cover that flashes the issue intermittently while also declining to reveal the book's content. What notions of time are addressed in the book that belongs to the first cover in the first vertical row? What hides behind the cover that is right in front of the viewer wondering about this?

Valeska Soares was born in Belo Horizonte, in the intense state of Minas Gerais. Although she has lived and worked in Brooklyn, New York for over two decades now—since 1992—she nonetheless continues to incorporate in her work all the vibrations that she brought with her from her hometown. Soares studied architecture and her work approaches language from a conceptual and minimalist perspective. She inhabits both artistic approaches without being held hostage to them, without dogmatism, as they are subjected to the fictional narratives that they serve and not the other way around. Her exhibitions are always subjective creations (as art must always be). With Valeska Soares artistic creation reaches a level of abstraction and subjectivity that, through the use of a variety of real materials, confronts viewers with feelings of frustration, seduction and rejection. In this exhibition, more than exhibiting, Soares modifies the space and the manner in which viewers are confronted with the works—as her installations are sensitive confrontations.

This gallery has two addresses. In the one located at 195 Chrystie Street, the dust jackets are mounted on linen and hung salon style covering the walls of the entire gallery. The other venue at 11 Rivington Street—which gives the gallery its name—presents the work titled *Ouroboros*. It consists of a pocket watch suspended from the ceiling and connected to a mechanism that makes it rotate. The watch has the minutes and seconds hands but is missing the hours hand. *Ouroboros* is a Greek term that means “a dragon or serpent that eats its own tail.” Here it refers to the shape of the ring around the watch but it also has other meanings, including self-reflection. Both the beast that devours its own boundaries and self-reflection address the subject of time pursuing itself and the manner in which a person faces his/her time-bound decisions or awareness. The time piece in question is one of those pocket watches for men that have a chain. By being suspended from the ceiling in the middle of the gallery, its usual location has been altered. Its movement—powered by the mechanism, air currents or through the contact of visitors—has more than one rhythm and, thus, its interaction with time and space. An opposite approach to the time-space relationship is present in the dust jackets. In all of their unmovable rigidity, they nevertheless also point to a hypothetical time required to

read them or even the content that they protect. Soares infers that the pocket watch—a symbol for measuring the time—places viewers back in the context of the theme addressed in the “paintings” displayed in Chrystie Street. By combining the two exhibition experiences, Valeska Soares consolidates a theme that is as slippery as it is distressing, as physical as it is intangible: time.

The artist works in a studio but also integrates space and time in her inquiries. She travels in search of the neuralgic points of each project and uses found materials or even designs her own objects, which she commissions others to produce. Valeska Soares is not interested in constructing representations of fixed and ideal models—like, for instance a garden and a library. She occasionally inverts relationships, having even created copies of pots and destroyed the originals. As a creator, she is driven by an urge to design spaces that infringe upon customary representations through innovative proposals—with all the risks that such approach may entail.

GRACIELA KARTOFEL

José Dávila

Sean Kelly Gallery

Lightness of Weight is the title of the latest solo exhibition by Mexican artist José Dávila in New York. The show was presented at the Sean Kelly Gallery from October 24 to December 6, 2014 and coexisted with *Generator*, the last performative experience by Marina Abramovic at that space.

José Dávila. *The Lightness of Weight*, 2014. Photo: Jason Wyche, New York.

