



Above: Niho Kozuru, installation view of “Positive Vibration.” **Left:** Niho Kozuru, *Biomorphic Connection*, 2015. Water jet cut aluminum and automotive paint, 107 x 147 x 114 cm. **Below:** Roni Horn, *Pink Tons*, 2008–11. Solid cast glass with as-cast surfaces, 48 x 48 x 48 in.

from the top, and surrounded by a glowing field, gave agency to the object. *Pink Tons* recasts masculine Minimalism not as its gendered opposite, but as a neutral, mysterious object. As the figure undergoes a resurgence—one need only think of last year’s Whitney Biennial—Horn deftly shows that abstraction is still valuable. Rather than just a faceless object that speaks of a post-humanist society, *Pink Tons* uses its material, scale, and form as an invitation for viewers to pause, look more closely, and reconsider the history that is being written in the present.

—Amanda Dalla Villa Adams

BROOKLYN, NEW YORK

Jen Durbin
ART 3 | SILAS VON MORISSE
gallery

The title of Jen Durbin’s 11-part installation *90 Moves in Nine Seconds* (*The Jackie Series 2001–2017*) refers to the actions of Jackie Kennedy in the immediate moments after her husband, President John F. Kennedy, was shot in Houston. Durbin’s immensely complicated, immensely ambitious project follows the movements of Jackie’s pillbox hat, as captured in nine seconds of film, in a sequence of sculptures that rise as high as 30 feet. Made of cast-off poles and other random pieces of wooden debris, the sculptures

POTOMAC, MARYLAND

Roni Horn
Glenstone

“Roni Horn,” a survey of work from the last four decades curated by the artist from the museum’s permanent collection, featured photographs, sculptures, and drawings divided into eight rooms: the earliest work, *Ant Farm*, dates from 1974, but the majority of the works were produced from 2000 to 2015. Horn’s work was ideal for Glenstone, a private museum outside Washington, DC; architecture, site, and art melded seamlessly together into a total experience that allowed for contemplation of complex ideas.

Though Horn is often discussed in relationship to post-Minimalism and post-conceptualism, this exhibition could be enjoyed by a wide audience—it was anything but purely cerebral. The works themselves (with the exception of the 36 headshots of a clown in *Cabinet of* [2001–02])

were inviting, particularly a series of large-scale “drawings,” as Horn calls them. Each of these works on paper began as a drawing that was cut, collaged, and then drawn on again to create lines of vibrant crimson or cerulean blue on a manila ground. Written words are visible; and while some are legible, other scrawls are indecipherable. The drawings at first seem to be diagrams or maps. Legibility, however, is not the goal, and for the committed viewer, it becomes apparent that these beautiful pieces subvert the communicability of language itself.

As in other Horn exhibitions, artificial and natural lighting were closely considered here, to the benefit of the work. In addition, instead of relying on the standard white or industrial gray cube, Horn selected the color of each wall and thereby changed the perception of the works. For example, *Gold Field* (1982–2003), a paper-thin sheet of pure gold, and

the monumental pink glass cube *Pink Tons* (2008–11) were housed in a room with pale lavender-gray walls that enriched their color and material palettes.

The strongest work was *Pink Tons*, which glowed under the low natural lighting from a nearby window. Instead of putting the 48-inch cube at the end of the exhibition, Horn placed it in the front room as a statement piece. And it made quite a statement. Yes, it engages the legacy of clinical Minimalism, recasting it in a fleshy pink light, but the complexity of the cast glass, with its shifting appearance of cloudy opaqueness from the side, translucence



TOP: STEWART CLEMENTS / BOTTOM: RON AMSTUTZ, COURTESY GLENSTONE



Left: Roni Horn, (left) *Else 10*, 2010, powdered pigment, graphite, charcoal, colored pencil, and varnish on paper, 96 x 98 in.; (right) *Put 2*, 2012–13, powdered pigment, graphite, charcoal, colored pencil, and varnish on paper, 95 x 102.5 in. Below left: Jen Durbin, 'stack,' 2015. Wood, mohair, reed, wire, plastic, duvatyne, paint, tape, needles, and foam, 19 x 8 x 6 ft. Below right: Jen Durbin, installation view of *90 Moves in Nine Seconds* (The Jackie Series 2001–2017).

are improvisatory and informal without yielding to chaos. Their formal discipline derives from the highly detailed micro-history of their origins. They feel inexorably, quintessentially American—embodying the classic mix of pop culture, violence, and melodramatic tragedy that has long characterized U.S. political culture. We are perhaps no longer quite so taken with conspiracy theories concerning the shooting (supposedly facilitated by the Russians or the Mafia), but something unknown lingers, even though time has pushed these theories into a place where their urgency now seems slightly silly.

So why would a highly trained artist (the Art Institute of Chicago and Yale) like Durbin revive something essentially moot? The first point that many people would make is that the controversy is not really dead. Second, Durbin's reconstruction renews our sense that art can transform historical fact into something more intuitive, more resonant of emotional than actual truth. The individual pieces, almost too complicated to describe, are deeply sculptural—individual dowels of wood poke out at the viewer from every direction, sometimes gathered into bunches. The pink hats are everywhere, garnishing the baroque complexities of individual works while providing a concrete historical reference point. This project is truly an elegy, but it also possesses the

living force of a present time at some distance from the event. In 'The 1-2' (*Scattershot*), balance results from a chaos in which wooden strips, extended black supports, and the inevitable hats develop intuitive relations, form and linear extension supporting each other. Rather like a house of cards, the disparate elements construct an overall view that works remarkably well.

Exhibited in a long, slightly narrow space, *90 Moves in Nine Seconds* was overwhelming. Though the indi-

vidual pieces did not follow the sequence defined by Jackie's movements, the narrative implications were clear. A work such as this raises the question of just how much background detail we need to know to make sense of what we see. Is all the available historical material a strength or a disadvantage? Durbin has taken on the challenge of narrative, always difficult to achieve in sculpture. We can appreciate the work as a purely formal exercise, but that would lessen its

achievement. Its factual basis lends it weight, and we must see its intricacies as inspired transformation of a sordid event.

—Jonathan Goodman

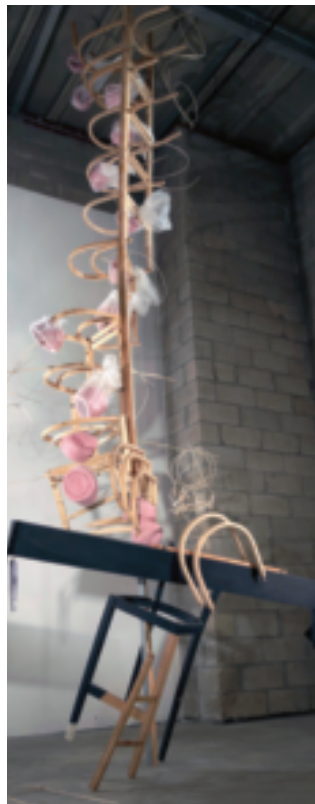
NORFOLK, VIRGINIA

“The Art of Burning Man”

Hermitage Museum & Gardens

Since the early 1990s, Burning Man has enticed crews of artists to craft increasingly large, complex, and extravagantly lighted sculptures during a yearly gathering in Nevada's Black Rock Desert. The event is not for wimps; everything gets coated in dust and is subject to windstorms and extreme temperatures. Still, artists are drawn to Burning Man by the freedom to go bold with scant censorship and by the atmosphere of radical self-expression and communal cooperation.

Works by seven artists and artist teams, most from California and with a notable history at Burning Man, were installed last summer at the Hermitage, an emerging site



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