

LEE BOROSON
Contemporary
 Issue 94 2006

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NEWS



Lee Boroson, *Liquid Sunshine*, 2006. Courtesy: the artist and Sara Meltzer Gallery, New York. Below right: Justin Lowe, *Biodegs*, 2006. Courtesy: Oliver Kamm/SBE Gallery, New York

NEW YORK

Justin Kiser

Campari kicked off the summer cocktail season in May with an exhibition, "25 Bold Moves - An Exhibition of Contemporary Art" and a suite of programmes and lectures held in its temporary shelter in SoHo. Quite strongly the public's reception of the art on display was enhanced by the totterweird cocktails on

tap - perhaps more so than the usual wine buzz. The 'emerging artists' veiled on established, so the NY art scene rippled with snarly commentary, but Campari earned its classy credentials with its choice of curators for the event: Simon Watson and Craig Heesala of Boston. Campari follows last year's similar venture by Galeria Ily, which stocked prime real estate in SoHo with coffee beans

and art world schweg in order to bring taste for beverages and taste for contemporary art into alignment.

These days everyone seems to be talking about the weather, as the old yids go. But nobody ever does anything about it (well, except Al Gore). The group show *Travelling Climate* at Sara Meltzer explores ideas about weather and climate change within the context of American eco-politics. Several works are provocative, but most notable was Lee Boroson's sculpture *Liquid Sunshine* (2006) - lowering clouds shot through with shafts of light which floated like a muusma around the visitor. Part stage-set, part psyche trip, these nylon filtration devices infused with pressurized air set off my metallic angel statue welded to the floor. It is possible to get lost in the clouds!

Everyone on the street knows that the quickest escape from the heat of the Manhattan pavement is by dashing in and out of biodegs. Justin Lowe at Oliver Kamm gallery installed a perfectly appointed Letrus grocery in the entrance of the space to offer refuge from the pounding sun. Been? Bananas? Smoothies? All there in perfect packaging. The biodegs leads Alice-in-Wonderland-style through a revolving door into a Mister Softee truck, the pied Piper of New York's school children, offering sidelongly sweet, ice-cream laden music blaring through the tent. Lowe has successfully drawn our attention to cheap thrills urban



Kerry Schaefer, *Frags in Place*, 2006. Courtesy: the artist and Biodegs Program, New York. Below: Nelson Weiner, *Mimosa!*, 2003. Courtesy: the artist and Rocking Hall, New York



(decadence).

For those days when it is actually possible to feel like a human being while existing out of doors, Riverside Park offers more charming art in a few locations along the Hudson than all of Chelsea in its re-bathed group show splendour. Ten site-specific installations full of visual surprise and playfulness are on view in Manhattan's largest waterfront green space: Kenny Scharf's hilarious happy faces dot several tennis courts; Flood Taylor has literally tattooed the sidewalk, and Mirocha Kubell laminated the inside of a pedestrian underground passageway with aluminium foil - a tunnel tunnel! Some passers-by actually thought the installation was intended to add cell-phone reception, and stood in the passageway yapping for hours. The exhibition was funded and organized by private-gallery outfit Beavin Lee Programs, working in conjunction with the new 20-year-old Riverside Park Fund.

Here in the US we were aced of aware that there was a major global event happening in which we were not major players. But tutted lever? Not really. Soccer, as we quizzily call it, was a sub-cultural vibe in June and early July, gathering Bulgarians, ex-pats, aliens and all creatures of refinement and sophistication

in shadowy pubs during the early morning hours to watch the matches slowly eliminate colours from the international palette. The 'Futsal Fever' show at Rocking Hall in Chelsea and Brooklyn, and at three other Brooklyn-based venues, which was curated by Franklin Sirmann and Trevor Schocornak, attempted to bring the cup into critical consciousness. The opening went long into penalty kicks. Now descending into the vacant, asic stretch of weeks that is late summer in NY, the art game is on pause, without hope for a goal until September.

Internationalism

Local Openness

1/1/06

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Adam Schiffrin

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Biodegs Biodegs

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Paintings of the entrance to Alto

Global show in the 2003

