

LEE BOROSON*Sculpture*

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Above: Lee Boroson, *Graft*, 2006. Nylon, air blower, and hardware, dimensions variable. Right: Bonnie Collura, *Death of the Virgin*, 2006. Wood, steel, expandable foam, high-density foam, aquaresin, fiberglass, FGR, pigment, shellac, aluminum, bronze, and silicone, 85 x 50 x 30 in.

without succumbing to its tendency toward rigid order. Intuitive thinking goes hand in hand with the rational intelligence that often proves the basis for Boroson's work.

Boroson's sculptural sensibility is revealed in *Liquid Sunshine*, which consists of cloud-like forms rendered in the colors of late afternoon, just before sunset. Clear strands of monofilament issue from the cloud formation, acting as rays shining down on flat sculptures of putti, placed on the floor. Fusing utter contemporaneity and historical reference quite attractively, Boroson has created a striking environment in which the spiritual collides with the world of the 1970s, its psychedelic music and casual use of hallucinogenic drugs. While the association is a bit of a stretch for this viewer, Boroson intends an otherworldly vision for viewers, who are expected to experience the ineffable.

Graft, on the other hand, appears to owe its origins to a medical textbook. Three tiered layers of skin

intersect with a series of marvelously articulated forms: yellow sweat glands consisting of twisting and turning tubes, bulbous gray hair roots that resemble Q-tips, and elongated tubes of red arteries and blue veins. Beneath the outermost layer of skin are the hairs themselves, which madly dangle and curl in a kind of inspired anarchy. Colorful and profoundly sculptural, *Graft* is both a lesson in biology and a tour de force of whimsy, much of its strength coming from Boroson's medical exactitude. His combination of analytic intelligence and true sculptural style reminds us that the two ways of thinking—rational and artistic—need not necessarily be antagonistic. This fine show demonstrated just how attuned he is to his three-dimensional paradigm, which is invigorated by a brilliant, contemporary use of structure.

—Jonathan Goodman

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NEW YORK

Lee Boroson

Sara Meltzer Gallery

Lee Boroson has been recognized for his inflatable sculpture since *Swell* (1994), which consisted of a large weather balloon that inflated over time and pushed viewers out of the gallery space in which it had been placed. In his remarkable recent show "All of the Above," he presented two outstanding inflated

sculptures: *Liquid Sunshine* (2006) and *Graft* (2006). Both works consist of nylon forms filled with air; an air blower ensures that the sculptures remain inflated. In the case of *Liquid Sunshine*, Boroson covered the ceiling of the gallery's large main room with white and pink forms intended to simulate the effect of light on clouds, while *Graft*, placed at the top of the stairs in a space not usually used for exhibi-

tions, presented a whimsical, even comic view of a cross-section of skin, including sweat glands and hairs hanging like coiled snakes. In both works, Boroson energized the space, skillfully employing its existing dimensions. He succeeded in making pieces not only independent in their own right, but also in tune with the specifics of their placement.

For all their sophistication, Boroson's works are made of the simplest of materials—sewn nylon and air. In this sense, they are, despite their size, modest creations, reminding the viewer that an Arte Povera aesthetic stands behind them. His aesthetic is also close to scientific principles. Indeed, he feels that scientific thinking is far more fluid than most people believe. Boroson's interpretation of the fluidity behind "hard" science results in "soft" sculptures that capture the effectiveness of analytic thinking

Above: Ilan Averbuch, *The End of Utopia (The Big Balloon is Far)*, 1999. Wood, glass, and stone, 10.4 x 14.75. x 9.1 ft.
Below: Lee Boroson, *Liquid Sunshine*, 2006. Nylon, monofilament, stainless steel hardware, and air blower, dimensions variable.

