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Weekend FINE ARTS LEISURE

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Stretching Definitions Of Outdoor Sculpture

By ROBERTA SMITH

'New Urban Sculpture'

A short walk away, in "New Urban Sculpture" at the Metrotech Center, invisibility all but carries the day.

First of all, James Carl's "Dupes," crisp cardboard actual-size facsimiles of an A.T.M., a baggage X-ray machine and a Fedex deposit box, and Kirsten Mosher's "Local Park Express," which consists of a bench and a planter that can roll back and forth on a short length of track, are not outdoors at all, but in the lobby of 1 Metrotech Center. Sharon Louden's "Tangled Tips," little drawinglike flourishes of iridescent wire, are installed high in the trees on the Common — three of them by my count. Also easily overlooked is James Angus's small bronze sculpture. Titled "Basketball Dropped From 35,000 Feet at Moment of Impact" (its distortions were derived by computer), it owes too much to Mr. Koons's work from the 1980's.

The only work that is impossible to miss is Jason Middlebrook's "Grand Entrance at the Commons," a realistic, full-scale rendition, in Styrofoam, of the kind of rough-hewn stone gates that announced the public spaces of the 19th century. Out of place and isolated, it evokes a certain lost grandeur until you get close; then it brings to mind the work of several other artists.