

bath, with its rituals of cleanliness and beautification. *Purse* was the grand finale, a baroque handbag with luscious folds and casually splayed open straps. Cast in the kind of pink plastic one associates with Barbie dolls and dental molds, it is a potent body surrogate. It sat on a wide platform, adjacent to an unframed pencil drawing of itself—evidence of being made and being looked at.

Moving from one work to another allowed for a heady relay of references—the ancient horse, linked in size to the cat of today, the tulle-like material for the flower originating with the mane of the horse, and the folds and locking mechanisms of the purses mimicking the intimate sites of female pleasure and pain. Malia Jensen's "Portraits" demonstrates her ongoing negotiation of a complex womanhood that honors feminist and Pop legacies while forming their future.

—Stuart Horodner

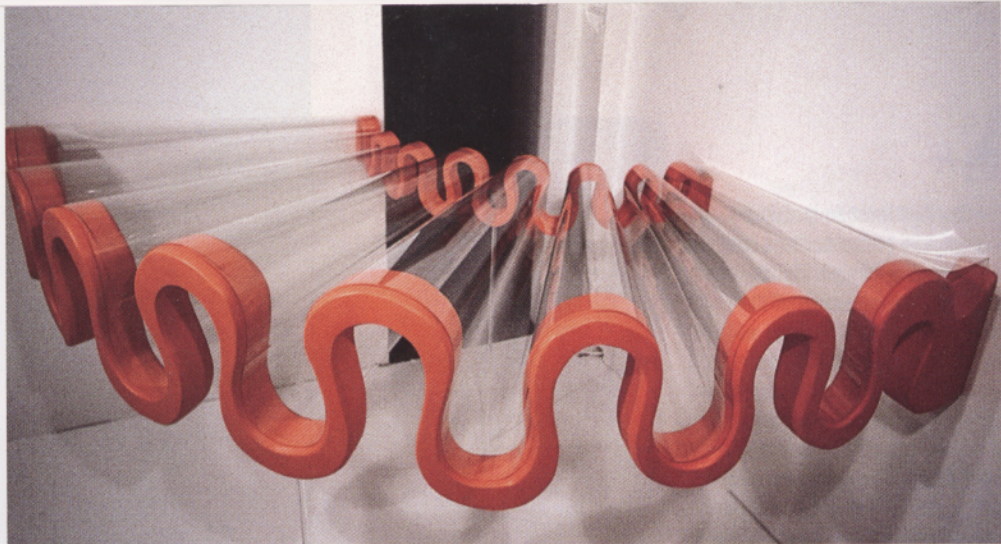
Seattle

Jennifer Heishman

SOIL Gallery

Springing from nothing, "air space," by Jennifer Heishman consisted of four sculptural installations that use simple, ephemeral materials to reflect the value of livable space. She creates an illusionistic atmosphere that downplays the real in favor of the virtual. Unlike works that rely on irony, sensation, and words to connect with the viewer, Heishman's work is minimalistic and modest in size; it toys with neither symbols nor appalling shock-effects. Instead, the artist transcends form and explores the act of looking in order to highlight the importance of one's physical surroundings, as well as artistic technique.

Set among white walls and a gray floor, *Space Divided Space* consists of a large, translucent sheet of white vellum arranged to look like a funnel and attached to the gallery wall. Two corners fold outward from the center like a shirt collar, as strands of white ribbon suspended from either side attach to two



large, turquoise balloons. Heishman's application of curving white lines across the floor alludes to stone inlays seen on walkways in Greece and references bodily movement. The use of lightweight materials allows this piece to move and sway, revealing a peaceful study of symmetry and balance combined with a bit of chaos.

The site-specific installation *Heavenly Perspective* unites art and architecture within a small enclosure. Using a raised floor and three mirrors to completely cover the small ceiling, it attempts to miniaturize viewers, transforming them into art objects. The reflection from above does nothing more than create a self-inflicting voyeuristic gaze.

Within the gallery's third space, Heishman uses two works to present two different visual transformations. *Party Favor* initially looks like an orange Elizabethan ruffle suspended in mid-air between two perpendicular walls. Although two thin rods of clear plastic lend some support to the thick Mylar, this piece is quite fragile. Other than flex paste, only complimentary forces, exchanged between several sheets of clear polystyrene and the curves of this orange synthetic, hold the work together. This piece, with its visual tension springing from the interaction of concave and convex surfaces, attempts to capture the idea of physics within an artistic setting. From a distance, it resembles static movement.

A sense of ascendance plays itself out in *Sliding Scale*. Consisting of 11 sheets of white tracing paper, roughly four feet in length,

which are secured to the wall and floor at a 45-degree angle, this piece reflects a series of warm colors in the shape of long, narrow ovals that range from dark orange to a canary yellow. Stretching 17 feet in length, the white paper gradually camouflages into the white room, extinguishing the reality of an enclosed setting and creating a pure realm of forms. Although the expansiveness obstructs space, it offers a compromise since it creates an illusion of more.

Throughout this show, Heishman applies the right combination of space, color, and light to make each component a success. Eschewing symbolism and visual references, these works point beyond societal issues to the expressive, artistic process. Heishman, moreover, clearly chooses not to explore art as a material, tangible object but rather as a feeling or idea. Using visual deception, she creates space beyond what truly exists within the gallery's enclosed architectural setting. As such, her work adds value to the act of looking, which has lost ground in the face of serial imagery created by current mass-marketing campaigns.

—Jill Conner

London

"Zero to Infinity: Arte Povera 1962–1972"

Tate Modern

This is the first major exhibition to examine collectively the work of 14 artists of the "Arte Povera" group. Co-organized by the Tate Modern and the Walker Art Center in Minneapolis, the show will travel to the Walker (October 13, 2001–January

Above: Jennifer Heishman, *Party Favor*, 2001. Polystyrene foam, Mylar, tape, flex paste, and pigment, 5 x 11 x 4.5 ft. Below: Luciano Fabro, *Foot*, 1968–71. Metal and silk, height variable.

13, 2002); L.A. MOCA (March 10–August 11, 2002); and the Hirshhorn Museum and Sculpture Garden, Washington, DC (October 17, 2002–January 12, 2003).

Exhibition curators Frances Morris (Tate Modern) and Richard Flood (Walker Art Center) brought together 140 important works by Giovanni Anselmo, Alighiero Boetti, Pier Paolo Calzolari, Luciano Fabro, Piero Gilardi, Jannis Kounellis, Mario Merz, Marisa Merz, Giulio Paolini, Pino Pascali, Giuseppe Penone, Michelangelo Pistoletto, Emilio

