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## Art in Review

# WEEKEND Arts FINE ARTS LEISURE

### Edgar Arceneaux

#### Borrowed Sun

*The Kitchen*  
512 West 19th Street, Chelsea  
Through Dec. 17

Three years ago the Los Angeles-based artist Edgar Arceneaux made a memorable solo appearance at the Studio Museum in Harlem, with an installation that literally came and went during the show.

The piece consisted of large drawings based on a family trip that the artist had taken to his father's hometown in Texas, and on the reminiscences of people, including his father, of what the town had been like. Working in the gallery over several weeks, Mr. Arceneaux drew, erased and redrew images, as if imitating the mechanics of memory itself.

Mr. Arceneaux's multimedia show, "Borrowed Sun," organized by Debra Singer at the Kitchen, is materially more fixed, but no less fluid in its connect-the-dots dynamic. It is, you might say, an open-ended essay in cultural memory spun around a single image, the sun, which radiates endless associations.

A wall-filling drawing of concentric circles, for example, refers to Galileo, the revolutionary astronomer who supported the heretical Copernican idea that the Sun, not Earth, was the center of the solar system, and who invented a telescope powerful enough to see spots on the Sun for the first time.

Other drawings riff on the musician Sun Ra who, as part of the Afro-Futurist movement, created a radical and influential kind of free-style Space Age jazz. A video shows

Mr. Arceneaux and an assistant recreating a large geometric wall drawing by the contemporary artist Sol Lewitt — the word *sol* is, among other things, Latin for Sun — who pioneered a materialized species of Conceptual Art to which Mr. Arceneaux is an heir.

Galileo, Sun Ra and Mr. Lewitt might be taken as forming a kind of paternal line in which Mr. Arceneaux is an adopted — borrowed — son. Is that going interpretively too far? I don't think so. Mr. Arceneaux strikes me as an artist whose art is precisely about going far, about taking free association in as many directions as possible, about working with the abounding, ripple-effect logic of metaphor. I called "Borrowed Sun" an essay in cultural memory. A book of playful poems is more like it.

HOLLAND COTTER