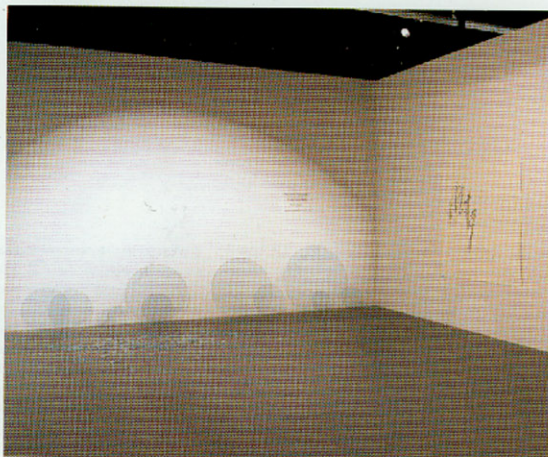


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ART PAPERS



Edgar Arceneaux, view of *Borrowed Sun*, left: *Sun Ra's Hat*.
Dimensions variable [courtesy of The Kitchen; photo: David Allison]

EDGAR ARCENEAUX NEW YORK

In the 1967 polemical "Paragraphs on Conceptual Art," Sol LeWitt wrote that Conceptual Art was not necessarily logical. He also stated that logic often serves as camouflage for the artist's intent. Edgar Arceneaux revisits these early thoughts on conceptualism in *Borrowed Sun* [The Kitchen; November 5–December 15, 2005], his recent installation of drawing, film and slide projections, and sculpture. Here, the sun is Arceneaux's loose pretext for assembling the gestures of scientist Galileo Galilei, musician Sun Ra, and artist LeWitt. Expansion is actually Arceneaux's intent, however, and as LeWitt once intuited, the vagaries of the sun are merely a point of entry into and a diversion from the logic of his work.

Arceneaux's first investigation tackles The Kitchen's expansive gallery space. One of New York's earliest performance art venues, the institution challenged him to occupy its space without resorting to theatrics. Arceneaux takes up this challenge and strikes a precarious balance. His two-room installation combines a substantive variety of works with appropriate gaps and gentle voids between them. The result is a compelling and fluid intra-network. In the front room, for example, two graphite drawings are interspersed with a slide projection, *Blocking Out the Sun*, which shows the progression of a beachscape from day to twilight. Projected onto the wall, it mimics the flat rectilinearity of the drawings. *Permutation without Permission*, a soundless 16mm film, interacts with *Broken Sol*, a concrete block sculpture, and the wall drawing *Cycle a Single*

Moment. It is projected onto the sculpture and seeps through the spaces in the concrete and onto the wall behind. The film's trajectory through the concrete is a subtle play on sunlight's passage through interior space. This juxtaposition of a drawing, moving images, and a hard-edge three dimensional object tests the density of each. The drawing loses ephemerality and the sculpture gains a porousness through which the film appears to dissolve. In turn, the film, a documentary of Arceneaux creating the concrete sculpture in daylight, links the materiality of each piece with a sense of physical labor and process.

Continuing in the rear gallery, the installation has a more whimsical feel. Drawings and a work on glass are juxtaposed, and Arceneaux unites the disparate seminal figures—Galileo, Sun Ra, and LeWitt—into a meditation on the agitation of expansion. The glass piece, *Sun Ra's Hat*, suggests that expansion is about breaking through theoretical and physical barriers for innovation.

The installation's front and rear sections are linked through opposition: in the front, the work is animated and electronic. In the rear, stillness conveys fragility. Ultimately, however, the installation's rear component is a vague turn on the connective elements of the front's section, aiding in the disruption and repair of the installation's overall logic.

—Courtney J. Martin