



Left: Richard Tuttle, *"System 1, Cheap Face"*, 2011. Plywood, lumber, acrylic, electrical pipes, bolts, chrome-plated metal rods, cloth, eye bolts, feathers, felt, balsa wood, silver fox fur, and mixed media, 213.4 x 289.6 x 289.6 cm. Below: Richard Tuttle, *"System 4, Hummingbird"*, 2011. Plywood, lumber, bolts, plastic-coated cable, painted Styrofoam, gesso, yellow gelatin, staples, balsa wood, wire, Scotch tape, aluminum wire, molding strips, monofilament, eye hook, duct tape, paper, and mixed media, 502.9 x 233.7 x 233.7 cm.



tower in the bottom center, next to what looks like a piece of black-and-white flooring. From a platform near the top of the supports, a gray spire rises, so that the ongoing energies of the work are essentially vertical.

In *"System 3, Measurement"* (2011), struts support inflated and deflated spheres, which pile up at the top of the sculpture. The idea of improvisation again makes itself felt here; the subtle effects of the sculpture derive from our intuitive experience of its holistic gestalt, rather than an analysis of individual parts—no matter how vivid or separate from each other they may be. *"System 1, Cheap Face"* (2010), the first in the series, is relatively quiescent by contrast. Four aluminum electrical poles support a mass of yellow feathers and silver fox fur, which hangs by filament. Beneath it, just above the floor, a four-foot-square piece of balsa plywood gives the sculpture a sense of regularity and measure. Always open to experimentation, Tuttle shows us that his constructions of the mind defer their conceptual origins to a highly original sense of constructedness and space. We remember that he began his career roughly at the same time as the members of the Arte Povera movement, with whom he often seems to be in dialogue.

—Jonathan Goodman

## SAN FRANCISCO

### Hasan Elahi

#### Intersection for the Arts

San Francisco has been synonymous with political activism since the 1960s, and Intersection for the Arts was right there with her. Since its inception in 1965, Intersection has upheld a rich and varied tradition of supporting work that is actively engaged with political and cultural events. It seems fitting then that, when the Internet rendered downsizing inevitable at the *San Francisco Chronicle* and the first-floor of the journalism giant's beloved 1924 "Chron" Building became partially available, Intersection would jump at the opportunity to relocate to this locale at the heart of the city.

The inaugural solo exhibition at the organization's new home blurred the boundaries between the personal and the political, activism and art. Chronicling every movement of artist Hasan Elahi, *"Hiding in Plain Sight"* combined Minimalist aesthetics, contemporary technology, and a Fluxus dedication to the simple principle of life as art. Elahi's grids of images document every meal he has eaten since starting the project, every toilet he has used, every location he has visited. Six vertically oriented monitors displayed a scroll of text, with every credit card receipt he has received over a six-year period. Sixty-four digital image screens, arranged to follow an undulating sine-wave pattern extending the full length of a wall, flickered in a seemingly endless stream of tacos, gas stations, airports, and sidewalks, yet despite all this detail, we somehow learned very little. As Elahi would say, "I'm borrowing a very simple economic principle and flooding a market to a point where the currency has no remaining value whatsoever."

His personal story makes the work complete. An American citizen with a Muslim name, Elahi was erroneously detained as a suspected terrorist on



Left and detail: Hasan Elahi, installation view of “Hiding in Plain Sight,” 2011. Below: Eli Ping, *Hardly Softly*, 2011. Cotton, gesso, dye, acrylic, and wax, 65 x 52.5 x 12 in.



## NEW YORK

### Eli Ping

#### Susan Inglett Gallery

The works in Eli Ping’s recent exhibition continue his exploration of the dynamic interplay between painting and sculpture and challenge our perceptual understanding of both. In a nod to Ping’s process-oriented making, the show consisted of six large relief pieces that progressively moved from worked planar surfaces to meticulously crafted, three-dimensional forms. Throughout, Ping relies on molding, gouging, hammering, and layering to achieve an understated but kinetically elegant effect that defies his use of pared-down materials such as canvas, acrylic paint, wax, and supports.

Diamond- and rectilinear-shaped works such as *Hardly Softly*, *Morning Glory*, and *Indian Duck* resonate with

June 19, 2002, by U.S. Immigration agents following an anonymous tip. Subjected to a grueling series of interrogations, lie detector tests, and countless delays while traveling over the following years, Elahi became acutely aware of a power structure that could easily turn against him. In an act of self-preservation first and art second, he chose to start letting “them” know in advance of his travel plans, and eventually he began to self-monitor his every move. He programmed his phone to track his movements and took pictures of every activity. Half surveillance report and half alibi, these works invert the role of the gaze. By watching himself, Elahi is watching them. If he were to disappear, friends would be immediately alerted.

Elahi created two site-specific works for the exhibition at Intersection. In the first, four display

screens, located only a foot or two above the floor, forced viewers to crouch down to look at them. The parking garage entrance directly across the street became visible as though the wall of the gallery were transparent. There was an eerie sense of surveillance to these images—like footage from a security camera—as if we were monitoring the garage entrance, watching who went in and who went out. The second site-specific work again presented a street scene as if the walls (boundaries) were removed. This time, the camera was pointed up toward the top of the building. Local viewers were reminded of the armed guards stationed on the rooftops around Union Square after 9/11. In an inversion of surveillance, Elahi has turned the tables on just who is watching whom.

—Donna Schumacher



TOP: SCOTT CHERNIS / BOTTOM: COURTESY SUSAN INGLETT GALLERY, NY