

of walls and floors, their many layers mounted together and placed inside sleek, classicizing compartments of glass and metal. These framing devices either function as vitrines, displaying samples for scientific study, or as Modernist shrines, holding relics of sorts that invite contemplation and allow us to bask in their aura.

The first large gallery of his recent show was extremely impressive, with large, horizontal, wall-bound sculptures often standing behind narrow vertical assemblages, both enveloped in glass. The verticals evoked abstract standing figures or stacks of baggage, while the nearby horizontals alluded to tracks, and thus passage, time, and death. The show, in fact, was titled "Hidden Tracks," and the black and white poster hanging next to the entrance showed Mucha (I assume) running along railway tracks and away from us (the present). Railway tracks have special meaning in Germany, where this industrial marvel was used to transport unwanted people—chiefly Jews—to concentration and extermination camps.

Two vertical, freestanding sculptures had seemingly sunk through their glass cases (characteristically for these works) to rest directly on the gallery floor. *Die Deutsche Frage* (*The German Question*) and *Stunde Null* (*Zero Hour*) took us back to World War II. Other works were named after German towns—train stops to and from hell. The reduced palette of browns, grays, and beiges suggested the interwar period. These architectural samples made of wood, hardboard, oil paint print on bituminized felt, and found objects (including a zinc tub and a large wood hay rack) resembled archaeological samples. The wide rectangular slices of architecture raised against the wall (which in itself constituted quite an engineering feat) read as reliefs built up of layers, situated behind clear panes



of glass that overlapped briefly in three places, thereby suggesting that the panels could be shifted to access what lay behind them. Thin burnt sienna and gray-green lines were painted in limited areas on the glass. The shorter sides of the cases were open, allowing us to admire the refinement of these splendidly constructed, labor-intensive, abstract geometric sculptures that so expertly mixed the old with the new.

The vitrines of Beuys, who taught in Düsseldorf, where Mucha lives and works, and Matta Clark's cuts through old buildings slated for destruction, most likely inspired Mucha, who used them to develop his own singular vision. Mies van der Rohe's transparent Neue Nationalgalerie in Berlin also comes to

mind—a work by another great Modernist steeped in classicism, who, like Beuys, takes us back to the war and German guilt (though Mies seemed impervious to that). Ashley Bickerton's wall-bound, brightly colored, Neo-Geo containers of the '80s—survival kits, of sorts—and Mark Dion's classified collections and re-contextualizations of old things made by man or nature (often placed in glass cases) also help us to make some sense of Mucha's breathtaking achievement. Mucha seizes a cross-section of a relatively brief, but terrible history with worldwide repercussions and preserves what would otherwise disappear or be overlooked. He is most deserving of a retrospective exhibition in a major U.S. museum.

—Michaël Amy

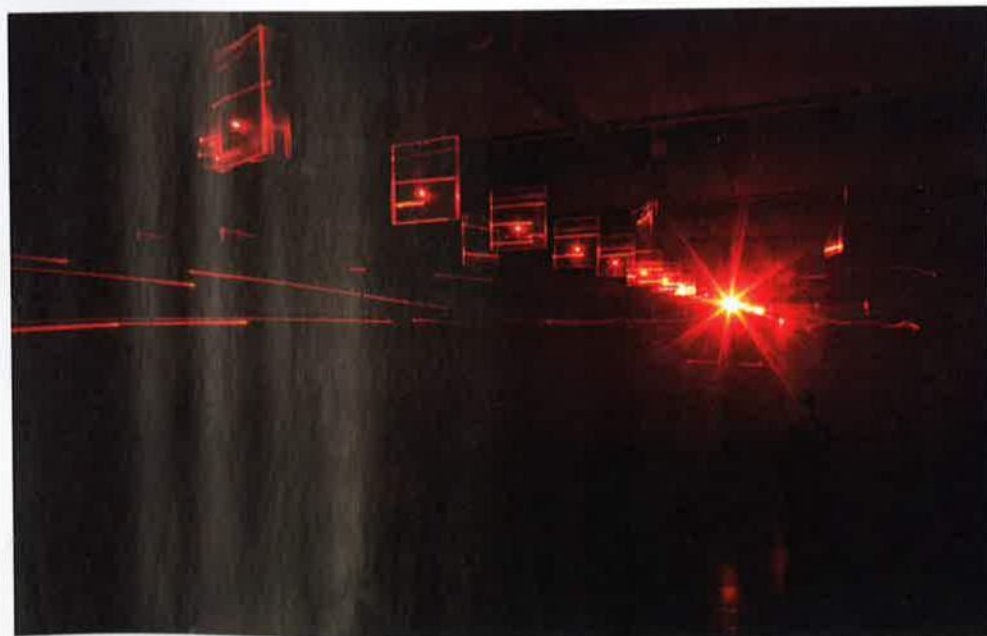
Above: Erwin Redl, *Speed Shift*, 2014. Custom LEDs, dimensions variable.

Below: Erwin Redl, *Twists and Turns*, 2014. Plexiglas and lasers, dimensions variable.

PITTSBURGH

Erwin Redl Wood Street Galleries

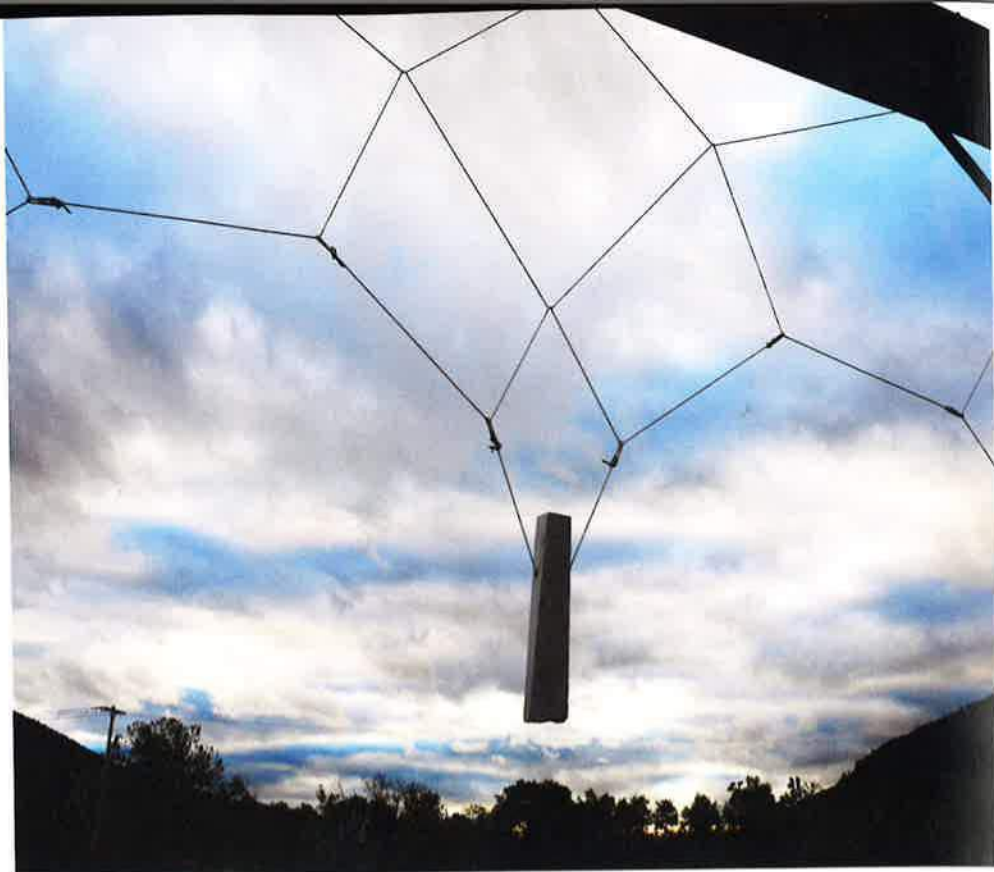
The wide-ranging exhibitions at Wood Street Galleries are consistently inventive in their focus on new media art. Curator Murray Horne presents stimulating digital, virtual, video, and interactive art, as well as installations. Austrian artist Erwin Redl's recent "Structures of Time and Space" featured two installations—*Twists and Turns* and *Speed Shift*—each one yielding a rousing display. This was Redl's second appearance at Wood Street; in 2003, he fashioned



a large-scale, exterior commission for "After Image," an exhibition that included works by Jim Campbell and Leo Villareal. Redl, who is known for his use of LEDs, shares a kinship with Keith Sonnier and Robert Irwin in his ability to activate gallery space. His illusory sculptures draw on themes first explored by such light pioneers as Dan Flavin and James Turrell, as well as the art of Fred Sandback, a conceptual sculptor whose works combine structure, spatial abstraction, and immateriality.

New media art often involves interaction between artist and observer or between observers and the work. In Redl's extensive installations, viewer participation in the space became an integral part of the work. Both experiences probed the process of reverse-engineering by following the abstract aesthetic language of virtual reality and 3-D computer modeling back into architectural environments, though they took different approaches. *Twists and Turns*, which was created for this show, allowed for spontaneity, while *Speed Shift*, an evolving project begun in 2006, was very controlled, using sound as a substantial component.

The space housing *Twists and Turns* resembled an otherworldly nocturne, the only light coming from four lasers, in blue and red, positioned high on the walls. Here, Redl employed consecutive strata of small acrylic plates, suspended from the ceiling in straight and intersecting lines. These elements were in constant but subtle motion, responding to air currents stimulated by viewer movements. The transparent squares reflected and scattered the light beams across the walls and ceiling, thereby transforming the architectural structure of the room into a dematerialized setting that resembled an undersea environment. At times, visitors perceived a pageant of dancing laser beams, and at others, the room plunged momentarily into total darkness.



Above: Evan Morse, *Opposing Forces*, 2013. Marble, rope, and steel bridge crane, 30 x 23 x 2 ft. Right: Rick Rothrock, *Petitus Fugo*, 2013. Danby marble and granite, 9 x 5 x 1 ft. Both from "Historical Markers."

Where *Twists and Turns* appeared organic, *Speed Shift* was calculated, formal, and geometric, with sound a critical factor. Viewers were required to spend more time in this installation in order to observe its nuances. Frosty LED boards, installed at waist height, bisected the sparse, white walls, creating a gestural animation in which harmonized rhythms of bleeps indicated the wave's speed. Fluctuating in pitch and tempo, the sound endured, activating the entire setting as the wave speeds steadily changed, shifting in and out of phase with other movements. The elusive, changing light mixed with the precise sounds pervaded and altered any ordinary sense of time and space. In such works, Redl demonstrates a heightened understanding of new media's capacity as a performative and sculptural medium.

—Elaine A. King



WEST RUTLAND, VERMONT "Historical Markers"

The Carving Studio and Sculpture Center

Industry and art make for fascinating bedfellows. "Historical Markers," part of Sculptfest 2013, was installed

at the Carving Studio and Sculpture Center, a model repurposing of a post-industrial facility as an art park and working sculpture studio. The land has been quarried since the 1830s, and the Gawet Marble Company still uses a portion of the