



give a groovy 1960s vibe to the work, a darker reading is also possible, considering how the red-tinged pigment on crushed glass can also evoke blood on ice crystals or the gruesome aftermath of a car collision. Resin forms the binder for the sheathed glass fragments, which are suspended on steel supports that provide formal tension and textural contrast. These constructions also serve as metaphors for organic, molecular particles braced by an overlying framework, open to scientific or religious interpretations.

Binstock is interested in spiritual quests as well as astral ones. *Chapel*, an enclosed structure with crushed glass walls and an oculus-inflected ceiling, offers sanctuary to those who enter. Evoking a Sainte-Chapelle sense of awe with its changing patterns of light and jewel-toned color, the structure includes an offering bowl of crumbled glass pieces for visitors to take away as part of the experience. A group of portal sculptures of varying sizes could be seen as entries to outer space or inner consciousness, while *Trance Ender* and *Tradak* (Sanskrit for “gazing medita-

tion”) serve as meditative focal points. *Tradak*, like *Chapel*, is a participatory piece, with three seats welded to a tripod form encircling a suspended gazing ball.

Binstock’s sculpture invites imaginary cosmic voyage as well as inner spiritual navigation. By building spaces and focal points for that exploration, he brings us to a recognition of how the vastness of outer space mirrors the inner depths.

—Laura Roulet

BOSTON

B. Amore Boston Sculptors Gallery

B. Amore’s recent work marks a departure, using new materials to achieve new insights. At the same time, it relates strongly to her previous sculpture, connecting with and recycling the past. In both small and monumental works, Amore always captures the human voice, a trace of use or habitation.

Landscape of the Soul, a slab of marble on weathered iron legs, features a small photograph in a rusty frame on black-printed drapery, the encrusted circle perhaps suggesting



Left: Alan Binstock, *Chapel*, 2010. Glass, resin, and stainless steel, detail of interior. Above: Alan Binstock, *lo*, 2010. Glass, resin, and steel, 48 x 48 x 42 in. Below: B. Amore, *Stone Calligraphies*, 2010. Marble slab saw beds, bronzed gloves, saw blades, and glass block, 14 x 4.5 x 19 ft.

a halo for the departed. *Twin Gloves*, two bronzed gloves framed by golden welded to a tripod form encircling a suspended gazing ball. Amore’s dominant theme: found objects collected over the years that still retain the life of their former owners. The gloves have an almost iconic character, combining artifacts of the present with a material suggesting eternity. *Stepping Stones*, a large wall relief, is constructed of marble on an embossed tin background. Calligraphic markings and

portrait photographs on squares of silk animate the surface and pit stone against transient traces of life and words that ask questions of existence.

Luminous Dusk, a framed paper and steel work, presents an abstract and iridescent vision of great beauty. The paper, found on a New York street, has been archivally treated to transcend its humble beginnings. A similar abstract piece, *Rosy Fingered Dawn (after Ulysses)*, uses



the same materials against a rose background, giving the light of rising in the early morning.

Another bronzed glove set on a subtly colored base is identified as *Monet's Glove*, its ownership suggested by the use of Impressionist colors. Here, painting and sculpture are skillfully combined in a reminder of mortality and immortality. In the inventive wall relief *Neiman's Catch*, a gaudily framed Neiman Marcus bag and a raveled glove are set against a magenta background. The juxtaposition evokes the fever and frazzle of shopping.

Stone Calligraphies, the major work in this exhibition, is a floor piece measuring more than 18 feet long. Its foundation consists of a series of marble saw beds whose striations testify to their use as bases for stone cutting. Scattered over their irregular outlines are bronzed gloves of different shapes and sizes, each preserving a gesture, a trace of ownership and loss. Rusted steel saw blades meander across the surface, a threnody to the solid basso continuo of the marble below. Here, as in other works, Amore testifies to the passing of time, obsolescence, and memory.

It is said that all artists leave self-portraits in their work, even the most abstract. In *The Carver's Gloves*, two upright bronzed work gloves on a marble base, Amore has left her signature, using mundane, transient, and humble materials to represent the making of art and the labor of its creation.

—Alicia Faxon

EAST HAMPTON, NEW YORK

Gloria Kisch

Guild Hall, The Roy and Frieda Furman Sculpture Garden

Gloria Kisch's recent outdoor exhibition in tony East Hampton revisited familiar themes of stamens and pistils, organic matter fashioned in stainless steel. But the works in the show also advanced her investigations by adding touches of metallic color such as copper and bronze to the dullish silver of the steel and pushed her formal concerns toward increasingly quirky results. For example, the 16-foot-tall *Golden Fusion*, with its three sprawling legs supporting a brass-colored, egg-shaped pod, resembles a giant robotic insect from Orson Welles's "War of the Worlds," albeit in perhaps not so threatening a manner. If you allow



your imagination to drift, *Jumping Flower* can indeed appear to become animate, its stringy, jerking legs seeming to twitch into motion as the odd floral beast ambles across the meadow, its sharp flower petals held proudly aloft.

Grand Triumphant Flower was the most successful, though not necessarily the most impressive of the 10 featured sculptures here, and the only one based on a previous study—the others were all improvised. Three inch-wide shafts stretch upward, while one flattened leaf gracefully swoops down and a flowering bud crowns the whole. A bulbous feline mass anchors and stabilizes the calligraphic composition like a great cat in repose, flicking its tail in the sunshine.

Visitors to the garden were greeted by a row of four *Standing Flowers*. These are variations on a theme of patched tubes, slit and bent below, with cut-out sheet metal flowers protruding up top. Positioned in a colonnade, they stood on bluestone bases,

while the other works were positioned directly on the grass. A handsome, daisy-like flower at the end of the row owed much to Kisch's contemporary James Surls for its simple and elegant design.

The most salient development in Kisch's new work is its openly visible and nuanced handwork and fabrication methods. Not that her work ever looked artificially generated, but the earlier pieces were always polished and smooth. In these sculptures, indentations, hammering, surface patterns, seams, and welds are often accentuated rather than hidden or ground away. Such decorative minutia may lead somewhere in the future, but at present, pure form lends more mystery and magic to the sudden appearance of these wondrous plant-creatures. Kisch's recent sculptures breathe and dance, and occasionally even forget their maker, and that is high praise.

—Christopher Hart Chambers

NEW YORK

Linda Cunningham Bronx Museum of Art

Few places conjure images of urban blight as immediately as the South Bronx. And yet, walking through this working-class neighborhood, one notices changes as the community



Left: Gloria Kisch, *Golden Fusion*, 2010. Stainless steel and paint, 16 x 15 x 18 ft. Above: Linda Cunningham, *Bridge to Somewhere*, 2009. Steel beams, sand-cast military scrap, bronze, and construction materials, 8 x 5 x 4 ft.