

## Sofi Zezmer at Mike Weiss

Born in Lodz, trained in New York and based since 1995 in Wiesbaden, Sofi Zezmer has lately consolidated the physical scope of her installation work, focusing her choice of materials and fabricating discrete sculptures. Constructed chiefly of pristine, brightly colored plastic and metal objects meticulously fitted together, the 18 wall-mounted pieces in "Re-Source," her impressive New York solo debut, range in size from 12 inches high to 7 feet across. All date from 2004. The complexity and quirky internal pictorial logic of even the smallest of them suggest a world: microcosm, paradigm or prototype. Aside from the no-nonsense palette, the considerable punch of the most successful pieces comes from the varied deployment of line in space and the relation of line to volume.

In *Agent Green* (21 by 17 by 12 inches), bundles of green and blue drinking straws and colorless spheres set in glittery webbing embellish a streaky blob of translucent sap-green plastic, the run-off from commercial extrusion machinery. More of this stuff dangles from the bottom of the piece, resembling intestines and suggesting a hybrid of mechanical and biological systems, or a molecular model gone haywire. Throughout the show, a formal vocabulary that might be expected to signal exuberance and emotional warmth has a chilly, clinical undertone in its associations with medicine and surgery, evoking stethoscope, IV drip and suction hose.

*Green Piece LS 5*, an oval volume about 2 feet tall and cinched at the waist, is constructed of many green and some pink badminton shuttlecocks pointing inward and stapled together through their feathered end. You see into and through it. Similarly permeable volumes, crude spheres made of spirals of milky white plastic joined by black or yellow cable ties, appear as components of other works, notably *Sprint-Phaser* and *Glossa*. Although these works riff on the idea of inside/outside explored by

sculptors such as Martin Puryear, their tone is closer to that of Judy Pfaff or even Jean Tinguely. Though her work is more restrained, L.A. sculptor Lynn Aldrich is similarly engaged with materials that seem familiar but can be hard to place.

Among the most compact of these pieces at 15 by 19 by 6 inches, *Spam LS 1* is a gem. Tendrils of vibrant yellow-green tubing snake their way among circles cut from frosted Mylar of the palest purple, held in place by plastic clips that don't quite match an orange-red twist of construction netting. A lump of pinkish extruded plastic, augmented by a tangle of fine mesh hose, segues into a jumble of odd components, and a surprisingly menacing green spike comes at the viewer like a hornet. Jazzy colors, buoyant forms and a hint of narrative allude to cartoons even as the cast shadows playing off the open, linear structure reiterate the work's physicality.

—Stephen Maine

## Dirk Westphal at Mixed Greens

It's easy to imagine Dirk Westphal's meticulous C-prints of preternaturally colorful fish turning up in the pages of *National Geographic*, *Scientific American* or some other publication dedicated to extraordinary phenomena of the natural world. His recent exhibition, "Piscoli Fabulosi" (Latin for "Fabulous Little Fishes"), included 10 large-

Sofi Zezmer: *Agent Green*, 2004, plastic and metal, 21 by 17 by 12 inches; at Mike Weiss.

