

# The New York Times

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## Art in Review; 'The Book as Object and Performance'

By HOLLAND COTTER

Gigantic Art Space

59 Franklin Street, TriBeCa

Through Jan. 22

Books are compelling, compact, versatile objects, ready receptacles for images, stories and ideas. It's not surprising that contemporary artists like to work with the form, and this varied, if unfocused, group show, organized by Sara Reisman, suggests ways they do so.

Conventional books, or parts of books, are in evidence. Gulsen Calik makes twisty sculptures from used ones; Airan Kang employs others as touch pads to trigger videos (though the technology was on the blink the day I visited). From the veteran book artist Ed Ruscha comes a lithograph of a Bible cover, cryptically annotated by Raymond Pettibon.

Rajkamal Kahlon customizes pages of a colonial-era history of India with painted additions, while Edwina White and Kambui Olujimi create illustrations for books yet to be. In the past, Manuel Acevedo has explored the kinetic potential of the book format and does so again, this time on video, with a flipbook homage to the Puerto Rican activist Pedro Albizu Campos. Jesal Kapadia annotates a how-to fashion manuel with images of violence. And few young American artists have more subversively interwoven history and narrative fiction than Matthew Buckingham, who has work here.

Finally, in sound pieces by Maciej Toporowicz, Joe Fish, and the collaborative duo of Reynard Loki and Christopher Shores, who use the name AUX, Ms. Reisman shifts the show toward material abstraction. To those of us for whom books have always represented a kind of Platonic ideal of shaped knowledge, this is a logical move. HOLLAND COTTER