

SEAN KELLY

Wolin, Joseph R. "Iran do Espírito Santo," *Time Out New York*, Issue 1110, October 4-10, 2017.

Iran do Espírito Santo



FOR MORE THAN two decades, Brazilian artist Iran do Espírito Santo has replicated ordinary domestic objects—light bulbs, tin cans—in materials such as marble and granite. Here, he's raided the hardware store, casting nuts and bolts in solid stainless steel.

He's also increased the size of the items until they reach midhigh from a standing position on the floor. Precisely machined and polished, each piece purportedly weighs some 600 pounds. The artist sparsely arrays 10

of them in a huge gallery, where they lose their representational specificity and come to seem more like abstract Minimalist sculpture—albeit of a relatively ornate, almost Streamline Moderne variety.

In each of the room's four corners, Espírito Santo has painted floor-to-ceiling stripes—gray scales smoothly gradating from inky black to stark white. From a distance, the effect suggests that the walls don't meet and that mysterious dark spaces extend behind the Sheetrock. The configuration encourages you to swivel your gaze counterclockwise, in opposition to the clockwise turn of the bolts' threads. Although nothing actually moves, it feels as if the walls spin in one direction while the sculptures spin in the other. Space itself becomes a gigantic gearbox, with the viewer caught screwed in the middle.

The sensation is subtle, barely perceptible and magical. The meaning of the implied mechanism, however, remains cryptic, and you linger like a ghost in the machine. ■ *JRW*

→ Sean Kelly Gallery, 475 Tenth Ave (212-239-1181, skny.com).



Installation view