
ART REVIEWS

SUSAN KANDEL

Oblique Send-Ups: If Minimalism's cavalcade of brute, geometric forms were turned upside down so that we might better glimpse their self-consciously intellectual underpinnings, we might see something like Michael Coughlan's "69 X 7 1/4 X 6," a single, open, file drawer stretching from one end of the room to the other. If Christo's "Running Fence" were scaled down in both size and utopian aspiration, it might look a little like Barbara Gallucci's "Come Again"—a partially unrolled bolt of wallpaper, leaning rather sheepishly against the wall.

Three works each by emerging artists Gallucci and Coughlan are featured in this elegantly installed show at TRI. And in this particular setting—a gallery located inside a private home—these domesticized send-ups of high Modernism work particularly well. They dovetail with a current move to review art history's "seminal" artifacts through feminism's "corrective" lenses; among the more conspicuous examples are Rachel Lachowicz's lipstick reinterpretations of Carl Andre's grids.

But this work is less overtly political, more oblique. It projects a message while warning against getting caught up in looking backward. One piece by Coughlan consists of a rear-view mirror, mounted to the wall and covered with insulation foam. You can't see through it; you can't even see its reflective surface. What you can see—and what it seems to say here—is that while historical consciousness is vital to artistic practice, too much of a good thing can stop you dead in your tracks.

■ TRI, 1140 S. Hayworth, (213) 936-8255. Open Sat.-Mon., through June 28.