

# Time Out

## New York

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### ART

#### Review



Maura Sheehan, *Ocean Floor*, 1996.

**Maura Sheehan, Joan Jonas, Marina Abramovic, "Place"**  
Cristineros Gallery, through July 6  
(see Soho).

This unusually strong show explores the artist's penchant to play shaman. Maura Sheehan, Joan Jonas and Marina Abramovic each contribute installations of such austere beauty and metaphorical complexity, one wishes they could be on view permanently.

Sheehan has covered the entire floor of one room with blue-tinted car windshields laid end-to-end, their surfaces cracked and shattered by the footfalls of viewers walking across them. Like invisible tectonic plates beneath the earth's crust, Sheehan's vast and mysterious installation seems to threaten a cataclysm with every step, contrasting the serenity of a tropical island pictured on another windshield hung nearby. Her work looks

safe from a distance, but underneath lies a reservoir of potential disaster.

Jonas begins with a found text—an amusingly erotic Irish fairy-tale—and creates an elaborate installation piece. Isolated elements—Jonas's deadpan recitation of the story, emanating from a hanging birdcage, a wishing well containing a video of a woman swimming underwater—fuse the mythical with the personal. Though the artist is absent, the room itself performs.

Abramovic's work simply soars in the back gallery, where those who believe that the path to enlightenment lies in suffering will find the chapel of their dreams. A ladder's rungs have been replaced with sharp knives that repel the impulse to ascend. Like the other works in this show, the ladder's simplicity belies its power to disturb and elevate the senses.—Linda Yablonsky