

# Time Out

## New York

November 2-9, 2000  
Issue No. 267 \$2.75

**Brigitte Nahon, "New Work"**  
Cristinerosse Gallery, through Sat 4  
(see Chelsea).

In the art world, theories pass with the regularity of seasons, but it seems like Indian Summer for the concept of "flow." I've been drowning in metaphors for liquids for months now; whenever I reach for a critical life preserver, gallery press releases toss me words like *morphology*—that all-purpose term for organic structure that's as slippery as the quicksilver predator in *T-2*. Of course, the use of such metaphors doesn't stop at the art world's door; e-journalists everywhere are spinning bogus phrases like "information tributaries," as if we were all geeky hydrologists doing impact studies on Hoover Dam.

That said, it might be easy to consider Brigitte Nahon's stalklike sculptures made of long, flowing aircraft cables as simply the right art at the right time. But since these works from her "Rain Forest" series are so arrestingly static and serenely monumental, I think they'll hold up long after today's watery trend finally ebbs.

Nahon invests each of her statuesque tumbles of coiled metal with a labor-intensive sense of warmth—embedding tiny Plexiglas beads at rhythmic intervals, for instance, or allowing the occa-

sional whiplike strand to unravel at the tip like a gorgeous willow tree with a case of split ends. (Traces of Nahon's hand are abundantly evident, a rarity among artists who work with materials that have a machine-tooled finish.) All five pieces in the main room stand at about seven feet, which is somewhat fitting given the trees suggested by the series' title. But if you're willing to make the imaginative leap, these tubular trunks begin to resemble magnified fiber-optic cables. You could also say that Nahon lets frayed wires tumble to the floor like gleaming chrome dreadlocks. Sure, I may be reaching, but my fervid descriptions are merely the flip side of viewers' hushed expressions upon entering the gallery.—David Hunt



**Brigitte Nahon, *Rain Forest/Wave*, 2000.**