Sam Durant: *Dream Map, North Star*, 2016, pennies and epoxy on prison blanket, 78½ by 42½ inches; at Blum & Poe.

ing Emerson, Henry David Thoreau, and Nathaniel Hawthorne. Passages by four contemporary African-American writers—Tisa Bryant, Danielle Legros Georges, Robin Coste Lewis, and Kevin Young—appear in vinyl lettering on the walls of *Every spirit*. Durant is well known for light boxes featuring the hand-lettered texts of civil-rights protest signs; the computerized font he chose to use here feels, in its stiff regularity, oddly soulless.

More effective and poignant are the three wall-mounted works (all 2016) from Durant's "Dream Map" series that were shown in the second gallery. These works consist of prison- and military-issue wool blankets with constellations of Lincoln pennies affixed to them, reflecting the celestial guides (the North Star, Ursa Minor, Polaris) that escaping slaves used to find their way to freedom.

For *Transcendental (Wheatley's Desk, Emerson's Chair)*, 2016, Durant physically intertwined replicas of Emerson's writing chair and the desk of Phillis Wheatley, the first published female African-American poet. However, with its cartoonish forest-green and pasty beige elements crashing comically into each other, the piece is reminiscent more of Roy McMakin's humorous furniture hybrids than of the historical relics to which it refers. Other facsimile composites include *Erasure, Appearance (Garrison's Walking Stick, Thoreau's Pencil)*, 2016, wherein the writer's tool pierces through the walking stick of self-emancipated slave Jack Garrison, and *"God wills us free" (John Jack's Epitaph, Thoreau's Flute)*, 2016, a bronze version of Thoreau's musical instrument impaling the engraved headstone of John Jack, a freed slave. The reminder of social disparity and inevitable clashes is well taken, but the repetitive combining of simple objects soon begins to feel like a contrivance, distilling complex characters to basic avatars.

Keep a Top Eye Open, Black Lives Matter (2016) reproduces a poster that originally hung in the Old Manse in the late 1700s. It warns: CAUTION!!! COLORED PEOPLE OF BOSTON . . . AVOID CONVERSING WITH THE WATCHMEN AND POLICE OFFICERS. More than two hundred years later, this language is, unfortunately, still familiar and applicable, given the high rate of police killings of unarmed black people over the last decade. Durant has said that he seeks "to make the connection between our difficult past, slavery and segregation, [and] the fact that we are still today unable to create the just society that our revolution promised." But despite his valiant efforts to pull together disparate parts, his composite sculptures now read as metaphors for seemingly irresolvable conflicts—between Democrat and Republican, black and white, coastal and Middle American.

—Jennifer S. Li

SAN FRANCISCO

YUKI KIMURA

CCA Wattis Institute for Contemporary Arts

Questions about how humans conceive of time underpinned Japanese artist Yuki Kimura's CCA Wattis exhibition, her first solo show in the United States. The longwinded title, "Inhuman Transformation of New Year's Decoration, Obsolete Conception or 2," belied the sparse installation, which consisted of four artworks given ample breathing room in the large venue, a converted garage. The front space was occupied by *Table Stella* (2016): six tables arranged in three pairs, from large to small, whose tops each bear a constellation of vintage

View of Yuki Kimura's *Table Matematica*, 2016, granite, steel, wood, and Jägermeister bottles, 41½ by 94½ by 31½ inches, at the CCA Wattis Institute for Contemporary Arts.

ashtrays and the same photographic image of a hospital room. The remaining three works were shown in the back of the venue. *Table Matematica* (2016) is a table whose glossy black surface supports a dizzying arrangement of Jägermeister bottles of different sizes. *Mirrors* (2016) is a pair of full-length mirrors that leaned against one wall, reflecting the gallery and echoing, in shape and dimension, the final work, which hung on the opposite wall: *Division and Revision #2* (2016), consist-

ing of two large-scale prints of a photograph of a three-tiered stand flaunting sundry liquor bottles.

The four artworks are somewhat mystifying. However, the repetition of formal and symbolic elements such as liquor bottles, photographic multiples, and reflective surfaces hints at a cohesive, organizing principle. An informative essay by curator Jeanne Gerrity in the accompanying booklet is interspersed with excerpts from *Bergsonism* (1966), Gilles Deleuze's book on French philosopher Henri Bergson. Both Bergson and Deleuze offer radical understandings of human consciousness, time, and memory. In one passage Deleuze writes, "The past and the present do not denote two successive moments, but two elements which coexist."

Kimura's use of found photographs in *Division and Revision #2* and *Table Stella* is the most accessible treatment of the notion of a coexistent past and present, and furthers her investigations into the sculptural aspects of photography. Each work takes as its starting point prints developed from the same negative. When photos are printed at large size, subtle distinctions between them become visible: they are not multiples but unique. By focusing on the materiality and uniqueness of her images, Kimura destabilizes the notion that a photograph serves to represent a subject at a single moment in the past.

Without the curatorial text, one might have had difficulty divining Kimura's association of the twinned images with the Japanese New Year's decoration *kagami mochi*. These "mirror rice cakes" consist of two stacked rice balls meant to represent the past year and the present one. As Deleuze proposed, the present does not replace the past but becomes part of it.

Kimura anchors these metaphysical wanderings with allusions to the human experience of time: the body's inexorable decay. The hospital-room photo on the tables in *Table Stella* contrasts a box of pink examination gloves with the traces of someone's attempt to decorate with tchotchkes and trinkets. With the evocation of illness, the ashtrays sitting on the tabletops become timekeeping devices of sorts, like symbols in a *vanitas*.

The entire exhibition, according to the curatorial text, "acts as a New Year's decoration." If the artworks in the show are ornaments, one need not necessarily do anything further than enjoy their aesthetics. However, the show was ultimately Janus-faced, pitting renewal, celebration, and human intervention as the flip sides of death. At the very least, it will have led viewers to contemplate the metaphors we invent to represent time.

—Linda Mai Green

LONDON

KEN PRICE
Hauser & Wirth

Ken Price (1935–2012) wanted his ceramics to look like they were made out of color—and that was certainly the effect of those exhibited in the North Gallery of Hauser & Wirth's impressive survey show. Displayed on plinths and softly spotlit, the sixteen pieces appeared intensely radiant, almost

Ken Price: *The Lug*, 1988, fired and painted clay, 9 by 12 by 8½ inches; at Hauser & Wirth.

jewel-like. Even the earliest works, made before Price's palette brightened up, were shown to be richly, delectably glazed: *Avocado Mountain* (1959) is a pockmarked hump slathered in various shades of lusciously grimy green, while an untitled work from 1962, a sort of sci-fi egg object, shimmers with moody, burnished hues. But for the true quintessence of color, it was the globular, biomorphic sculptures Price began making in the late '80s that carried the day, and these made up the majority of works here. Building up layers of acrylic paint and then sanding them back, Price produced speckled and stippled surface patterns of such lurid luminosity, such psychedelic scintillation, that the objects seem to achieve a kind of immateriality. Reaching a pinnacle of gloopy sinuousness during the early 2000s, these forms have the crisp, liquid appearance of some sort of digital creation, entities of pure pulsating color.

Over in the South Gallery building, the colors weren't quite as ecstatic, the aim being more about presenting an overview of Price's career, with a particular focus on his pottery. His small cups from the '60s are delicately patterned with earth-toned, crackled glazes, their forms squat and segmented and somehow vaguely archaic, with fanciful sculptural elements occasionally thrown in, such as a snail crawling up toward a rim. Following those, numerous works Price made in the '70s and early '80s after he moved to New Mexico and became inspired by Mexican-style tourist pottery pushed the figurative elements further, culminating in plates and cups that were treated as mere surfaces for depictions of pueblo scenes. But during the same period, there were also pieces that moved in the completely opposite direction, consisting of abstract chunks and angular broken shapes that resemble nothing so much as mineral specimens. Indeed, given these fascinatingly opposed tendencies, it was surprising that the vitrines included nothing from his pivotal geometric phase of the '70s, where vessels were deconstructed into complex, angular forms, barely recognizable yet at the same time still functional. There was a single such piece, in the North Gallery; but in the South Gallery this body of work was represented only through preparatory drawings—the effect of which, despite their rich watercolors, was simply to make you yearn for the full realizations.