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Art

“3 Rooms”



D'Amelio Terras, through Feb 9
(see Chelsea)

In “3 Rooms,” D'Amelio Terras presents work by a trio of gallery artists: Cornelia Parker, Massimo Bartolini and Dario Robleto. Each has been given a separate enclosed space, making this “group” exhibition more like three small individual shows.

Parker offers enlarged photographs of microscopically scanned artifacts once owned by the Brontë sisters—with the aim, perhaps, of demystifying such literary relics while commenting on the nature of fame. Bartolini's installation comprises a small, motorized sculpture of a seated Buddhist monk on a pedestal. It whirls on its own axis so quickly as to be unrecognizable—even dangerous to touch.

Among other objects, Dario Robleto presents three very large framed panels containing grids of paper flowers, ribbons and album covers including *Godspell*, *American Folk Music* and *Negro Prison Songs*. Each of these remixed archives of popular culture bears a verbal mash-up of catchwords related to spirituality, the natural world and music. The middle panel, for



Dario Robleto,
*Shaker
Apothecary*

instance, sports the inscription *ATOM AND EVE*, possibly referring to the charged dance between science and religion in this country. Robleto's may have hit on something by using album covers: Remember how many more people tuned in to vote for the third season of *American Idol* than cast their ballots for the 2004 election? If our collective ability to learn depends in part on institutional memory, Robleto's piece suggests that we should examine how that information is collected and disseminated—making his room the most cogent of the three.

—T.J. Carlin