

GLADSTONE GALLERY

Holland Cotter, "For Marian," *The New York Times*, March 27, 2014

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ART IN REVIEW

'For Marian'

By Holland Cotter

March 27, 2014

FiveMyles

558 St. Johns Place, Crown Heights, Brooklyn
Through Monday



Hannah Haworth's "White Noise" (2013), part of a tribute show to Marian Griffith at FiveMyles.
Credit: Michael Britto

Marian Griffith, who died at 86 in 2008, was the director of the Sculpture Center for nearly two decades when it was on East 69th Street in Manhattan. By the time she left in 1999, she had helped shape and nurture the careers of many young artists. In a gesture of remembrance and gratitude, six former protégés — Robert Chambers, Donna Dennis, Matt Freedman, Beverly Semmes, Mia Westerlund and Fred Wilson — have themselves chosen artists for a show in which Griffith's wide-ranging and adventurous taste lives on.

Most, but not everything, is sculpture. Ceaphas Stubbs, the artist chosen by Mr. Freedman, has produced a shelflike, corner-fitting wall piece of cardboard, fabric strips and sexually charged photographs, everything held together by stretched threads. Hannah Haworth, Ms. Dennis's pick, takes a comparably tough-delicate tack and adds narrative, in her life-size knitted form of a manta devil fish that refers to one such creature killed by Coast Guardsman off the shore of New Jersey in 1933. And Mira Friedlaender, introduced by Ms. Semmes, brings a third artist into the picture: her mother, Bilge Civelekoglu Friedlaender, represented here by storage containers of her art than have been sealed since her death in 2000, their contents a mystery.

The work of Andrew Wilson — chosen by, but unrelated to, Fred Wilson — combines ceramic sculpture and bookmaking in art that twins the subjects of homoeroticism and slavery. Three visionary paintings by Aaron Gilbert, suggesting a hybrid of sci-fi illustration and Latin American retablos, were selected by Robert Chambers. And Mia Westerlund points us to the art of Alex White Mazzarella, who is constructing a series of utopian “communication towers” across the globe, including in rural India, seen here in a video.

As an extension of “For Marian,” Ms. Westerlund also has an installation at the Humanities Gallery at Long Island University’s Brooklyn campus. And at FiveMyles, Mr. Freedman has five small, sweet-colored moccasin-shape gypsum-and-feather pieces collectively titled “Hope is/are the Thing(s) with Wings. A late love note to Marian.” There’s no question that Griffith, known for her tireless visits to studios and her passion for art across the world, would have made maximum use of such ready-to-fly power shoes.

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