

# Eleven Rivington

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Art in Review

Published November 6, 2008

HILARY BERSETH / KEVIN ZUCKER

Reverse Turing Tests

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11 Rivington Street, Lower East Side

The art in this well-matched pair of solo projects is all about collaboration. Hilary Berseth works with colonies of bees; Kevin Zucker harnesses the hive mind of the young, contemporary art world.

In a novel twist on process art, Mr. Berseth cedes control of his abstract sculptures to organic and inorganic systems. For one fascinating group of works he has placed wax and wire armatures in specially designed beehives. The resulting objects, to paraphrase the news release, are part human-made and part bee-made. Their curved honeycombs resemble sand-drip castles, pinwheels and stalagmites, and have a sickly sweet smell.

Mr. Berseth achieves a similar hybrid creativity by steeping his sculptures in a chemical bath. In two works, electrochemical deposits of copper form barnacle-like growths on metal bases. (Picture a Brancusi or a Giacometti left out in the rain.)

Paintings by Mr. Zucker, showing small artworks floating on metal shelves, serve as an appropriately scientific background for Mr. Berseth's sculptures. Mr. Zucker asked other artists to respond to a particular theme — "Monumental Sculpture," for instance, or "Academic Still Life." He then "shelved" their contributions by means of inkjet print, just as he reproduced his own collection of images and 3-D models in an earlier body of work.

The project is best taken as a Who's Who of the post-M.F.A. set. Mr. Zucker's burst of archival activity suggests procrastination or an underlying restlessness; maybe he should think about organizing a show.

KAREN ROSENBERG