

Left: Markus Selg, *Inversion*. Above: Sook Jin Jo, *Below*. Above right: Michael E. Smith, detail of installation at the SculptureCenter. Right: Sergi Aguilar, *Ruta vermella*.

and only finished during a recent residency in Shanghai. Covering an expanse of floor, more than 200 cedar totems, each one different, resemble nothing so much as a sprawling city seen from above. *Resurrection II* shifts perspective from the remote to the intimately personal with a collection of wall-mounted drawers found on the streets of New York.

Web site
<www.thewangcenter.org>

Charles B. Wang Center, Stony Brook University

Stony Brook, New York

Sook Jin Jo

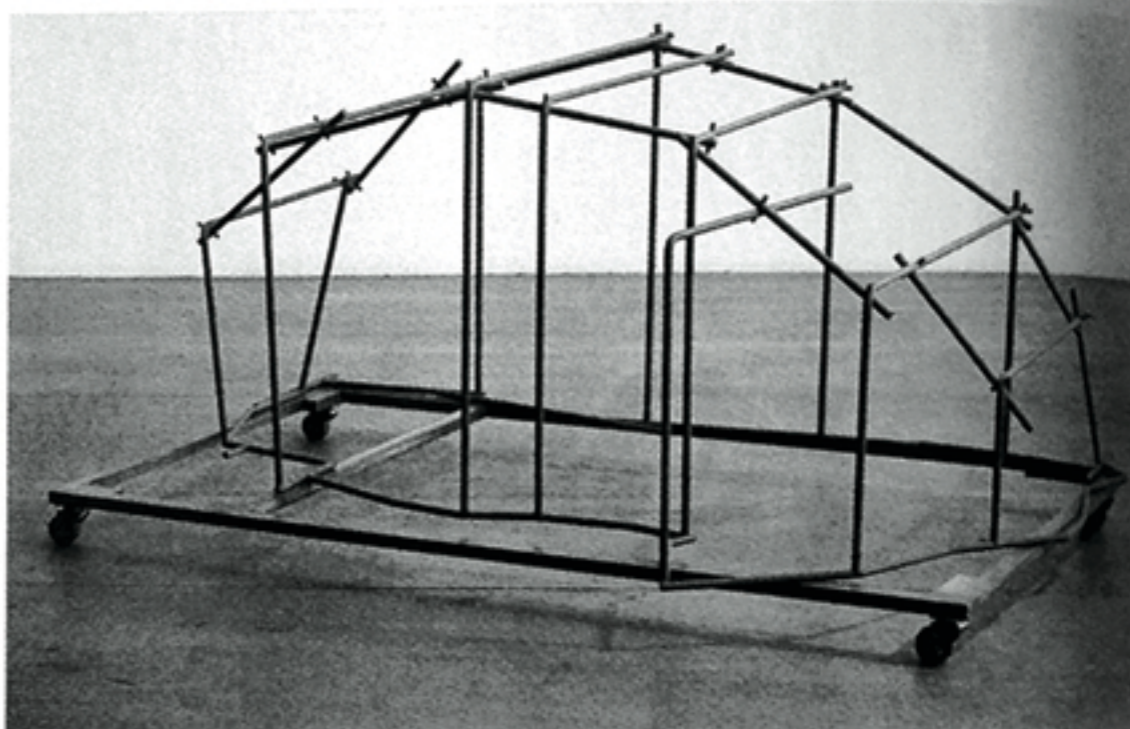
Through December 31, 2015

Jo's sculptures and installations draw strength from the past lives and uses of their components—abandoned industrial materials, wooden furniture, and building fragments. Restoring value to the overlooked and seemingly worthless, her constructions pair found simplicity with weathered elegance while exploring relations between space and form, destruction and rebirth, the material and the immaterial. "Earth and Sky: Captured Movement" marks the debut of *Below*, a new work initially inspired by a visit to India in 2005

**De Hallen Haarlem
Haarlem, the Netherlands
Markus Selg**

Through January 3, 2016

Selg's sculptures, collages, installations, and films pose fundamental questions. What is the relationship between technology and spirituality? Between soul, mind, and matter? What is "real" or authentic, and what is reproduction or imitation? Combining objects and images from different eras and cultures, his work is sometimes solidly physical and craft-based, sometimes ungraspably virtual—a dichotomy that captures the contradictions of a world increasingly mediated by digital data, bits, and bytes. In his incredibly diverse universe of images, computer games, sci-fi films, and voodoo meet biblical stories,



panoramic vistas, and traditional sculptures from Benin. "Primitive Data" brings together individual works from the past 10 years in a comprehensive *Gesamtkunstwerk*. In this mythological allegory, the idea of flow (from the river Styx, which divided the living world from the underworld, to the digital stream that now threatens to separate us from reality altogether) governs a life cycle ritually punctuated by the sacrifices that must be made to higher powers, whether past or future.

Web site <www.dehallen.nl>

**Kunstverein Hannover
Hannover, Germany**

Michael E. Smith

Through January 17, 2016

Smith's sculptures are made from everyday things that can be found on any street or at any dump—household items, dead animals, and organic materials—and yet he manages to invest this worthless and mundane detritus with atmosphere and power. Hoses, basketballs, bathtubs, toilets, and articles of clothing come together to almost alchemical

effect, forcing us to question what precisely we are looking at and why. Coalescing in pared-down collections of materials that suggest the fundamental need for nourishment, warmth, and protection, his assemblages suggest demolished buildings or abandoned urban lots, redolent of transience and mortality (though not without morbid humor and sympathy). Filled with PVC foam, hardened with resin, or covered in canvas, Smith's transformed debris inhabits another dimension, an alternative zone in which respect is restored and natural processes can redeem even the worst of manmade horrors.

Web site
<www.kunstverein-hannover.de>

**Museu d'Art Contemporani de Barcelona
Barcelona**

Sergi Aguilar

Through January 31, 2016

For more than 40 years, Aguilar has questioned the principal paradigms of Modernist sculpture. Minimizing the role of formalist interpretation, his work strikes an uncomfortable