



accommodated by the dimensions of the gallery, while gently directing viewers' movements. Three videos were projected onto a delicately balanced composition of white rectangular panels. In each of them, the artist uses texts—almost like an elegant form of graffiti—to identify and deconstruct one of three positions in relation to the sculpture: the engaging spectator, the constructing artist, and the activated site. Upon entering the gallery, the first visible projection outlines the position of the spectator in a series of white-lettered statements on a black background: NOW: A FIRST VIEW ON THE OBJECT. I CAN SEE FORM BUT MANY THINGS ARE AMBIGUOUS. Pisano herself appears in the second video, practicing a lecture presentation in front of a mirror; her hypnotic voice, heard over headphones, accompanies the slow tap of her hands as she marks the rhythm of the text, a gesture, combined with her gentle pace of speech, serving to weaken the severity of the sculptural form she describes. An abstract black-and-white animation visualizes the activation of the sculptural site that is constantly evolving through its relationship with the artist, the spectator, and its surroundings.

To echo the geometric forms of the graphic animation, Pisano playfully tucked a black-paper hanging sculpture, *L'objet complet* (*the undeniable success of operations*), just next to a mirrored panel in the otherwise static white *Screen* (*Parabolic Reflector*). In fact, Pisano took the shapes in *L'objet complet* from a number of maquettes for unrealized projects kept in her studio. Emphasizing process over product, Pisano has also formally framed images of her work space, filled with unfinished models and reference materials, in three photographs, each titled *Conceptual Reconstruction Concerning Form: The Object*, followed by different parentheticals concerning experience and comprehension.

Grappling with the legacy of modernism, Pisano's approach to E-1027 (not to mention her own studio) is much like Robert Smithson's relationship with Hotel Palenque. Dwelling on the structure's concrete aesthetic as a means of its erosion, Pisano, like Smithson, is preoccupied with the site as an intermediary zone of construction and decay.

—Lillian Davies

## Pascal Broccoli

GALERIE FRÉDÉRIC GIROUX

Pascal Broccoli's works have long explored the boundaries between sound and vision. In this recent exhibition, he presented an installation that highlights sound along with four photographs (three in the exhibition space and one in the gallery office). It was at first difficult to connect these two sets of work, and the title of the exhibition, "Dispersion," seemed to be justified by the apparent heterogeneity of its means and motifs. *Sonotubes II*, 2008, is an intriguing installation whose formal purity evokes minimalist sculpture as much as hi-fi equipment,

industrial machinery, or spacecraft; the photographs (all *Untitled*, 2007) are of landscapes: deserts of stone or ice, empty expanses punctuated by the asperities of the soil, images structured only by the horizon line subtly separating the sky and earth.

But soon a resonance is established between them. Counterpoints—the dazzling whiteness of the machines in the sound installation and the gray or black masses of the photographs; the sounds (vibrations, buzzing) emitted by the tubes and the silence that seems to reign in these uninhabited regions of the globe—are transformed into echoes: The photographs were taken over the course of the artist's wanderings, and he recorded the sounds by means of various instruments (microphone, seismograph, radio telescope, radio receiver) in the course of the same travels; just as there is nothing to see in the photographs, the sound environment is made up of imperceptible waves without instrumentation.

Although not abstract, the sounds and images refuse any reassuring narrative. While playing on absence and emptiness, and while seeming discreet, these arrangements, in fact, saturate the space. For instance, the light in the space is deliberately intense, transcending the material presence of *Sonotubes II* and spreading much as the sound does—an unexpected equivalence between the two. Similarly, the viewer becomes immersed in the photographs, squinting to see their infinite nuances of color, clinging to the smallest detail—pebbles or ice crystals—concentrated on her own perceptual effort as on the image, as if listening for the sonic traces of the photographed places. Through this combination of sound and image, the visitor paradoxically experiences her own presence in time and space—paradoxically because time here is at once vaguely stretched out and suspended and because the space we are invited to travel through is almost like non-space, indeterminate and confusing, in which the individual takes leave of the world and herself. Counterpointing this displacement, however, Broccoli inserts into his photographs the GPS coordinates of the sites, but in the form of cryptograms that, in these lunar landscapes, evoke futuristic architectures, combining sensory experience and the systems of abstract representation that make up the eminently complex definition of a place.

—Guitemie Maldonado

Translated from French by Jeanine Herman.

## BRUSSELS

### Maryam Najd

CROWN GALLERY

Maryam Najd was born in Tehran in 1965 and left Iran at the age of twenty-six to study and live in Antwerp. Just old enough to remember the Islamic Revolution, she grew up in a country beset by tumultuous events, where artistic expression was severely limited. The isolation in which Najd was forced to work had at least one advantage: She could work on her style undisturbed. Her recent show was called "GET GIRL, KILL BADDIES, SAVE PLANET," and those words appeared in the first painting viewers encountered upon entering the gallery. Superimposed on a portrait of a naive- but harmless-looking young

Pascal Broccoli, *Sonotubes II*, 2008, mixed-media installation.

