

Serkan Özkaya and George L. Legendre

Postmasters

This two-person collaborative exhibition born of a rigid, conceptual conceit was smile-inducing, obsessive, and clever.

The artists took as their stepping-off point the 1965 work by Joseph Kosuth titled *One and Three Chairs*, in which the artist juxtaposed a chair in three representations: a manufactured folding chair, a life-size photograph of an identical chair, and an enlarged dictionary definition of the word “chair.” The New York-based Turkish artist Serkan Özkaya approached French architect and professor George L. Legendre, who had written a book deconstructing the design of various pastas and determining the mathematical equations for creating their varied shapes. They then fed the formulas into a 3-D printer to recreate the pasta forms, and 92 examples were displayed on shelves around the gallery next to the an actual, anonymously made bit of pasta and its printed mathematical “essence.”

It was like a factory display, and the resulting trios were varied and visually compelling. Showy twists of farfalle occupied one platform, and nearby were the deadpan, leaning tubes of cannelloni and the colorless, nearly invisible grains

of stelletta. Many pasta forms stood vertically on edge, others were set at angles as if tap dancing for our amusement. Perhaps most intriguing were the slight variations in the forms—nuances lost in translation. These Italianate duos were cousins, not identical twins. Was this indicative of miniscule flaws within the equations or

merely a function of the current limits of 3-D printing technology?

The vapor of dissimilarity added to the overall conceptual impact as issues of authorship, originality, and disposability, not to mention gravity, scale, and purpose came through. As with Kosuth’s original exploration, we were left to wonder which was the real thing: a slightly imperfect flour-based example of actual nourishment or an “ideal” and far less tasty printed pasta.

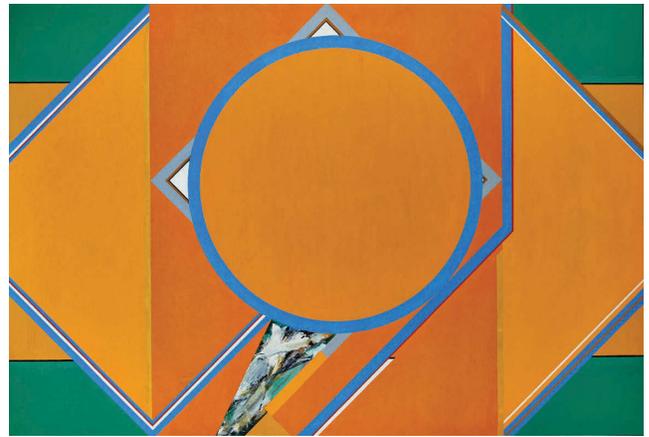
—Doug McClellmont

Budd Hopkins

Levis Fine Art

For some artists the circle is a perfect visual cue, but in the case of Budd Hopkins, it is a symbol of the unknowable and the cosmic. A fervent believer in ufology, having sighted what he believed was a UFO in 1964, Hopkins often made circles his dominant subject.

The images in his work, which call to mind crop circles, flying saucers, and planetary rings, often appear at the center of the artist’s canvases, as if they were sucking the energy of the painting inward or radiating it out. The two forces in Hopkins’s artistic



Budd Hopkins, *Saturnus*, 1970, oil on canvas, 54" x 80". Levis Fine Art.

practice—the alien abduction movement (of which he was a leader) and Abstract Expressionism (where he operated on the fringe)—intermingled seamlessly in this show that featured work created between 1957 and 1987 and was titled “Evidence of Things Unseen.”

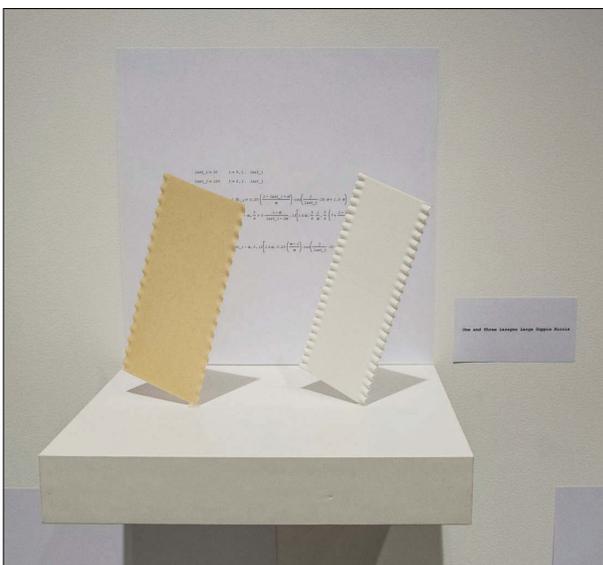
Hopkins arrived in New York in 1953 and became friends with the Abstract Expressionist gang hanging out downtown at the Cedar Tavern. His early ‘60s paintings that were shown here reflected those influences, but his work eventually went on to develop a cool precision and galactic kind of charge.

Saturnus (1970), a large yellow, green, and blue painting, was book-ended by two colorful canvases shaped almost like spaceship wings. The patterns of *Saturnus* radiate around a huge yellow center delineated by a blue line that seemed to pulsate in conversation with the two works flanking it.

In the large, tribal-looking *Arrezzo Place* (1976), rectangles, lines, and pyramids converge around a multicolored circle at its center, while two sections filled in with painterly splashes punctuate the painting.

Some of the works in the exhibition were quite literally disjointed, the artist having assembled a few small canvases together, as in *City Street* (1974). In some instances the circles had been halved or quartered, with canvases hemmed to match their shape. With long rays or tails dangling from them, they variously channeled an interstellar form, a headdress, or some kind of traditional sun-god shape. At its best, Hopkins’s work elides the mythic with a curiosity about the future.

—Ali Pechman



Serkan Özkaya and George L. Legendre, *One and Three Pasta*, detail view (lasagna), 2012/14, 92 mathematical equations, 92 grains of pasta, 92 3-D prints, 92 shelves, 92 labels, dimensions variable. Postmasters.