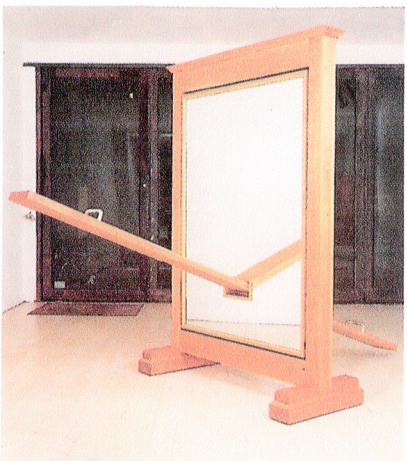


KEITH HA
THE LAST INTER

ARTS

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William Stone, *See Saw Seen*, 1990, Cherry, mirror, brass handle, and gold leaf, 80 3/4" x 54" x 120". Courtesy Tom Cugliani Gallery.

In another show of epic, wry perfection **William Stone** presents more of his smart art (Tom Cugliani, May 4–June 2). With a razor-sharp wit and tools to match Stone fabricated yet another group of sculptures that are a unique blend of political satire, wicked critical discourse, and thoughtful humor. *See, Saw, Seen* (1990) is a seesaw with a difference. Two rectangular mirrors encased in a single, heavy, cherrywood frame are placed at the center of balance, so that the seesaw functions, but one can only see oneself going up and down. The piece can be viewed as a disconcerting and incommensurable tool for self-reflection or perhaps as an illustration of the more dangerous aspects of narcissism. Stone's work always remains self-conscious and it is this distancing that keeps the work perky. *Fludd* (1990) is a watertight plywood box whose form recalls a work by Judd, but with a definite Stone twist: water cascades down an internal incline, only to be trapped in a hidden reservoir. Perhaps the most poignant piece is *Balancing Act* (1989), a freestanding floor sculpture upon which a chair is seemingly precariously balanced on one leg. It is, however, held in this position by steel cables attached at several critical points. The whole ruse is supported because every thing/element involved has too much invested for there to be the possibility of change or resolution. Since the situation is not real, hence an "act," the work can function as a poignant and universal contemporary metaphor.

SEPTEMBER 1990
\$A \$4.75
JADA \$5.25
STRALIA \$A7.50
NCE FF 60
IMANY DM 15
LY L10000
HERLANDS HFL 14.90
ITZERLAND FS 15
\$3.75

