

CRITICS' PICKS

CURRENT PAST

New York

Zoe Beloff
 Rob Pruitt
 Roe Ethridge
 Christian Marclay
 Yevgeniy Fiks
 "Active Forms"

Los Angeles

Stephen
 Kaltenbach
 Max Jansons and
 Elizabeth Tremante
 Tanya Batura

Chicago

John Opera

Galveston

Helen Altman

Pittsburgh

"Inner and Outer
 Space"

Portland

Marc Dombrosky

Ridgefield

"Elizabeth Peyton:
 Portrait of an Artist"

Toronto

Kelly Jazvac

Vancouver

Gordon Smith
 Rebecca Belmore

London

Anthony Goicolea
 Tony Oursler

Glasgow

Jim Lambie

Paris

Los Angeles

Stephen Kaltenbach

ANOTHER YEAR IN LA

2121 N. San Fernando Road, #13

September 13–October 17

In the summer of 1969, Conceptual artist Stephen Kaltenbach took out a three-word advertisement in *Artforum* that stated BECOME A LEGEND. It was a tersely provocative directive he was already pursuing and would go some ways toward achieving by abruptly leaving the New York art world the following year, curtailing his inventive presence in the city after only three years. His relish for cultivating a sense of mystique and mythology around his practice is felt strongly in the more than twenty-five time capsules on view in this exhibition, the majority of which are shown here for the first time.

Planning ahead for legend status before dropping off the art world's East Coast radar, Kaltenbach began producing a still-ongoing series of sealed time capsules, each preserving unknown contents inside a durable (generally metal) casing engraved with a brief dedication or instructions for when it was to be opened. One of the earliest, from 1967, is dedicated to Bruce Nauman and not to be opened UNTIL NOTIFIED, while a more recent one humorously reads OPEN BEFORE MY RETROSPECTIVE AT THE TATE IN LONDON, and yet another is rather morbidly labeled BURY WITH THE ARTIST. Several, forgoing dedication and instruction, are marked only with an enigmatically poetic phrase or word, such as FUGITIVE IMAGE or LUCESCIT (translated from Latin as "entry of light into darkness"). They range in shape from cylindrical to boxy and in material from polished stainless steel and copper to heavy-duty raw industrial steel and thick ABS plastic. Kaltenbach refuses to comment on what the capsules contain, if anything, and is vague regarding dates, loosely grouping all those made since 1970 as "1970–present."

The capsules are seemingly indestructible objects of extreme secrecy, as well as airtight preservation; the allure of what cannot be seen galvanizes the obdurate weight of what can. As if they were missiles or interplanetary messages in bottles, the military strength of their austere shells combined with their hidden mysteries suggests latent explosive possibilities. At the



Stephen Kaltenbach,
Wisdom, 1970–, copper
 and gold, 2 3/4 x 2 3/4 x 3".

"César Baldaccini:
An Anthology by
Jean Nouvel"

"Indian Focus"

Tatiana Trouvé

Ile de Vassivière

Hubert Duprat

Berlin

"Medien"

same time, these pill-shaped capsules, hard to swallow as frustrating emblems of inaccessibility and delayed gratification, imply a drug logic of time delay and slow release drawn out over often indefinitely extended periods of time. In fact, their structural affinity with drugs is in keeping with Kaltenbach's originally stated curiosity about the capsules as a way of breaking a law without violating his moral code (smoking marijuana, for example), concealing the evidence, and getting away with it.

— *Sarah Lehrer-Graiwer*