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ART IN REVIEW

'Inside the Banana'

By KEN JOHNSON

Albus Greenspon

*71 Morton Street, near Hudson Street,
West Village*

Through Sept. 22

The meaning of this curiously diverse [show's](#) title, "Inside the Banana," is anyone's guess, but the exhibition's most attention-grabbing thing is a different species of fruit: a giant bunch of green grapes hanging from the ceiling. Conceived by Adriana Lara, it is made of inflated balloons attached to a found tree branch. Ms. Lara's other works, like one that has quivering bright green laser lines projected onto a blank canvas, tend to be more obliquely cerebral.

[Tabor Robak's](#) five-minute video "[Vatican Vibes](#)," on the other hand, is anything but coy. It is a sci-fi joy ride resembling an elaborate commercial for a video game revolving around the mysteries of the Roman Catholic Church, with stirring electronic music by the New York composer Fatima Al Qadiri.

[Torbjorn Rodland's](#) beautifully made photographs of shuttlecocks and a woman's feet in white socks and wooden shoes hark back to classic 20th-century fine art photography but with a postmodernist self-consciousness like that of [Roe Ethridge](#). [Jordan Wolfson's](#) sculptures, made by gluing gay pornographic magazine photographs to lobster claws, hint at anxieties that Salvador Dalí would surely appreciate.

The exhibition's tantalizing Conceptualism is furthered by a fortune cookie the size of a football by Darren Bader and, by Jack Strange, an "audience" of little clay heads arranged on a laptop's keys and seemingly watching an animated video illustrating the busy inner life of a human cell. A clock with a sheep's face by [Helen Marten](#) invites the question, Is time running out for life on earth?