

Ross Knight

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Team Gallery, through Jan 5
(see Soho)

If many Minimalist artists used nonart materials in a nonreferential manner, Ross Knight clearly thumbs his nose (if gently and with due respect) at such anonymous abstraction by borrowing from their process to his own particular ends. In his new show at Team Gallery, Knight dips into the same material pool, but chooses to highlight and allude to such human activities as exercise and sex, among others.

Arrangement in Black and Blue features a burlap sack dangling from a wood-and-steel structure that is tethered by a beaded-metal light-fixture cord to a barbell on the floor. It resembles a Surrealist exquisite-corpse mash-up of a weight machine, a work table and, thanks perhaps to the recent outrage caused by the Jena Six incident, a noose. *Mouth to Mouth*, one of the most successful pieces, is made of two steel bars held in suspension by a piece of stretched latex; this juncture between materials,

and Knight's skillful harnessing of gravity in a number of the works, emphasizes the relationship between impersonal forces and highly personal interactions. In a similarly allusive moment, *This Ability* features a dollop of red-tinted lubricant spread on a steel ball.

Thankfully, the gallery has done an excellent job of giving these pieces the space they need. Like many of the artists in the New Museum's "Unmonumental" show, Knight employs collage to embody the ephemeral; his work takes that curatorial concept a sophisticated step further by successfully imbuing materials of permanence with the essence of some of our most fleeting and charged moments.—*T.J. Carlin*

