

Time Out New York, April 8-15, 2004

**Pedro Cabrita Reis,
"One Place and Another"**

Tracy Williams, Ltd.; through May 1
(see Elsewhere).

Portuguese artist Pedro Cabrita Reis combines painting, sculpture and design to disarming effect. When standing in front of his simple objects, made of aluminum, plate glass, particleboard, plywood and paint, one gets the impression that they could be salvaged remnants from construction sites the world over. In his new show, titled "One Place and Another," Cabrita Reis transforms the apparently leftover-scrap of wood, damaged cabinet doors-into precise sculptural forms that incorporate their defects as a part of the work.

For example, the freestanding sculpture *Favorite Places #5 (2004)* is a piecemeal arrangement that suggests a phone booth. One side is a dingy orange monochrome with battered edges. Another side features a glass panel that reveals a yellow surface with wires running to an outlet in the wall, all brightened by a fluorescent tube. The geometric abstraction crosses Dan Flavin's Minimalist light sculptures and Liam Gillick's sculptural partitions, while playfully calling attention to the shoddy details and flaws of its commonplace materials. *Do You Still Love Me? (2004)* is constructed out of two narrow, glass-topped aluminum tables and another fluorescent tube. One table has three legs and is splayed on top of the other, evoking the pairing of two human beings.

These sculptures are the spiritual cousins of Gordon Matta Clark's dissected buildings, and also have affinities with the geometric tableaux of Clay Ketter. The wear and tear that Cabrita Reis incorporates into his objects speaks of real-life functionality, of the everyday use that objects endure for human consumption. *Max Henry*

