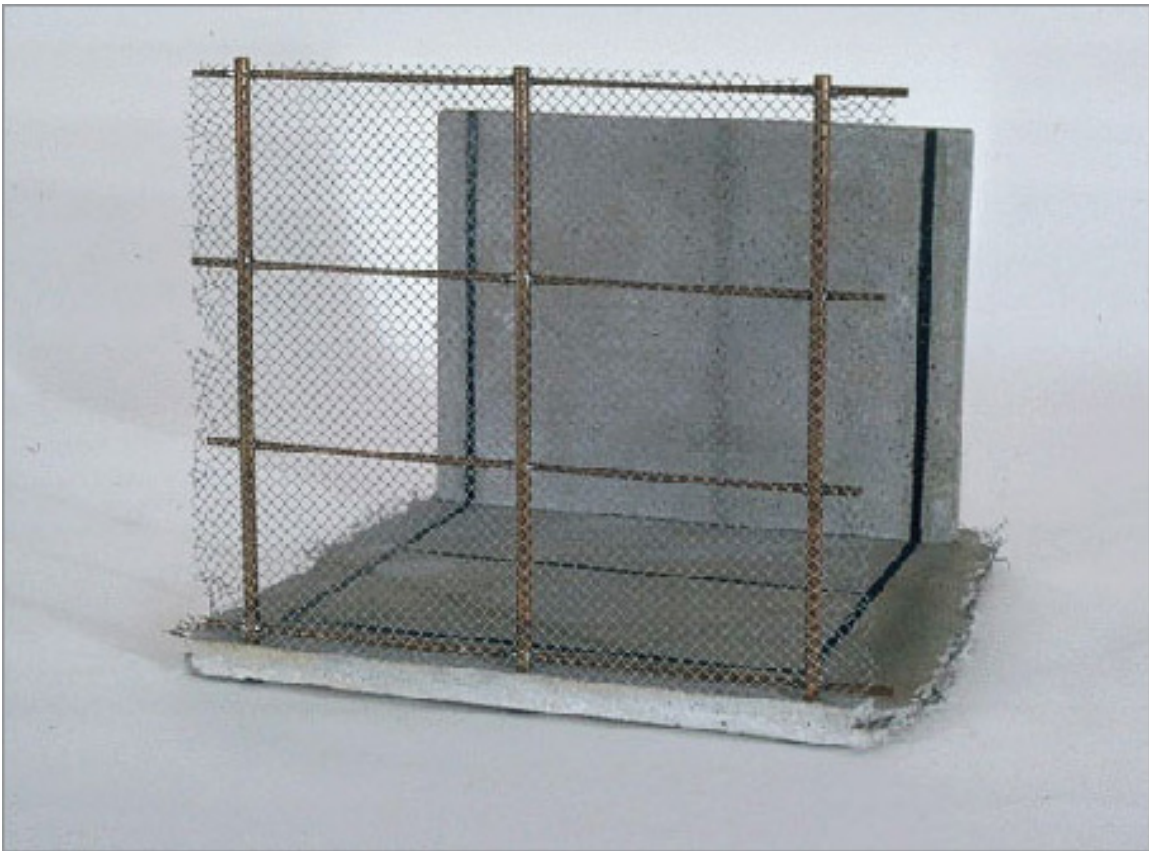


Flash Art, 6/79, Review

MARC BLANE at 112 WORKSHOP

by Peter von Brandenburg

If Blane's work is 'actual', it contradicts Serra. If it is 'mythic', it contradicts Simonds. If it is 'progressive', it contradicts Westerman. A zoological index of the Asphalt Jungle, these concrete and copper pieces recapitulate a childhood apprehended through Urban Recon. The largest piece Plane/Two Rectangles is 6 feet long 15 inches high and 8 inches wide. The works are ostensibly handball and basketball courts and other simple demonstrations of the Euclidian atomics of the City's architectural 'head'. Their humor can be reached through an appreciation of the works' totally formalistic titles: backboards are referred to as 'rectangles', court walls as 'monoliths' and wire fences as 'planes'. Academic reductivism comes to the Lower East Side (actually vice-versa). Most of the structures are represented intact (new) but one has had its wire fence torn by some frustrated adolescent homnunclus. These works are not really attempts to recapture childhood, rather they are statements on the impossibility of doing so. To see the most basic familiar visible/invisible urban structures reduced to the state of masterfully crafted 'museum replicas' distances the viewer from what they think they know without reflection and also implies an old age where the scenes of childhood could only be seen in retrospective microcosm. The child possesses his toys and is possessed by the City. The adult artist possesses the City but is possessed by his toys.



Plane Parallel Monolith – 1979 – 13" x 13" x 12" – cement, copper, wire screen