

Art in America



Alisa Baremboym

at 47 Canal,
through Apr. 4
291 Grand Street, second floor

In "Conflict (process)," Baremboym's continued exploration of her unique material vocabulary (ceramic, gelled emollient, resin) is by turns both more voluptuous and more contained than before. While her past few series have seen substances defying their states of matter—goo suspended in midair from tables, metal "machines" crumpled like paper—the squat sculptures in her "Grapeshot" series cluster ceramic casts of grapefruit-sized shrapnel on attractive bases filled with gel and dissolving ink-jet prints on silk. Several rest on windowsills against gossamer vinyl filters. The evocation of a specifically gendered body is hammered home with a ceramic cast of the female reproductive system embedded in a steel plate. "Soft weapons as internalized machines of war," a key phrase from the press release, points at a dystopian fusion of human and machine.