

Richard Mosse: *Pool at Uday's Palace*, 2009, C-print on Plexiglas, 72 by 96 inches; at Jack Shainman.



junk, creating pictures of the military vehicles and airplanes left rusting in snowbound forests and barren deserts. In this exhibition, Mosse's second solo in New York, a dozen large-scale color photographs and one video captured the relics of war from several angles.

In a few images, U.S. soldiers are shown lounging beside Uday Hussein's enormous empty swimming pool; the bright turquoise paint of its walls contrasts starkly with the dusty beige of the landscape, the brown rubble on the pool's bottom and the desert-camouflage uniforms of the poolside GIs. In other works, cars so thoroughly riddled with bullet holes as to be nearly collapsed sit abandoned in arid stretches of land, the dust-filled air a sickly mustard yellow. In the series "The Fall," defunct airplanes are shown decaying on snowy mountain ridges in the Canadian hinterlands, or in warmer climes, as in *727 Santo Domingo* (2009), where a thick clump of ivy has begun to climb the body of a rusting plane. (An earlier series not included in this show pictured flaming dummy airplanes used for emergency rescue practice.)

Mosse is not yet 30, but he has already documented some of the most formidable sites in the world, including the smuggling tunnels of Gaza, bullet-scarred Beirut and the wrecked palace of Saddam Hussein (the photographs of which are among those he took while embedded with the U.S. military). The video *Untitled (Iraq)*, 2009, opens on a windswept dune, and as the camera begins to circle twisted metal scraps left

in the sand, a voice recites Iraqi place names in alphabetical order from Abu Ghraib to Tikrit. The metal, used for target practice by American soldiers, had rusted into an oxidized lace. Trash in another context, this debris bears witness to violent histories. As with the derelict cars and planes, we can't help but anthropomorphize these meager remains. Mosse's photographs conjure the effects of war we know but do not see here: human bodies shattered and lives lost.

—Lyra Kilston

## RAKUKO NAITO MAIDEN LANE EXHIBITION SPACE

While at odds with the marbled surfaces of the office-tower lobby that houses the Maiden Lane exhibition program in downtown Manhattan, Rakuko Naito's quiet, cerebral art succeeded in carving out spaces for esthetic contemplation. (The atrium, which has hosted shows by scores of respected artists over the last nine years, is currently curated by German-born art historian Elisabeth Akkerman, under the auspices of building owner Francis J. Greenburger, founder of the Art OMI art center in upstate New York.) On the right as one entered sat four white 2-foot cubes onto which ceiling lights were trained, announcing their status as art. Walking in their direction was like approaching a pair of Donald Judd works—until you looked down, through a sheet of Plexiglas atop each box, at a lush carpet of cut and folded paper. Repetitive and monochromatic, the white and near-white paper components are



View of Rakuko Naito's exhibition "Permutation-Variant-Structure," 2009, hanging wire cubes with paper; at Maiden Lane Exhibition Space.

painstakingly arranged in patterns with fascinating textures and rhythms. Small cones of delicate paper with burnt edges lie fitted one into the other in horizontal rows; tiny fans are configured at various angles; densely packed, curled paper circles, set upright at different heights, create the impression of a honeycomb; and Eva Hesse-like balls of cotton with tails simultaneously evoke biological forms and embroidery.

On the left side of the lobby, six long openwork wire structures were suspended from the ceiling. Each composed of five gridded cubes with the second and fourth elements containing narrow slivers of paper, the hanging sculptures are autonomous entities. Yet, as the viewer moved around them, they entered into a fluid dialogue with one another and with the spaces that divided and surrounded them, their shadows creating diverse patterns on the floor and walls. Confined within the cage-like structures, more paper constructions offered myriad playful variations of shape, line and texture.

Naito—a Tokyo National University graduate who has exhibited internationally since moving to New York in 1958—presented these sculptures as parts of an ensemble titled "Permutation-Variant-Structure." According to press materials, she envisioned the project as an exploration of painting without paint. However defined, this subtle body of work is an earnest, poetic investigation of the formal relationships between objects, in which material austerity invites a sustained contemplative response.

—Susan Harris