



Michael Zelehoski, *The Tower*, 2015, repurposed electrical tower and wire cables, installation view.

MICHAEL ZELEHOSKI

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Michael Zelehoski's works are mind-benders—they are flat like paintings, yet they appear three-dimensional like sculptures. Made of found barricades and pallets, the new works in this show, titled "New Order," resisted easy classification.

The Tower (2015), a repurposed electrical structure that has been disassembled and then reassembled, seemed to crawl across the floor and up a wall. It is like a pressed version of, and possibly an allusion to, Vladimir Tatlin's *Monument to the Third International*. Like Tatlin's unrealized architectural project, Zelehoski's work is formal, uses industrial materials, and implies movement.

Minimalism has also had an influence on Zelehoski, whose barricades are sometimes lined up in rows like Judd's stacks. Yet this artist does away with the purity of his materials, preferring them weathered.

The works in this show had lofty ambitions. *The End of Meaning* (2015), a flat sculpture set in white plywood, involves a pallet gradually coming apart as the eye moves down the vertical plane. (Time and change were some of the major concerns here.) Though *The End of Meaning* may not rise to the occasion of its over-the-top title, it is fascinating to try to sort through this work's craft.

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