though their more proximate source is another work, Abu Simbel, 2003, in which they debut as aliens aloft in a blue fur-trimmed spaceship. (Located in the gallery's print room, the piece was not officially part of the show.) There, the figures hover above an image of the temple taken from Freud's study, newly overlaid with references to Harlem real estate speculation and Sun Ra. Central to one of the show's strongest paintings, An Experiment of Unusual Opportunity, 2008, is the Tuskegee experiment, that shameful, decades-long study in which the US Public Health Service closely monitored the progression of syphilis in hundreds of black sharecroppers—without telling the men they were infected with the disease, much less treating them for it. Doctors' reports from the trial surface amid a tracery of paper (Gallagher soaking sheets of penmanship paper in indigo, cuts them the width of their ruled lines, and assembles the slats into mosaic-like clusters), though the figure wrested from the work is not so much a character as a mood.

However reliant these works are on allusions, they nevertheless remain decisively oblique: a doctor becoming his own prosthetic arm in Bone-Brite, 2009; a nod to a black rodeo in 0 EO, 2010; the suggestion of a growing African-American middle-class via grooming implements and automobiles in the namesake Greasy, 2011; and so on. To be sure, reading these paintings as unduly wedded to such stories is to deny them their status as sites for physical transformation, and post-hoc confirmations of it; these smudged, stained, perforated, and abraded grounds harbor more than they disclose. Excessive fragmentation—very little survives the operations of collage intact—and the redaction of whole textual passages save for e's and o's suggest an equivocation about how much to set free. These vowels propose openings, passages that Gallagher literalizes in a suite of eight gorgeous perforated double-sided drawings interspersed throughout the gallery. Encased in glass and mounted atop freestanding tables, Morphia, 2008–2009, appeared like so many specters coming in and out of focus. In spending time with these lavishly tended-to objects, I began to think of the show as representing—in all senses—an ethics of care. "Greasy" as ointment, then, but with the proverbial fly in it.

—Suzanne Hudson

Interior, this ambivalent history shadows "Sierra Nevada: An Adaptation," the recent exhibition by Helen Mayer Harrison and Newton Harrison at Ronald Feldman Fine Arts.

Since the early 1970s, the work of the Harrisons has involved a similar antimony between a quasi-Romantic poetics of the earth, on one hand, and the notion of the artist as ecosystems manager advanced by their early interlocutor Jack Burnham in Beyond Modern Sculpture (1968), on the other. Though their practice has always approached landscapes in terms of expanded systems rather than bounded sites, in their recent work they take on a radically new sense of time and scale, dealing with the planetwide crisis of "anthropogenic," or "man-made," climate change. Suggesting both an evolutionary adjustment and an artistic translation, their current project imagines an "adaptation" of the Sierra to the climate-related crises that are likely to affect it in the coming decades (glacial melting, topsoil erosion, drought, fire, and downriver flooding). The project was announced as a "50-year collaboration" with the Center for Art + Environment at the Nevada Museum of Art, a conceptually significant expansion of the time horizon for an artwork, attuning its audience to the long-term, intergenerational ramifications of global warming.

The centerpiece of the exhibition was an enormous satellite photograph of the Sierra laid out across the length of the gallery floor in such a way that the viewer was bound to physically tread across it in looking at other works in the show. Issuing an invitation to Walk the Sierra (shades of Muir's famous trek), the installation involved a perspectival, scalar, and locational disorientation, substituting the monolithic subjectivity of Adams's canonical photograph Half-Dome with a digitized expanse of topographic patterns and traces that confounded any distinction between natural and man-made landscape. Indeed, the Sierra constitutes a kind of transitional geography, marked not only by two centuries of logging, grazing, and tourism, but also by the unintentional carbon footprint of global capitalist development in which we as viewers and consumers are implicated.

The rest of the exhibition was devoted to imagining a large-scale "adaptive response" to ramifications of climate crisis in the Sierra. This involved two silent animations imagining a massive pilot project for recovering topsoil at a designated "adaptation site," which would be part of a proposed "Sierra Nevada drain basin authority to look after the well-being of the whole." The animations were flat-footed aesthetically, but the experience of watching them was marked by the unrelenting clacking of a metronome installed on a separate wall; the latter created a surprisingly unnerving ambiance at once sonic and temporal, calling to mind an alarm clock or a time bomb.

Despite the urgent tone and expansive vision of the project, certain critical questions need to be posed. For instance, we learn little from the exhibition about the actual policies and actors currently involved in the region for which the artists' speculative-visionary proposal is designed. Further, while concerned with adapting to climate change, the show does not address how this capitalist-driven eco-emergency and its uneven human fallout might be combated in political terms. Echoing Buckminster Fuller and Joseph Beuys, the Harrisons appeal to the ecological fate of a generic humanity, thus neutralizing questions of environmental inequality, conflict, and justice. While they call for

Helen Mayer Harrison and Newton Harrison
RONALD FELDMAN FINE ARTS

For figures from John Muir to Ansel Adams and beyond, the Sierra Nevada has long been a locus classicus of the American wilderness sublime. Traditionally represented as a sacred zone of untouched nature standing outside of human history, the transcendentalist landscape imagery of the Sierra in fact developed in tandem with a range of biopolitical technologies concerning the government of populations, territories, and resources. Ranging from the imperial survey photography of Timothy O'Sullivan to Adams's own work for the Department of the
the collaborative participation of a range of "stakeholders," they describe their proposal as a "symphony of effort" that "creates a consensus to proceed"—what Miwon Kwon has called an "operative community" rather than a dissensual public sphere. This is a critical difference between the Harrisons and their younger colleagues who are involved with the politico-ecological turn at work in contemporary art such as Allora/Calzadilla, Amy Balkin, Matthew Friday, and the Yes Men. That said, the Harrisons' "Sierra Nevada" nevertheless stands as a remarkable remediation of an art-historical locus classicus that is quite literally losing ground as we speak.

—Yates McKee

Jeppe Hein
303 GALLERY

Jeppe Hein's second show at 303 Gallery—his last show here was "Please . . ." in 2008—started before visitors even entered the space. Piercing the broad storefront's frosted glass window was *Upside Down*, 2011, a telescope-like arrangement of lenses through which an unexpectedly shrunken and inverted view of the interior was visible. Hein's primary concern—shared with Olafur Eliasson and Carsten Höller among others—is the interplay of presumption and perception, with what we expect to see and what finally manifests. In *Upside Down*, as in the other works of which it here provided a distorted overview, the artist holds out the promise of a particular experience only to then deny it. What transpires is at once frustrating in its refusal of instinctively longed-for spectacle, and more nuanced than any simple stunt.

The gallery's interior is dominated by *Light Pavilion II*, 2010, a bundle of strands of illuminated lightbulbs that hang from the center of the ceiling. Periodically, cords attached near dangling ends of the strands pull them slowly upward to form the titular structure. A peek into the office lays bare the mechanism behind the movement. Gallery assistants routinely shoulder menial tasks, but this surely beats all: In a corner of the room, a lumberjack shirt-clad twentysomething pedals away on an exercise bike hooked up to pulleys that animate Hein's installation. It's easy to imagine Santiago Sierra casting jealous eyes over such a setup.

If *Light Pavilion II* again toys with our persistent fetishization of the "wow" factor in the context of large-scale installation by bringing things crashing irrevocably down to earth, *You, 2011*—a small hole drilled in the gallery's back wall—does the same thing more bluntly still. Where *Upside Down* at least fulfills its promise in part, a glance through this particular aperture reveals only a reflection of the viewer's own eye. Far from gaining a hoped-for insight into the gallery's private, back-office world, we are thus confronted with nothing but our own voyeuristic impulse. It's a simple trick, and one that might seem slight in another context or in a different artist's hands, but Hein's overarching aesthetic restraint prevents the work's provocation from feeling superficial. The artist may make fools of us, but we love—or at least forgive—him for doing so.

The process on which 360° Gallery—303 Gallery (Photo Edition), 2011, depends is not quite as retrogressive as *Light Pavilion's*, but it has a similar clarity. Having constructed a camera that rotates on a horizontal axis while taking photographs at fifteen-degree intervals as it makes a full circle, Hein documented the gallery interior by producing a sequence of prints, shown here in two long rows. Joining the lineage of conceptually motivated empty-room projects, and retuning attention on the hegemony of the white cube as the contemporary gallery's architectural style of choice, 360° Gallery—303 Gallery (Photo Edition) literally upends its subject, shaking it to see what might fall out. Again, the extent to which we are accustomed to the association of a mystique with the making and showing of art comes under scrutiny, but not in such a way that rigorous argument is entirely substituted for unpredictable magic. As precise and brutally rational as they may at first appear, these projects retain roots in an individual aesthetic with a touch of eccentricity, adding up to more than the sum of their pared-down parts.

—Michael Wilson

R. Luke DuBois
BITFORMS GALLERY

Curious about the geographic distribution in the United States of men and women who characterize themselves as, say, submissive, shy, bored, or lonely? If so, you'll likely be delighted by R. Luke DuBois's project "A More Perfect Union," 2008—, for which he created statistical maps of the nation describing the ways in which people represent themselves on online dating services—and the qualities those people are seeking in a possible mate. In 2010, DuBois, who might be considered something of a polymath—he is an artist, composer, performer, and a coauthor of the software Jitter, which facilitates real-time manipulation of data)—then, utilizing custom software he had been developing since 2008, he compiled and analyzed the online profiles of roughly nineteen million Americans, culling more than twenty thousand key words from the dating data. From this swarm of information, DuBois generated two sets of maps that propose alternate cartographies of the United States.

The more visually appealing of the two is based on the map of US congressional districts; rather than indicate political polling data, however, each district signifies the quantity of men and women in the region who have characterized themselves according to a given adjective. So, for example, we are presented with the "kinky" map; the "shy" map, the "funny" map, the "lonely" map. (More appear on the artist's website.) Each district is colored a different shade of purple, with the concentration of a given demographic apparently indicated by the saturation of blue (for men) and red (for women)—a play on the red state/blue state divide. In their conversion of sociological and subjective data into visual language, these maps do have a certain sensuous, aesthetic vibration (albeit in a kind of reductive digital-painterly manner)—not to mention a utility in identifying the social enclaves inhabited with potential love partners.

Moving to a smaller scale, the other set of maps (occupying most of the gallery) focuses on individual states and cities of the union, substituting place names with key words that predominated in the dating profiles of the inhabitants from that area. So, in the New York City