



and is thought to be home to an unknown, advanced culture. So Ó Fraithile is working with two themes: a very real historical event central to modern Irish consciousness and an imaginary place that underscores the persistence of Irish legend. The work itself does not reveal these hidden references; one has to know the history of Ireland, as well as the story of Hy-Brasil, to make sense of Ó Fraithile's themes. For the casual passerby, the work would seem entirely abstract—a tall apparatus floating on the surface of still water, but in a city with a markedly Irish presence many of the references would be clear.

The appearance of the work is complex, constantly changing as the viewer circles the surrounding park. Two pontoons stabilize it in the water. Because of the wind coming across the park and water, the work

shifts in many directions, and it is hard to say if there is a front or a back.

Like many of Ó Fraithile's environmental sculptures, *South of Hy-Brasil* is intricate and complicated, but also accessible and beautiful—qualities that allow viewers to appreciate it without knowing too much about it. But the work's historical reference cannot be denied: *South of Hy-Brasil* is the only American public artwork participating in Ireland's Centenary Program, dedicated to the events of 1916. In addition to recognizing the Irish diaspora in Boston, *South of Hy-Brasil* also commemorates the most important occurrence in modern Irish history. Ó Fraithile shows us how to be visually cognizant of a remarkable time a century ago—even as he startles us with a work of unusual beauty.

—Jonathan Goodman



WALTHAM, MASSACHUSETTS

Sarah Sze

Rose Art Museum

Sarah Sze is known for her complicated, sprawling sculptures, accumulations of small quotidian things that add up to enigmatic and overwhelming impressions. The meaning of her works is often subsidiary to the simple, ungraspable, in-your-face complexity of each piece.

In *Timekeeper* (2016), her multifarious accretion became smaller and more unified than in many of her previous works. Improbably, instead of building the work out to the edges of all three sculptural dimensions, she managed to add the fourth dimension. The work, which was accompanied by projections, occupied a large, darkened gallery. This is the first video work I have seen from Sze; in typical fashion, she approached it from a unique perspective. Instead of focusing on one screen, she mounted several projectors on a central rotating axis, using the walls as screens. Videos and still photos raced and dawdled across the walls, like memories surfacing and vanishing.

Then there were multiple smaller screens, down to one-by-two-inch projections beaming the date and time from Delhi, Los Angeles, Sydney, Santiago, Mexico City, London, and the Solomon Islands—a sample from every time zone on the planet. Now and then a random shot, perhaps of the ambient scene, inserted itself. Intermediate screens, scattered and tucked among static components, displayed ocean waves, smoke, and the implosion of a build-

Above: Caoimhghin Ó Fraithile, *South of Hy-Brasil*, 2016. Wood, reed, hay, cotton rag, bamboo, and birch poles, 25 x 10 x 18 ft. **Left:** Sarah Sze, *Timekeeper*, 2016. Mirrors, wood, stainless steel, archival pigment prints, projectors, lamps, desks, stools, stone, and mixed media, dimensions variable.

ing. Front and not quite center, a blinking digital clock kept accurate time. Off to one side, a metronome swung wildly. Pie-image visuals swept minute after minute. Even without the title, we understood that the theme was time.

Other objects began to make sense: a jar of mayonnaise, an egg, evaporating bottles of San Pellegrino. The food was fake, but the concept—decay over time—was clear. The theme was countered by growth, exemplified by a few pots of green plants. Sze likes to juxtapose contrary ideas; the plants did double duty as organic things in opposition to constructed elements. She also included small stones cut in half, natural objects worked by the human hand.

Although *Timekeeper* was carefully planned, it had an ad hoc look, like all of Sze's work. A delicate scaffolding of soldered wire boxes, apparently made in the studio, was basic, supporting some of the smaller objects. Torn paper spoke of fragmentation; big colored plastic clothespins clamped fragments back together.

As always, Sze honestly, even blatantly, exposed her supports, her tape and tools, her snarls of electrical cord. She sees the aesthetic of clamps and screws and makes us consider utilitarian items as objects beautiful in themselves. She chose various types of underpinnings here: a chrome and vinyl office stool, a sawhorse, a wooden kitchen stool, a stepladder.

Unlike artworks that demand only a few seconds of the viewer's time, Sze's work insists on a lengthy attention span. It yields its information grudgingly. Like the ingredients of her sculptures, the message builds, piles up, and reveals itself in proportion to the care with which we look.

—Marty Carlock