

ART IN REVIEW; Bonnie Collura



By **Roberta Smith**

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Jessica Murray Projects

210 North Sixth Street

Williamsburg, Brooklyn

Through Feb. 9

Bonnie Collura's latest solo show is a bit grim. Its three large, bulbous sculptures continue her interest in complicated forms that suggest fragments of Disney cartoon characters and Baroque sculptures melted together. These new works are now almost entirely black or dark gray and arbitrarily garnished with shreds of the bright yellow drawings they are based on. The combination, at once hermetic and garish, offers few discernible clues as to meaning and almost no visual incentive to investigate.

One can make out Mickey Mouse's ears, and Dumbo's, too; the silhouette of a Michelangelo "Slave" sculpture; and suggestions of entrails that might also be tied-balloon animals. But what does it all add up to? Certainly not the elaborate narrative outlined in the show's handout, which involves the Golem of Jewish mythology as well as St. Sebastian, C-3PO, Lincoln and Jesus.

Despite Ms. Collura's sculptural skills, plastic form has lost out to Conceptual rationalizing here, and its defeat leaves little recourse but psychological speculation.

Is Ms. Collura artistically stalled, hostile to the viewer's presence or ambivalent about making art at all? For whatever reason, her development seems to be going in reverse, toward weaker, less developed versions of promising earlier efforts. As her latest attempts descend into literary obscurity and visual incoherence, they serve as sharp reminders that artistic intelligence is one thing and disciplined self-criticism is another. ROBERTA SMITH