

# The New York Times

## ART IN REVIEW Bonnie Collura

By ROBERTA SMITH

More is more with Bonnie Collura's brainy sculptures, seen here in her second New York show. One or two pieces at a time is too enigmatic. With 10, things make more sense.

Ms. Collura's carved and painted styrene sculptures are aggregates of legible and semi-legible forms and have the earmarks of late 90's art: they look good, use materials inventively and bristle with multiple, unresolvable narratives. They suggest Matthew Richie's muted off-key palette applied to Matthew Barney's objects; earlier analogies include the blank forms of James Casebere's set-up photographs and the slice-and-splice compositions of David Salle.

Ms. Collura's narratives seem especially male or female in orientation: Disney's "Snow

White," Bernini's swooning St. Theresa, the Greeks' Persephone (whose annual visit to Hades causes winter), an unspecified Wild West conflict and David and Goliath (the Old Testament version of "High Noon"?). Dotted with holes and pegs, these pieces might be broken apart and reassembled. Which is what the mind does, sorting out a chunk of St. Theresa in "Sleeping Death (Yellow Martyr)"; Snow White's collar and sleeve in "White" and her poisoned apple in "Cowboy Land," along with a saddle, rifle and cowboy hat. Recurring details include fallen leaves and antlers that turn into twigs or pierce torsos, like martyrs' arrows.

Ms. Collura has not entirely banished opacity from her objects, which can also be inert or a bit puritanical. But she has created a rich, almost novelistic intersection of narratives in surprisingly visual terms, and clearly has ideas of her own.