



THE NEW YORKER

ART GALLERIES—CHELSEA

Martha Friedman

March, 2017

The centerpiece of this concise show is a forbidding sculpture titled “Two Person Operating System,” a table-top rectangle made of stacked steel cylinders. Lengths of colored rubber tubes are “plugged in” to some of the components; others are pierced with menacing skewers. On a recent afternoon, two performers matter-of-factly manipulated the sculpture’s parts, producing clanking and ringing—and the aura of focussed labor. Friedman is interested in the relationship of bodies to industrial materials and processes, and in rather stark terms. Although there are no figures visible in the two-dimensional works on the walls, they radiate a moody corporeality.

— *The New Yorker*