

Art Gallery Shows to See in March



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By [Will Heinrich](#), [Dawn Chan](#), [Max Lakin](#) and [Seph Rodney](#)

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This week in Newly Reviewed, Will Heinrich covers Viola Yesiltac's displacements, Matt Mullican's cut-up encyclopedia and Bat-Ami Rivlin's radiators.

GREENWICH VILLAGE

Viola Yesiltac

Through April 18. The Meeting, Greenwich Village; by appointment only, bill@billcournoyer.com.

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Viola Yeşiltac, “Seascape II” (2026), fountain pen calligraphy ink on faux Louis Vuitton leather/pleather fabric. Viola Yeşiltac, via Bill Cournoyer/The Meeting

Everything is displaced in Viola Yesiltac’s show “[Seascapes \(after Paul Thek\)](#)” at the Meeting. Yesiltac, a German artist of Turkish descent, used bolts of faux leather marked with counterfeit luxury logos, bought in an Istanbul marketplace, as backings for large, sensuous seascapes painted in blue and silver fountain-pen ink.

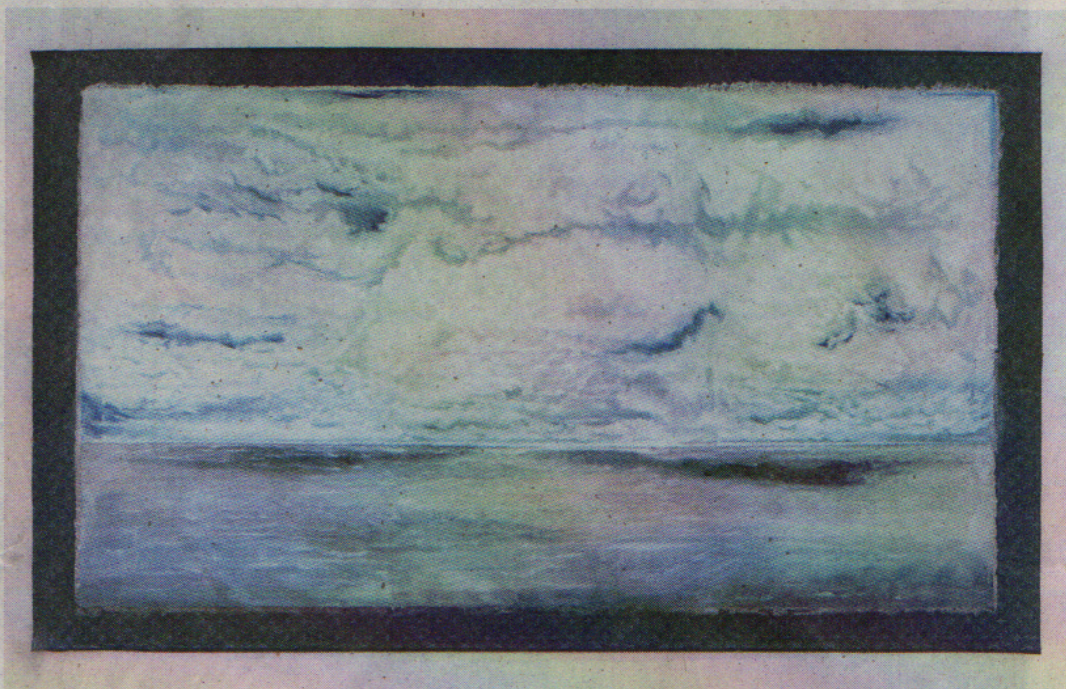
Along with two such paintings there is a postcard that she sent the gallery from Cologne, where she encountered Paul Thek's 1969 piece "The Portable Ocean," a little wooden wagon and blocks all painted ocean blue.

All in all, the show is an acute evocation of the longing, loss and blurring of categories that come with travel, whether it's a literal crossing of borders or simply the inevitable progress of time carrying us from one age, influence, love affair or state of mind to another.

Peeling away everything but the essential also reveals what's really human. Yesiltac's simple but large and heartfelt paintings are composed almost entirely of gestures — that is, of the tangible effects of one particular woman moving her arm and hand over one particular series of moments. At the same time the show as a whole, mounted in a spare private apartment around a gray couch and a pair of Marcel Breuer chairs, is almost entirely conceptual, an elaborate way of transmitting her own personal bundle of ideas and associations. *WILL HEINRICH*

Galleries

WILL HEINRICH



VIOLA YESILTAC, VIA BILL COURNOYER/THE MEETING

Viola Yesiltac's "Seascape II" (2026) uses fountain pen calligraphy on faux Louis Vuitton leather/pleather.

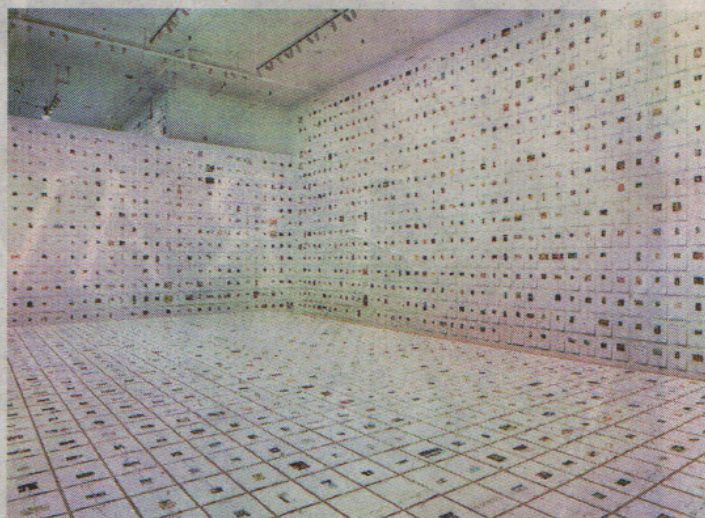
Viola Yesiltac

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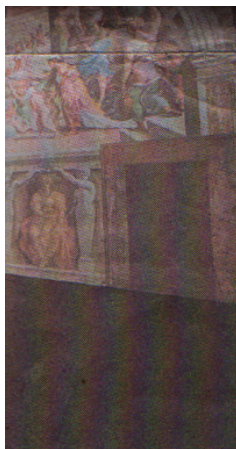
MATT MULLICAN, VIA PETER FREEMAN INC., NEW YORK/PARIS, PHOTOGRAPH BY NICHOLAS KNIGHT

An installation view of "Matt Mullican: The Universe," which uses nearly all of an encyclopedia's 11,000 illustrations to cover the walls and a platform.

say, bought the piece, they would be required to source their radiators locally. In other words, "Untitled (radiators, zip ties)" is a work of Conceptual art.

On the other hand, you can see how much thought Rivlin put into the aesthetics of this particular version. The white, green and gray radiators, variously mottled with rust, are arranged like ani-

in full color, and more than three million words. Using two copies of the book, Matt Mullican sliced out nearly all of the illustrations; centered each one on a sheet of typing paper marked with both chapter and page number; and pinned up the results around Peter Freeman gallery, filling the walls from floor to ceiling, along with some temporary additional



the subject was Margarita
aphael's models and mis-
ther ran a bakery.
ly 25 when he got to Rome,
n as a modernizer — plus
of Bramante: Urbino boys
— persuaded Pope Julius II
to decorate the room that
legacy for centuries. That
ella Segnatura, the first of
mbers now known as the
(or just *stanze*), which the
e with projections at three-
ey cycle too fast — just 15
— and the images appear
before you enter the video
avigate the forest of draw-
as gathered. Blind Homer
adam gazes back over his
oras and his disciples are
ist in heaven. In *this* room,
re Raphael married the Bi-
nan antiquity, the past be-
something to emulate but to

ntimidating — and we ha-
to the Sistine Chapel tap-
ent visions of the Gospel so
the papacy of Leo X into
when you go broke there
ne richer. The three tap-
second editions, made for
)
allenge, and also the merit,
ael blowout isn't its quan-
ifies modern expectations.
onnas and philosophizing
ind so removed from our
in the early 16th century,
nvent everything — ideal
firstborn among the sons
e," as the Swiss historian
t called Raphael's genera-

whole point of the Renaiss-
ed in every stroke and
xhibition, is that the past
attained, not as it was be-
a guide, a model, to live a
own times. When Plato and
ou down at the Vatican,
na looks as serene as Lake
a woman with a unicorn
orld can be better, you are
ntiquity being reborn but
elf. Only *that* rebirth, that
e, could give a pope the
r down St. Peter's, and to
oose on the walls.

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mitting her own personal bundle
of ideas and associations.

Bat-Ami Rivlin

Through April 19. Management,
39 East Broadway, Manhattan;
347-494-0438, management.nyc.

I was told that Bat-Ami Rivlin's
solo debut with Management
gallery, an X-shaped arrangement
of 21 assorted cast-iron radiators
enclosed with a loop of safety-
orange zip ties, didn't have to be
realized in the same way twice.

It could be constructed with as
few as three radiators, so long as
they formed an X; and the zip ties
could be different colors. And
indeed, if a collector in California,

with rust, are arranged like ani-
mals in a menagerie, small ones
following big ones. The zip-tie
loop runs up and down, as if
animated by its own territorial
ambition, and the X fills Manage-
ment's fourth-floor Chinatown
space completely, confronting you
as you walk in.

In a way this gives the lie to the
very notion of Conceptual art: It
may be the idea that matters, but
the idea can only be transmitted
with physical means. In another
way, the force of the piece grows
out of the dissonant tension be-
tween Rivlin's idea and the ma-
terial realities through which she
executes it. A distilled version of
that mismatch is the fundamental
problem of art making in general,
while a cruder analog — the
conflict of ideological fantasy with
facts on the ground — drives
much of the world's violence.

Matt Mullican

Through April 11. Peter Freeman,
140 Grand Street, Manhattan;
212-966-5154, peterfreemaninc.
.com.

There are more than 11,000 illus-
trations in the New Revised third
edition of the one-volume Ran-
dom House Encyclopedia, many

with some temporary additional
walls and a large platform in the
main room.

At first this exploded encyclo-
pedic vision is so overwhelming
that it's impossible to focus on
any details. You see, instead, the
network, the system, the idea of
classification in all its narrow
bloodlessness and biased con-
straint.

This abstraction of specificity is
disorienting enough. But then, as
you acclimate, something flips,
and what overwhelms instead is
the sheer wealth of evocative
particulars and surprising juxta-
positions. There are star maps,
clam worms, St. Paul's Cathedral,
Felix Frankfurter (of the United
States Supreme Court) and "Dis-
eases of the Skin." My favorites
were a series of accidental trip-
lets, in which three black-and-
white illustrations — like "Eugene
V. Debs, Bocaccio's 'Decameron,'
and Decapoda"; and "Baltimore
oriole, Honoré de Balzac, and
Banana" — were printed together.

For me, the piece ultimately
settled into an enrapturing kind of
inside-out portrait of the life of the
mind — in the most broadly con-
ceived sense of that phrase, as the
organ through which we all expe-
rience the world (whatever that
may be). It may strike me differ-
ently the next time.



VIA BAT-AMI RIVLIN AND MANAGEMENT; PHOTOGRAPH BY INNA SVYATSKY/INSTALLSHOTS.ART

"Untitled (radiators, zip ties)" is a work of Conceptual art by Bat-Ami Rivlin at Management.