

REVIEW

by Amei Wallach

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"Grand Opening of Corporaria Land" Frank Busamante Gallery, 560 Broadway at Prince Street, through December 4

Gregory Perkel left Moscow for New York well over a decade ago, and for many years his art has concerned the confusing overload of things to consume in America, particularly as exemplified by the supermarket. In "Grand Opening of Corporaria Land" he disciplines his vision of the market as a kind of deadening hell into a conceptual work that has its roots far more in the Moscow conceptualism of the '60s and 70's than in more Western influences. It's heavily reliant on text, found materials and an ironic comparison of appearance and reality. Out of bits of cardboard produce boxes he's made elaborate mosaic frames that surround a single color consisting only of texture and a giant "X" to signify nothing. There are words to identify this marketable nothing: Democracy Market, Love Market, Disease Market, Flea Market. "Coffin Table", of cardboard mosaics with a kind of Egyptian look to them, can serve as a coffee table, too. The "Wall of Comfortable Confinement" is set with narrow blue slits to suggest sky, and blighted possibility beyond. Perkel is turning a jaundiced Soviet eye on our own system.