

# Weekend

The New York Times

FRIDAY, AUGUST 8, 1997

## Sculpture Adorns the Urban Terrain

By ROBERTA SMITH

### Sara Delano Roosevelt Park

The latest addition to the long-derelect, recently refurbished Sara Delano Roosevelt Park on the Lower East Side is Janet Goldner's "Most of Us Are Immigrants," which consists of five steel vessels, each six feet tall. The dark surfaces of these metaphorical melting pots are slightly fractured, implying dislocation; they've also been blow-torched with brief, awkwardly lettered texts that quote immigrants spanning two centuries.

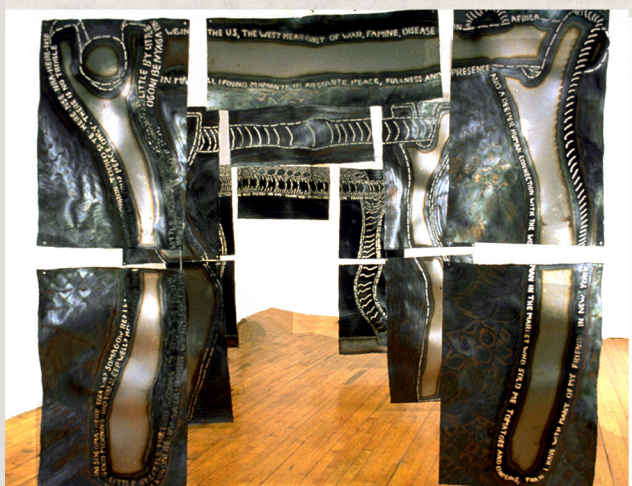
The sources for these include an 1840 letter written by an Irish woman named Mary McCarthy; a 1773 poem by Phyllis Wheatley, the first black female poet to be published in America, and reminiscences and impressions from a Holocaust survivor, a Chinese doctor and people born in Poland, Russia and Lithuania. A few of the texts present simple facts. One announces that 27,531 American Indians currently live in New York City, continuing a presence that has lasted 11,500 years and suggesting that they may be the only residents who aren't immigrants.

As with the Kabakov, this piece combines language and objects to make Conceptually based public art that takes the whole city as its site. Its piousness is just about balanced by its aptly chosen texts and its engaging use of materials.

# Style

THURSDAY, MAY 15, 2003

By Jessica Dawson



McLEAN PROJECT FOR THE ARTS

Janet Goldner's "Tuguma" is inspired by the textiles of Mali.

## A Tasty Malian Stew

■ The West African nation of Mali, straddling a cultural border between the Arab North and the black South, has long been a cultural melting pot. Deborah McLeod, director of exhibitions for the McLean Project for the Arts, examines the country's recent visual art collaborations by assembling 12 artists (two are collectives) who are themselves Malian or inspired by its culture. American Janet Goldner combines influences in her imposing installation, burning English words and organic patterns borrowed from Malian textiles into her door-shaped

steel plates. Malian Alfousssey Kelly's paintings show the influence of Western styles. But the most interesting works on view are those faithful to the country's traditional art forms: A wall of *bogolan*, or mud cloth, paintings boasts marvelously detailed patterns made from clay-stained cloth. I've never seen so many shades of brown.

"A Language of Pattern/Mali as a Medium" at McLean Project for the Arts, 1234 N. Gleason Ave., McLean, Tuesday-Friday 10 a.m.-5 p.m., Saturday 1-5 p.m., 703-790-1953, to May 24 (gallery closed May 17).