

Flash Art

DAN PETERMAN

ANDREA ROSEN GALLERY

Dan Peterman built his career on ecologically aware treatments of minimalist and post-minimalist form. The concerns manifest in his 800-pound cube made of crushed aluminum cans (1989) and shelter composed of recycled sneaker fabric for an art fair (2002) endure in the artist's recent solo show. The installation included *Love Podium*, a double dais made of reprocessed plastic, a series of objects made from open-poured scrap aluminum, and *My Sky (carbon footprint)*, two oversize banners depicting ticket stubs from a recent roundtrip flight to London.

Paramount to the show was *Pigsty/Latrine*, an enlarged-to-life-size wood-frame replica of a Han dynasty model



DAN PETERMAN, exhibition view at Andrea Rosen Gallery, New York, 2006. © Dan Peterman. Photo: Tom Powell.

for a structure that dealt with both nutrient sustenance and sanitation. This piece was intended to reference the marketing of American wood-frame housing to China's burgeoning population, and it expresses the (American) concern over China's ascendancy as much as it critiques the capitalist drive to hustle an eco-unfriendly lifestyle. As the exhibition's centerpiece and because of an uncharacteristic use of fresh wood, *Pigsty/Latrine* equally evinced a desire for sanctuary. As it turns out, Peterman's Chicago studio, and the adjacent complex he heads that houses several progressive initiatives such as a bike shop and the offices of the journal *The Baffler*, were destroyed in a 2001 fire. This exhibition is the first in the US to show work Peterman has made since reconstructing both.

If *My Sky* and *Love Podium* — with its opposite-facing stumps — are any indication, Peterman has grown somewhat jaded with regard to the individual ability to confront the problems of global warming. (A roundtrip flight between New York and London releases about as much carbon dioxide as 14 Hummers over one year.) Peterman's more than 15-year experience fashioning work out of trash has no doubt exposed the artist all too frequently to the boundlessness of human consumption.

Akiko Ichikawa