



## If Giuseppe Gabellone's work ridicules attempts to prettify industrial spaces with weakly decorative flower beds, it is hard not to surmise that Shirley Tse's images are playing with the legacy of Earthworks.

along the way took various photographs of a set of electric-blue sculptures made of Bubble Wrap. Some were shot up close in dramatic national parks so they seem massive, forming terrains that rhyme with the jagged mountains behind. In another photograph, the objects were set along a drab highway like abandoned hitchhikers.

If Gabellone's work might ridicule artificial attempts to prettify industrial and urban spaces with weakly decorative flower beds, it is hard not to surmise that Tse's images are playing with the legacy of Earthworks. Perhaps Tse's photographs and the smallish sculptures they picture deflate the gigantism of Michael Heizer's work, while the intrusion of industrial materials into the "natural" environment pokes fun at James Turrell's craters-and-stars transcendentalism. But something about the spirit of these photographs makes me think that such a critical position is not entirely the point. I'd like to imagine instead that Tse is on a strange quest to find out where these pink and blue bodies can be at home, and, ironically, that may be where they would seem most out of place. If in cities plastic is so ubiquitous as to be invisible, when caught by the camera in the great outdoors it can appear surprising once again; it can breathe.

Like Starling, Tse and Gabellone rely on the idea of photographic mobility, and in suggesting different formulations of the relationship between sculpture and photography, they invoke art-historical precedents somewhat less canonical than the work of Graham, Bochner, Huebler, and Smithson mentioned above. While the industrial materiality and floral iconography in Gabellone's photographs recall Michelangelo Pistoletto's 1965 cardboard *Rosa bruciata* (Burnt Rose), the variable locations of the photographs suggest the trip taken by *Palla di giornali* (Ball of Newspapers), 1966, the huge ball of compressed newspaper that Pistoletto rolled through the streets of Turin, a journey captured in Ugo Nespolo's film. And in connection with Tse's work, consider Eleanor Antin's "100 BOOTS," 1971-73, and think of it now not as a series of postcards but as a roving *sculpture* that could be repositioned in different locations. After all, the first photograph, *100 BOOTS Facing the Sea*, 1971, shows an arrangement of identical units in a line, reworking one of the most famous (anti)compositional modes of 1960s sculpture (Andre's *Lever*, 1966). Antin's sculpture, rearranged and resituated for each new photograph, could occupy the deserted outdoor spaces of Earthworks *and* the vernacular urban space of the supermarket, the amusement park *and* the museum.

The generative strategy behind Gabellone's and Tse's projects (transport the object outside, position it, and take its photo) can be



Left from top: Shirley Tse, *untitled*, 1999, color photograph, 26 x 40". From the series "Diaspora? Touristry?," 1999.  
 Shirley Tse, *untitled*, 1998, color photograph, 20 x 30". From the series "Vagabond or Wanderlust?," 1998.  
 Shirley Tse, *untitled*, 1998, color photograph, 20 x 30". From the series "Vagabond or Wanderlust?," 1998.  
 Right: Eleanor Antin, *100 BOOTS Facing the Sea*, 1971, black-and-white photograph, 8 x 10".  
 Opposite page: Armando Andrade Tudela, *Billboard 13*, 2004, color photograph, 13 3/4 x 19 1/2".