

tions in Storm King’s sculpture garden that provided the payoff for the achingly elegant work indoors.

Peace No. 2 (2001), a cast bronze, gold-leaved portrait of Zhang, offered the artist’s own person as an object of meditation, playing more on fame than devotional practice. The piece felt unnecessarily coy. The story up until this point had traced a perfect path, and *Peace No. 2* rang out like a spoiler. *Milly’s Temple* (2013), however, succeeded in precisely registering Zhang’s past. An appropriated Qing Dynasty-era gateway, it boasted a beehive crafted out of aluminum, which added a touch of the personal and the esoteric. Three other large-scale pieces picked up on the themes of the indoor reliquaries, critiquing the dismemberment of Buddhism in and around China while clarifying that Zhang intends his story to be taken as protest rather than praise.

—Faheem Haider

NEW YORK

Brenda Garand

Lesley Heller Workspace

Brenda Garand’s sculpture series “Northern Passage” reflects on the devastation caused by Tropical Storm Irene (2011), including the destruction of her Vermont studio on the White River. Garand’s notions of nature and culture evoke her French Canadian, Abenaki, and British heritages. She employs materials associated with construction, hunting, and fishing—including roofing paper, wire, and steel, fish hooks and lures, and porcupine quills—and reinforces those allusions through her titles: for example, *Lac-Mégantic* (*lac* meaning “lake” and *mégantic* meaning “many fish” in Abenaki). *Kamouraska*, an Algonquin word for “where the bul-



rushes grow,” refers to a town on the St. Lawrence River in Gaspé, Québec, known for its windy, turbulent weather.

Kamouraska Wind (2014), an airborne work made of steel, roofing

paper, wool, and silk, appears fragile, but its materials all have a tensile strength. *Lac-Mégantic* consists of a soft triangular form with a rail-like track at the top; its shadow doubles the rhythms of the tracks



Above: Brenda Garand, *Manitou*, 2014. Steel, roofing paper, wire, wool, and fabric, 84 x 60 x 15 in. **Right:** Brenda Garand, *Rue*, 2014. Steel, roofing paper, wool, silk, and porcupine quills, 17 x 24 x 11 in.

(civilization) intersecting with natural forms, some made with roofing paper. In *Rue*, a title loaded with meanings, eastern porcupine quills pierce a central red shape. The largest work in the show, *It’s Like Falling Into Water*, combines grief over the deaths of Garard’s parents and a love song. The floor-to-ceiling sculpture has a delicate base with more rail tracks and a slender middle; it spreads out at the top to include references to Alaska and Vermont, then leans willow-like in mourning. This work serves as metaphor for the life cycle, from birth to the union of two different states or individuals, to death.

Garard’s “Deluge” drawings, a grid of wall-based works made with flood clay from the White River combined with India and walnut inks, ruminate on Tropical Storm Irene, changing life forms, and the known and unknown. Together, the “Northern Passage” works show a keen interest in craft, history, sense of place, endurance, and recovery.

—Jan Garden Castro

NEW YORK

Zhang Dali

Klein Sun Gallery

For decades now, Beijing-based Zhang Dali has been making art that challenges China’s status quo, which (most of the Chinese art world would agree) needs to be challenged. His graffiti and cut-out outlines of his head in the ruins of Beijing buildings—destroyed to make room for new architecture—were signs of humanity in an otherwise dehumanized context. Such work has played an important role in the development of contemporary art in China, and Zhang is recognized as having the integrity of independence—a claim not so many Chinese artists can make anymore, caught as they are in the mesh of the bubble economy. “Square,” Zhang’s recent New York show, confronted viewers with a poetic vision of Tiananmen