

Art in Review

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LANDSCAPES

for Frankenstein

Sara Meltzer

525-531 West 26th Street, Chelsea

Through Friday

The title is the best part of this group show, which features contemporary landscapes with monstrous twists. Some allude to environmental degradation; others make references to the increasingly naturalistic terrain of virtual reality. In most cases the ideas are solid but the execution uninspired.

In the gallery's lobby Ruth Gibson and Bruno Martelli have installed wallpaper printed with a ghostly black, white and gray forest that could have come only from a computer. To similar effect, Steve Robinson applies software filters to photographs of Zen gardens.

Sculptures are more transformative. Sarah Cain scatters actual leaves, painted in high-contrast colors, in a corner of the gallery; the result is cheerful and unassuming.

Alyson Shotz folds pictures of foliage into origami-like shapes related to mathematical models. You don't need to be an expert in string theory to appreciate the formal complexity.

The most provocative work, Ricardo Cuevas's video "Fear No Thunder, Nor Lightning," shows blind people engaging with Braille texts (a portion of [Mary Shelley's](#) "Frankenstein") overlaid on scenic images. They read aloud as their hands move across the pictures, forcing viewers to triangulate sight, sound and touch. **KAREN ROSENBERG**