

# Beth Campbell in New York

By **Rebecca Chalif**

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NEW YORK—**Beth Campbell**'s mobiles fill the [Nicole Klagsbrun Gallery](#) in Chelsea with both fluid movement and frenetic energy.

Created of both lightweight wire and heavier-gauge steel that requires a metal bender to shape, these mobiles, on view through December 6, seem both mechanical, like a tangle of electrical connections, and organic, like veins in a leaf or the capillary tendrils of the circulatory system. The weight difference of the materials adds to the dynamism of the pieces; they achieve their beauty and visual interest not by attaining precise, precarious balance like **Calder** mobiles, but rather with repetition and subjectivity. And if each of the eight works creates movement within itself, they all do so together as well: rotating slowly, they frame one another in infinite perspectives.

Employing titles like *The other side of me*, *John*, and *You've really fucked up this time*, Campbell challenges viewers to see past the hanging steel and to interpret the mobiles as representations of emotional states or even specific personalities. In a contemporary art world that is increasingly striving for the "wow factor," the austere simplicity of Campbell's work is uniquely intriguing.

Campbell has been making mobiles since 2007, but this is the first time she has shown multiple examples together. She's also worked in a range of media, from painting to sculpture to video. Last month she unveiled an installation commissioned for the **Whitney's** annual gala and studio party. Though that piece consists of repetitive arrangements of furniture, it shares a goal with the mobiles: forcing viewers to reexamine the objects and materials that make up everyday life.

When you're done wandering through Campbell's matrix of mobiles, here are some other shows the artist recommends.

1. **Corin Hewitt: Seed Stage** at the [Whitney Museum of American Art](#), through January 4, 2009

"Part performance, part lab, this is an intimate look into a percolating, festering, accumulative creative process. The space, process, and finished images are

equally dynamic.” 2. **Kate Gilmore** at [Smith Stewart](#), through January 18, 2009

“Explosive and physical, the works in this show — three videos from 2008 and a new site-specific sculpture made in the gallery — recall video and performances past while enforcing an intense new female role.” 3. **Lisa Sanditz: Sock City** at [CRG Gallery](#), through November 29, 2008

“Sanditz’s paintings are wonderfully complex and a joy to investigate. This new body of work developed out of a trip Sanditz took to China and captures with exuberance and technical facility the wild production, growth, and transformation happening in hyper-drive.” 4. “**Beyond a Memorable Fancy: Print, Perception and Artist’s Intervention**” at the [Elizabeth Foundation for the Arts](#), through December 13, 2008

“This is an interesting and diverse group print show revealing a range of techniques and approaches. The notion of ‘print’ is blown open.” 5. **Alexander Calder: The Paris Years, 1926–1933** at the Whitney Museum of American Art, through February 15, 2009

“Raw and a delight, this show is an in-depth look at Calder’s early years with a revealing and enlightening view into his process. This is for those who like to see the