

# THE WALL STREET JOURNAL.

## Shock, Light Therapy With Life Thrown In

*NY CULTURE / FEBRUARY 4, 2012*

*By Peter Plagens*

Eric Wesley's "Improbability of Intentionally Creating Shock, Part II" (2011) is a big, double "exaggerated rubber band" (as the gallery describes it), attached on one end to the far wall of the capacious front gallery and on the other to a chrome-and-steel square "wheel." When a motor cranks the wheel, the band is tightened and static electricity builds up. Touch a connected metal ball mounted in the reception area of the gallery, and you get a little shock. "Shocking art"—get it? The joke would come off better if the piece weren't so slick. But "Improbability" sure is nice to look at.

As is "Real Time Europe Room (early Dawn)" (2011), a smaller work in the back gallery. It's a tabletop relief map housed in a dark, temporary plywood room and lighted from above to replicate what the European Union countries look like from a satellite at the moment you're viewing Mr. Wesley's piece; 3 p.m. in the gallery, for instance, will get you 8 p.m. to 10 p.m. across the Atlantic. Good, clean, science-fair fun. But outside the room, Mr. Wesley has installed on the walls some more relief maps of the Continent. One is "Flat Black Europe (Original Art)" (2011), with the support structure and errant strokes of black paint in plain sight. It's a nice, rough painting. But why does he put such a thing with such a title in the show, if not as an aesthetic hedge?

*Bortolami Gallery*

*520 W. 20th St., (212) 727-2050*

*Through Feb. 25*