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San Francisco Chronicle
Saturday, May 2, 2009

A matter-of-fact anthology: How much less odd and more enjoyable is the undeniably sophisticated miscellany in “A Matter of Form,” the group show that Berggruen offers to give context, after a fashion, to Mark di Suvero's recent work.

Sculpture predominates here, much of it refreshingly plain-spoken.

Iran do Espirito Santo contributes four objects that, with seeming effortlessness, embody pleasing illusions.

A brim-full glass of water turns out to be a truncated cone of crystal; a gray cardboard box, a flanged slab of buffed sandstone. One suspects correctly – but cannot confirm by handling it – that what looks like a stainless steel can denuded of its label is in fact a fluted cylinder of solid metal. All these pieces play upon the untouchability of art in the gallery setting and so test our eyes' sensitivity to the feel of things.

We get glimpses of artists little-represented in these parts, such as Rachel Whiteread and Evan Penny, and stirring reminiscences of others seen in depth in recent museum shows, such as Martin Puryear and Olafur Eliasson.

Tom Friedman almost steals the show with a shiny disc that sits atop a tall, slanted cone of yellow fiberglass: “Untitled (UFO)” (2007) – an object that gives form to a myth as surely as a statue of Zeus does.