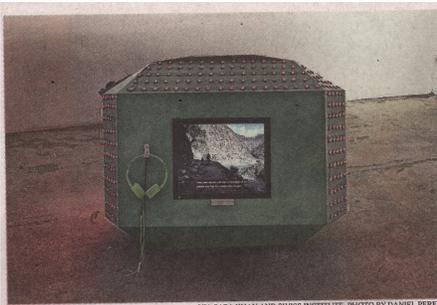


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Zoë Hopkins
Energies
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VIA SABA KHAN AND SWISS INSTITUTE, PHOTO BY DANIEL PEREZ

Saba Khan's "Indus Water Machine (Number 3)" (2020), which evokes the architecture of midcentury hydropower dams in Pakistan.

forms are an illusion, created by Urbano from expertly painted metal.

Even for those of us who never had the chance to see Burton's sculpture unbroken, there is a delicate pathos in seeing these fragments. Confronting the reality that Burton's sculpture will never be whole again, the exhibition is at once a rebirth and a funeral.

Energies

Through Jan. 25, Swiss Institute, 38 St. Marks Place, Manhattan; 212-925-2035, swissinstitute.net.

This exhibition's story begins in 1973, when a group of tenants in the East Village installed a two-kilowatt wind turbine on the roof of their building. It was reportedly the first urban windmill in the United States, and one of its blades now hangs on a wall at the Swiss Institute, blocks away from the turbine's original site.

"Energies" takes on the vast problem of energy waste and consumption through the prism of this local grass-roots experiment. Archival documents about these intrepid tenants and their building, 519 East 11th Street, are on

view alongside contemporary art that probes the history and present reality of this crisis around the world.

The Peruvian artist Ximena Garrido-Lecca's video installation "Yacimientos" (2013) lingers on the environmental devastation wrought by mining for renewable energy materials, while Saba Khan's sculpture "Indus Water Machine (Number 3)" (2020) evokes the architecture of mid-century hydropower dams in Pakistan.

Some of the artworks create their own renewable energy: An installation on the roof by Haroon Mirza includes solar panels that activate his sound installation; Agnieszka Kurant's installation, "Living Currency" (2014), is powered by energy generated when visitors open a gallery door.

The exhibition also happens outside of the Swiss Institute, like a kind of sprawling energy circuit. In the courtyard at 519 East 11th Street, the Nigerian artist Oto-bong Nkanga has painted a mural that pictures a sort of network of relations connecting people, architecture, trees and factories, suggesting the flow and transfer of energy among a variety of beings. At St. Mark's Church in-the-Bowery, a once-forgotten

installation by Gordon Matta Clark — consisting of a single rose bush — has been revived, blooming red anew.

Though the scale of the climate crisis is inconceivably large, "Energies" suggests what is possible when we direct our imaginations toward our immediate orbit.

Lubaina Himid

Through Feb. 8, Flag Art Foundation, 545 West 25th Street, ninth floor; 212-206-0220, flagartfoundation.org.

Take a seat in one of the chairs carefully installed in the galleries at the Flag Art Foundation. You'll end up at eye level with the fig-

