Many pieces—including those by Juliana Huxtable, Farxiyo Jaamac, Zak Ové, Mikael Owunna, and Yinka Shonibare MBE—utilize a cosmic aesthetic aligned with Afrofuturism and science fiction, asserting space travel as a metaphor for liberation. Shonibare's sculpture *Cloud 9*, 1999–2000, takes the form of an astronaut clad in a Dutch-wax-print-fabric space suit. While presenting an aspirational narrative in which black subjects are pioneers of aeronautics, the work also acknowledges historic linkages between exploration, colonialization, and exploitation.

Saks Afridi's "SpaceMosque" series, 2017–, imagines a parafictional historic narrative in which humanity was once visited by a space-faring minaret that could answer every individual's innermost prayers. Afridi asks whether such a scenario would engender individual or collective fulfillment. Employing glossy photographs and enigmatic sculptures—all of which are renderings of the impossibly weightless, sleekly abstracted mosque—Afridi leaves one wondering if we would truly be capable of creating an equitable society were we handed the opportunity.

Some works look to modernist utopias, as in Lee Bul's transfixing, hanging sculpture *Sternbau No. 5*, 2007. Inspired by the German architect Bruno Taut's post–World War I vision for an alpine city wherein world communities could coexist in spiritual and technological harmony, its spiraling form comprises an intricate maze of crystal, glass, and acrylic beads. The piece is dazzling, yet disquieting in its invocation of post-conflict ruins. Nearby, Mariko Mori's 1996 video, *Miko no Inori* (Prayer of the Priestess), similarly combines techno-futurist dreamscapes with elusive spiritual iconography. The meditative soundtrack can be heard throughout the galleries, with Mori's voice chanting in Japanese: "The words are melting and becoming one."

While several artists indulge fantasies of escape, others envision modes of "staying with the trouble," to borrow Donna J. Haraway's phrase. These artists mine indigenous and non-Western folklore for new archetypes of survival. In *She Who Sees the Unknown: Huma*, 2016, Morehshin Allahyari invokes a little-known Middle Eastern demon, Huma, who is associated with the common fever and other excesses of heat. Allahyari's video and the hanging talismans nearby, crafted from clear resin, imagine the jinni's role in the fight against climate change, characterizing her as "the site of the warm globe and the slowly burning human."

The exhibition is situated within a utopian project of a different nature. The redesign of the Ford Foundation's interior and edifice by the architectural firm Gensler asserts the ethics of the institution itself: increased accessibility, a lush atrium garden, a collaborative open floor plan. While claims to social engagement are ubiquitous in today's art world, this show reminds us that art is, ultimately, a vehicle of the imagination, to give vision to the future we want.

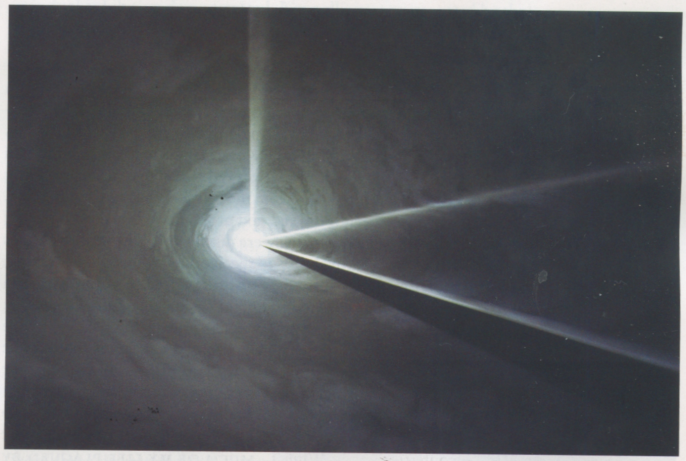
—Allison Young

BUFFALO

Anthony McCall

ALBRIGHT-KNOX ART GALLERY

Many artists have a signature style. Few have one that, like Anthony McCall's, also rewrites the recent history of several media. Beginning in 1973 with his film *Line Describing a Cone*, McCall has made "solid light" works that scramble film, sculpture, drawing, and installation. "Dark Rooms, Solid Light," his first solo presentation in a North American museum, deftly contextualized McCall's emblematic works while highlighting their range and potency. Curators Cathleen Chaffee and Aaron Ott took full advantage of the stately galleries in the museum's 1905 building. The exhibition began with the projection of *Throes II*, 2011, onto a freestanding fabric screen. The imagery was of a bright white ellipse and waveform—two shapes McCall has worked with repeatedly—whose interactions suggested complex geometries. Only by walking around the screen, further into the darkened gallery, could one discover the full contours of the piece: A slowly mutating field of projected light, here made visible by hovering mist, filled the long, narrow room. After watching the screen and staring at the projector installed in the facing wall, viewers walked through the light—it was impossible not to—and became surfaces for the projection. Though it has no obvious beginning or end, the installation's theatrical reveal and the forms' slow movements emphasize the durational aspect of this immaterial "sculpture."



Anthony McCall, *Throes II*, 2011, video (silent, 15 minutes), haze machine. Installation view.

Five additional galleries contained projections that operated similarly but were of varying shapes and orientations. Their variety revealed that, although McCall made these works throughout the 1970s and, after a two-decade break, resumed making them in 2003, this conjunction of light, mist, walls, and screens remains ripe for further exploration. The most perceptually complex "solid light" film included here was also the newest: In *Split Second (Mirror)*, 2018, the projector is aimed at a mirror. The reflected beam of light created the appearance of a second cone of light; they point in opposite directions and, thanks to McCall's animation, rotate smoothly. The mirror's doubling served as a metaphor for the projection's dual states: as picture and object, as solid and immaterial, as sculpture and film. From "behind" this work, looking through the galleries' open doorways, one could see *You and I, Horizontal*, 2005, another dizzying interplay of light.

In nearby galleries, notebooks, drawings, photographs, and early film and slide-projection pieces clarified the origins of McCall's iconic works. The short film *Landscape for Fire*, 1972, documents the artist lighting a grid of small fires in a field at dusk. McCall, his fellow performers, and the camera crew all appear, presaging his willingness to suspend the illusions of film. After McCall moved to New York City in 1973, he fell in with the city's avant-garde filmmakers and performance artists, including Yvonne Rainer and Gordon Matta-Clark; the latter's architectural interventions in particular resonated with the art McCall was then making. And his volumetric studies and "footprint" drawings (which he has made since 1973 to record specific shapes to be projected) demonstrated his structured working method and intense preoccupation with filling three-dimensional space.

The most dramatic moment in the show unfolded in the sculpture court, the largest room in the museum, which is encircled by classical columns. Two projectors hung from its high ceiling, sending *Between You and I*, 2006, nearly thirty feet to the floor. The two cones of light they created each described moving shapes, including, again, an ellipse and a waveform. The piece was clearly meant to evoke awe—and indeed its solemnity conjured a space of transcendence. McCall's show was the last in this building before the museum embarked on a two-year expansion project. It made a fitting—and often stirring—send-off.

—Brian Sholis