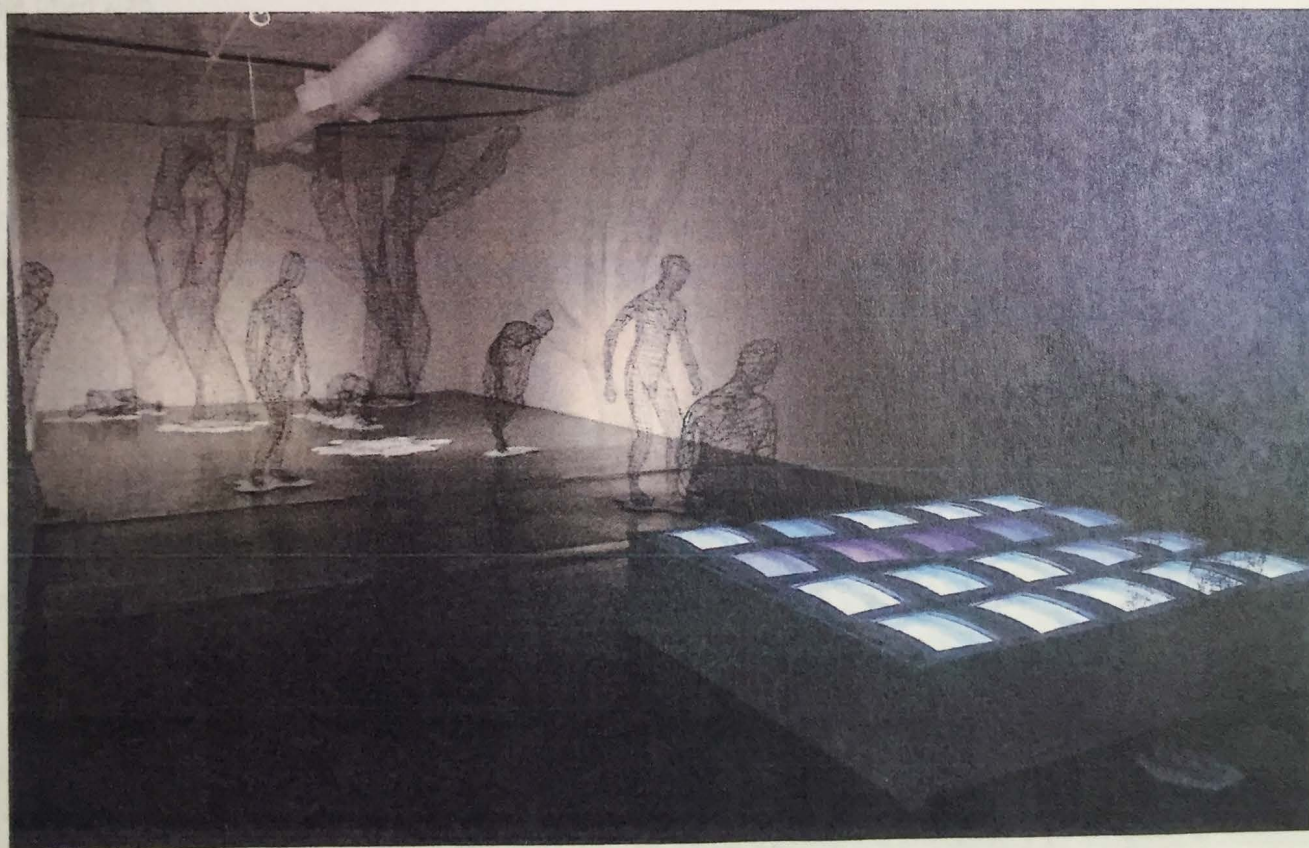Above and detail: Blane De St. Croix, *Broken Landscape III*, 2013. Wood, plywood, foam, plastic, paint, branches, dirt, and other natural materials, 80 x 2.5 x 7 ft. Below: Elizabeth Keithline, *Smarter, Faster, Higher*, 2010. 12-gauge steel wire, monitors, and wood, dimensions variable.

Vividly illustrating the divide between dirt-poor Mexican border towns and affluent North America, *Broken Landscape III* doesn't show the tunnels, hidden airfields, and corruption that make the border so permeable to determined smugglers and illegal immigrants. Much like past barriers built along remote political borders—Hadrian's Wall, the Great Wall of China, and the Berlin Wall—the U.S./Mexico wall has greater symbolic than practical value. *Broken Landscape III* makes palpable the fact that the border fence is arbitrary, unnatural, and unsustainable, an expensive symbol of American paranoia, rather than power.

Keithline, inspired by lost wax casting, uses the "lost mannequin" technique to create her futuristic figures. In earlier works, she wrapped heavy-gauge wire around wooden forms that she then burned away. But for the eight figures in this installation, she wove the wire around mannequins. Her partner, Jeff Keithline, then cut and peeled off the wire. The figures look generic, but their body language is eloquent.

drones, their paths crossing a golf course, a highway overpass cut in half, and the black steel border fence running along fields and a dramatic cliff face. Layers of rock and sediment extended below the ground level to the floor.

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Emerging from a grove of floor-to-ceiling trees, the figures crawl, walk, and run toward a square of 20 computer screens glowing up at the ceiling. Keithline calls the figure gazing into the "pool" of information Narcissus, referring to the self-loving hunter in Greek mythology who died rather than turn away from his reflection in a pool of water. *Smarter, Faster, Higher* wonders if the apex of our evolution is gazing into a video screen, probably watching cute cat videos. More alarmingly, it suggests we are so absorbed in finding technological solutions to our problems that we can't see other possibilities.

—*Dan R. Goddard*

SASKATOON AND WINNIPEG, CANADA

Eli Bornstein

Mendel Art Gallery and the School of Art Gallery, University of Manitoba

Perception lies at the heart of Eli Bornstein's 60-year career, spent in unwavering fidelity to the trinity of color, light, and structure. His recent show, "An Art at the Mercy of Light," featured 21 wall-hung reliefs and freestanding constructions dating from the late 1980s through 2013.

Both types of work are titled with reference to the number of zigzagging primary planes incorporated into their geometric compositions: "multiplane," "quadriplane," "hexaplane." This thematic continuity was echoed by the experience of the exhibition, which was less about individual objects than uninterrupted singularity. Bornstein's (mostly) horizontal...

the De Stijl-like geometry. Bornstein's reliefs are intersected perpendicularly by a series of smaller planes, many of which, in turn, play host to even smaller quadrilaterals, affixed at varying but seemingly purposeful angles. Similarly colored, freestanding hexaplane constructions bear a strong resemblance to the reliefs, their forms seemingly folded back on themselves and centrally mounted on columns. Punctuating the floor of the gallery, these constructions visually animated the space, encouraging bodily movement, lest perception be misconstrued as stationary, a disembodied abstraction.

Bornstein's practice stakes its claim on the overlapping domains of paint-

ing and sculpture. Although he is an heir to continental Neo-Plasticism and Constructivism, he developed a distinctly Midwestern brand of planar abstraction, known as Structurism, in the 1950s and 1960s, alongside others such as Charles Biederman. Bornstein most clearly departs from his European predecessors in his attitude toward color and the natural world. He understands color as inherently forming, constituting the bricks and mortar of our perceptual experience, and not merely a secondary quality. While Mondrian may have yearned to divest art of empirical impurities and accidents, Bornstein uses a similar formal vocabulary in precisely the opposite way—to focus