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## **Marco Brambilla**

### **'In Action'**

*Henry Urbach Architecture  
526 West 26th Street  
Chelsea  
Through Dec. 8*

Working in what might be called structuralist video, Marco Brambilla continues to keep his work short, fast and dazzling, as befits an artist whose day jobs have included directing Sylvester Stallone in the 1993 movie "Demolition Man." The three videos in his second solo show in New York mix optics and film history with contemporary pacing.

In "Sequel 1," the avant-garde device of film burning in the projector is turned into a painterly momento mori, using a particularly Michelangelesque sequence of Mr. Stallone from "Demolition Man." "Equilibrium" shows a man bouncing up and down before a continuous sequence of Manhattan office building facades, presumably with the help of an off-camera trampoline. It brings to mind several silent film comedians — Buster Keaton, Stan Laurel and especially Harold Lloyd, without the clock.

"Wall of Death," the show's tour de force, centers on a motorcyclist spinning around and around the inside wall of a big revolving cylinder, held upright by centrifugal force. Popular in the 1930's and 40's, this carnival act was outlawed in America because of its extreme danger, but it is still performed in Britain and South Africa. As if acknowledging both the sport's golden age and early abstract film, Mr. Brambilla shoots the biker, the spectators and the drum in black and white, looping and editing the different shots into a spectacle of alternately gladiatorial, modernist and religious proportions.

Formally, Mr. Brambrilla's work has echoes of Duchamp's "Rotary Discs" and Muybridge's locomotion photographs. Emotionally it connects to contemporary artists like Paul Pfeiffer and Tacita Dean, who pursue a similarly resonant form of structuralism. The danger in his efforts is that dazzlement can exceed substance, but in "Wall of Death," at least, he has the two in balance. ROBERTA SMITH