

# Review

THE CRITICAL STATE OF VISUAL ART IN NEW YORK

November 1, 1998

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## Review Exhibitions

### David Boyajian

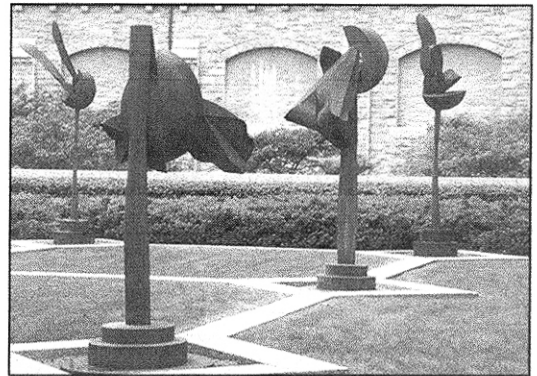
Genesis

Fordham University's Robert Moses Park  
through November 22

BY CHRISTOPHER ATAMIAN

**D**AVID BOYAJIAN'S TEN beautiful, tall rust-colored sculptures rise elegantly in Fordham University's Robert Moses Park. I don't quite share Grace Glueck's stated aversion to the art usually displayed at this Lincoln Center sculpture garden, but I must say that Boyajian's work is the most successful exhibition here in quite a while.

Based on plant forms, these human-sized creations represent all manner of buds, leaves and seeds. *SEED IV*, 1998 my personal favorite, depicts an open plant looking up into the sky, as if it were ready to release its seed or waits to be pollenized. Its open leaves form a triangle as they connect with the spherical bud. The whole rests on a long, straight shaft and a small two-layered round base, which anchors the entire sculpture without drawing attention away from the rest of the piece.



*Bud & Seed Group*, by David Boyajian  
1996 - 1998, steel

*FOLDED BUD II*, 1998 offers a similar construction, with an added horizontal element in the form of the leaves, which float in the air at roughly ninety-degree angles.

Boyajian's sculptures unite the industrial with the organic: the result is familiar yet at the same time otherworldly. Where another, less subtle artist might have made a blundering statement about creation and his chosen theme, Biblical Genesis, Boyajian manages to create a quietly poetic series of sculptures. Lined up in straight rows, Boyajian's buds and seeds spread airy, enchanting forms into the New York air. The work inevitably exudes something sexual given its *topos*, but its light execution and gentle presence make for a powerful, sweet exhibition indeed.