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Joseph Zito

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Joseph Zito, *Untitled (for Jamie)*, 2009-2010, wood and steel, 8' x 10' x 30'. Lennon Weinberg.

Skeletons inevitably speak of death, but also of endurance. A huge, handmade, bare-bones hulk of a boat filled the back of the gallery to barely squeeze-by-able dimensions. Behind the sculpture was a somber purple curtain with a bench poised before it: a funeral.

The boat itself, installed here upside-down, contains an abundance of symbolic content. A capsized ark, perhaps? Charon's ferry that transports souls across the Acheron River to Hades? The Titanic? A coffin? None of it good. But the raw, fresh wood it is made of also speaks to creativity and potential — to new beginnings.

The show, "Not Even the Saints Can Help," was overtly autobiographical, finding Zito reflecting on loss, especially the death of his father. Accompanying the boat, *Untitled (for Jamie)*, 2009-10, were delicate gouaches on paper lining the walls of the long entry space. Their presence provided a striking yet unassuming contrast to the vessel.

Titled *Stations 1 through 11* (2010), the multipart work suggests the Twin Towers as well as the tops of ghostly houses in reds, oranges, and blues, gently expressing emotion through color. A rich, blue chalk-powder drawing, *Curve of the Keel at the Bow* (2010), was one of several pieces recording Zito's working process.

Playing all the while was a video projection beside the ship's frame showing a turbulent sea, in what may have been a too-literal but nonetheless commanding commentary.

Zito stopped working after his father died in 1998 and he began again after 9/11. The emotions here were quite powerful, expressed not only in the images themselves but also in the materials, which speak their own language and do so very directly — and to lingering effect. **Barbara A. MacAdam**