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OHAD MEROMI: ‘Rehearsal Sculpture’

By KAREN ROSENBERG

Art in General

79 Walker Street

TriBeCa

Through March 5

The sculptor Ohad Meromi was born on a kibbutz and has tried to recapture some of that communal energy for his solo stint on the sixth floor of Art in General. There, surrounded by elements that look like set pieces for a Constructivist play, he is hosting productive get-togethers on Tuesday nights.

After enjoying some drinks and snacks, attendees participate in a group action supervised by Mr. Meromi and his friends. When they’re finished, the props and products remain in the gallery; the residue of past “rehearsals,” which can be seen during regular hours, includes a crate of American Spirit cigarettes, a floor diagram made with colored tape, and a set of wooden hoops propped against the wall. The idea, as Mr. Meromi has said, is to create a space that’s neither studio nor gallery but somewhere in between.

Last Tuesday’s “rehearsal,” which was titled “of ants and crucifixes ... re-animating the excised!” and co-organized by something called the [Museum of Commerce](#), was inspired by the Smithsonian’s recent [removal of a video by David Wojnarowicz from a show at the National Portrait Gallery](#) in Washington. Participants were invited to make and post signs exploring the idea of a “double standard.” Everyone worked at a long table, in groups of twos and threes, with plenty of chitchat.

Mr. Meromi’s setup feels a little bit like “#class,” the ad-hoc art-world think tank [run out of the Winkelman gallery last spring](#) by the artists Jennifer Dalton and William Powhida, but with more theater and less problem-solving. It makes the art world feel small and approachable, if still arbitrary and unpredictable.