



## Between Vermeer and the Lightning Rod

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Barbara Bloom's *Girls' Footprints*, 2007

Three photographs are arranged in a diagonal: a stone stairway upon which two men race toward a Buddha; a Land Rover with a small porch, railing, and stairs lashed to its roof; and a station wagon parked before a large sign that perhaps read "WASH," though the W has been cropped out of the frame. Directly opposite this trio stands an actual lightning rod, green with oxidation and piercing a rusty weather vane. These elements converse about big themes—faith, death, ascension. Other match-ups in this room-filling installation include a photo of an artist copying a Vermeer paired with a portable easel, and a broken office chair that speaks to a shot of an armless classical statue. Art and life are again entwined in *Girls' Footprints* (2007), which situates a photo of schoolgirls dashing through snow above a gray plush-pile rug studded with depressions that match the positions of the girls' shoes. In *Arno Light*, a chandelier is suspended in front of a mirror that also reflects a photograph hanging on the opposite wall, which depicts a similar light fixture. None of the flame-shaped bulbs are lit, but, as in all of Bloom's conceptual doppelgängers, the piece travels a richly meandering path, a reflection of the Florentine river of its title.