Bleak humor on display from Recology alumni

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Speaking of found objects, Catharine Clark offers a diverting group show that samples things made by six alumni of the artist in residence program of Recology San Francisco, a program known in its early years — the '90s — as Art at the Dump. In the high recycling era we no longer speak so familiarly or belligerently of "solid waste" disposal.

The Clark show also offers an outrigger to "International Orange: The Bridge Re-Imagined," the ongoing series of commissioned projects, centered at Fort Point, that responds to the Golden Gate Bridge in its 75th year.

Lynn Marie Kirby's 2004 video "Golden Gate Bridge Exposures: Pulsed for Parabolas" — its title a cryptic, slightly macabre reference to suicide attempts — defies detailed description. It compiles various kinds of visual information into a spectacle displaying little besides evidence of process. Yet it offers a hypnotic viewing experience in the best sense. It plays opposite a tiny bridge-inspired picture by public school student Bartek Rozl.

In the main gallery, Terry Berlier rules with a simple, powerful, conceptually exciting piece. Her "Smart and Final" (2012) takes the form of a shopping cart filled with hardened concrete. Thoughts of mobility and blockage, consumer whim and economic paralysis of homelessness collide in it. Present this object at any venue in the international art world — even on the street of any American city — and its bleak meaning and impact, and dark humor, would be intuitively understood.

Barbara Holmes constructs a cityscape of high-rises and mid-century modern homes using salvaged hollow-core doors that remain easily recognizable for what they are. Lauren DiCioccio shows characteristic work in which she wraps newspapers in cotton and embroiders selected details that show through with colored threads.

The threads dangle into space, lending a strange afterlife to the dead news of the recent past. DiCioccio also has more and newer work on view at the Jack Fischer Gallery.

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