

SHANE CAMPBELL GALLERY

Time Out New York
December 2006

Ann Craven

Klemens Gasser & Tanja Grunert, through Dec 21



Installation view

Photograph courtesy Klemens Gasser & Tanja Grunert Gallery

After losing scores of figurative paintings in a 1999 studio fire, Ann Craven began to re-create her lost works in multiple, giving fresh meaning to the word *representation*. Her first show at Gasser & Grunert in 2002 featured images of birds and fawns. Two years later, she remade the exhibition exactly, save for one detail: This time the paintings were twice as large, inducing an uncanny sense of *déjà vu*.

Now the artist revisits her 1995 New York debut, a show of 100 paintings of the moon at the now-closed Lauren Wittels Gallery. But instead of simply replicating that show, Craven has quadrupled it, painting 400 small square canvases. Craven paints copiously and adeptly—it's as if Alex Katz went on a Warholian production spree. The moon is seen in all its phases with a wide range of atmospheric effects: A few daubs of white convincingly portray a full moon; scumbled grays on velvety black evoke glowing clouds; a circle smoothly brushed in dull red becomes a baleful halo.

The sequential nature of the installation, in which similar images are clustered together, suggests the serial repetition of photography or film. Yet while the quickly sketched images appear to have been directly observed from nature, Craven steers clear of documentary. Nor does she wax too romantic on her universally symbolic subject. Instead, she looks at the moon for the same ineffable reasons we all do, translating what she sees into oil on canvas for the sheer joy of painting. — *Joseph R. Wolin*

2021 S WABASH AVE
CHICAGO IL 60616
+1 (312) 226 2223