

SHANE CAMPBELL GALLERY

Art Review
March 2004

Painting on Sculpture

Jean Dykstra

Tanya Bodakdar Gallery, New York, NY 10011
20 Nov-10 Jan

In an interview in *Sculpture* magazine in 2002, Liz Larner observed that colour in sculpture is generally used simply to reinforce the sculpture's form. "I think the form doesn't need to be reinforced," she said. "The interplay between colour and form that colour can create with the actual three-dimensional form is much more exciting." This thoughtful, loosely organized exhibition proves this to be true. The eight works on view here, including one by Larner, generate a lively dialogue about the relationship between form and colour and between representation and abstraction, played out in the various effects of paint on the surfaces of these sculptural works.

In his paintings, Thomas Scheibitz often translates common images into abstract geometric forms, and he has done something similar in *Untitled* (2003), an angular, birdlike sculpture at the gallery's entrance. Paint has been sprayed, dripped and brushed onto its flat planes, each surface containing its own 'painting', drawing attention to both the two-and three-dimensional aspects of the work.

The three sculptures in the gallery's small project gallery all incorporate found objects and intentionally rough, tactile surfaces. In Jim Lambie's *Instant Korma* (2003), a rock-like object drip-painted orange and white is sandwiched between an old-fashioned mirror with scalloped edges and its wooden backing. Charles Long's *Soundly through the Noise* (2003) incorporates an old chair, a can, a lamp, wires, all coated in a thick layer of light green paint. In their use of specific, resonant objects, these two works seem to be about memory and loss as much as anything. *Vulgo*, on the other hand, a 1987 painted papier-mâché work by Franz West, deals more directly with the tactility of its materials. A mottled brown blob revealing bits of newsprint and splattered with red, blue, yellow and white paint, West's piece is devoid of recognizable referents and has an especially organic quality.

The sculptures in the main gallery share a more obviously conceptual bent, as well as an emphasis on colour and mixed-media collage. Jessica Stockholder's *Ground Cover Season Indoors* (2002), the most elaborate of them, includes a park bench, a patch of Astroturf, a half-painted wooden chair, a lamp halfcovered in papier-mâché and a huge coil of electrical cord, set off by a perfect black square painted directly onto the wall. At once evocative and anchored in the world of objects, *Ground Cover...* gives the most pedestrian objects a disorientating, liberating charge. Jason Meadows' *Jimmy Carter Interface* (2003) has a similar complexity and debt to collage. The painted wood-and-metal construction recalls a disembowelled computer,

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with Polaroids, postcards and painted portraits suggesting rougher versions of flawless digital imagery.

Evan Holloway's *Untitled* (2003) and Liz Lerner's *Battling Namaxos* (2002) play off one another in their dynamic use of colour, as well as in their exploration of space and weight. Holloway's mobile includes some two dozen clay faces in various shades of white, pink, brown and black; radiating out behind them is a series of concentric squares made of slender steel rods in primary colours. The angular shapes juxtaposed with the roughly modelled faces set the aesthetics of the computer-generated against the handmade.

Similarly referencing both technological and organic qualities, Lerner's construction of stainless-steel wire squares covered in yellow and blue watercolour is a delicate, deceptively simple construction that intentionally undercuts the strength of its materials. Hers may be the most straightforwardly lovely work in a show not necessarily devoted to beauty.

ADDED MATERIAL

Jason Meadows, *Jimmy Carter Interface*, 2003, mixed media, 98 °— 94 °— 54cm.
MEADOWS: COURTESY TANYA BONAKDAR GALLERY, NEW YORK
installation
view HAPASKA: COURTESY KERLIN GALLERY, DUBLIN

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