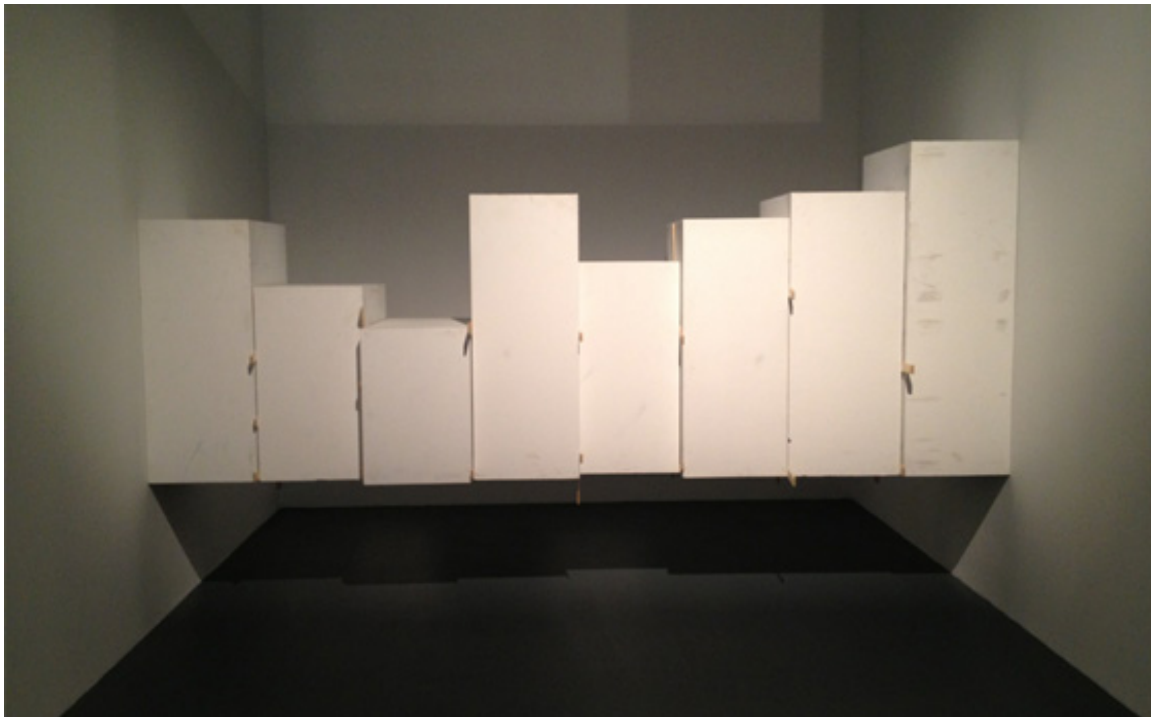




April 4, 2012

We Went To Chelsea, Vol. 2



This week, another installment of our radical idea of telling people whether the art we saw was any good. As always, it's a mixed bag; this week we looked at shows by Virginia Overton, Fred Sandback, Stan Douglas, Moyra Davey, Vibha Galhotra, Hans-Peter Feldmann, Douglas Huebler, Dan Walsh, and Ugo Rondione. Our comments, below.

Virginia Overton at The Kitchen

Through May 6th.

Paddy Johnson: My favorite piece in that show is one of the first you see; the long black diagonal pipe cuffed against the corners of that wall. It's a little hard to defend that, seeing as how it's just a pipe on the wall, but I like how forceful it is. It's really very sexy.



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Immediately visible is a bunch of pipes leaning against the wall and, in the center of the room, a hanging piece of 2 x 6, perfectly balanced by some bits of black wood and a light bulb at one end of the board. It's a great demonstration of how much illusion can be drawn from balance. That wire suspending the piece is nowhere near its center and yet you don't think about that for a second because it's visually weighted perfectly.

Will Brand: I thought about that for a lot of seconds! It was a good work.

The thirty or forty pipes leaning against the wall, though, weren't quite right. Their feet are pushing outwards against a very skinny looking chock, and while I'm sure that that—physically—involves a lot of force, I just didn't feel it. I don't think that's a kind of kinetic force we're used to thinking about. Maybe it would have worked better if it had been a few really big pipes, instead of a forest of little ones.

And then, in the back room, there was a loose wooden floor cobbled out of bits of variously-colored scrap wood that I just didn't see anything in. It doesn't really change the space beyond making you look at the floor, and the materials were more interesting when they were hanging from the ceiling, one room ago. I guess it served to make me aware that flooring isn't exactly like the Empire ads.

The best piece in the show is definitely the wedge of plinths in the back corner, that holds itself up between two walls. It looks magical and has all the tension and material parsimony of Overton's best work.

Corinna Kirsch: I think I called this a "fuck you" sculpture. I thought of it as being a fuck you to anyone who wanted to see the backside of the sculpture—you'd have to crawl underneath it, but then, who knows, the sculpture seems so precarious it could topple on you.

Yeah, [*Untitled (pedestals)*] was my favorite work in the show. Sure, there's an element of magic—"How'd she get those eight pedestals to stay up there?"—but really, I think the dirt, and those wooden sticks shoved between each of the pedestals that kept them hovering in place, gets away from a sense of the otherworldly, planting you firmly back into the physical world.

<http://www.artfagcity.com/2012/04/04/we-went-to-chelsea-vol-3-feat-overton-sandback-huebler-and-feldmann/>