

ARTNEWS

THE LEADING SOURCE OF ART COVERAGE SINCE 1902



CHINA'S NEWEST
COLLECTORS

RENZO PIANO SPARS
WITH LE CORBUSIER

SHIFTING CURATORS
AT MOMA

TRISHA BAGA
SIGHTS, SOUNDS,
AND GARBAGE

OCTOBER 2014



Brea Souders, *Rosie*, 2012, archival ink-jet print, 25" x 20".

BREA SOUDERS

BRUCE SILVERSTEIN
JUNE 12 - AUGUST 14



Kate Ericson and Mel Ziegler, *A Long Line*, 1995–96, black marble, metal, 9¾" x 9¾" x 31' (22 elements).

KATE ERICSON AND MEL ZIEGLER

GALERIE PERROTIN
JULY 8 - AUGUST 22

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Brea Souders's show offered a juicy, kaleidoscopic concert of colors and shapes. The artist combines images created by the camera with watercolor splashes, mirrors, found objects, and personal mementos. The results are layered palimpsests compressed into lustrous ink-jet prints.

Viewing necessitated decoding place and space. A flattened heap of photographic slivers converges inward in *Mountains Without Faces #13* (2012), while in *Mille Fleurs* (2011), Souders's lens frames a mirror pane nestled in a bucolic field. Here, buttercups and daisies lie strewn over a sky-blue surface, proliferating through reflection over and around the hard edges of the glass. Like many works in the show, this composition was formed in the pupils of the observers' eyes as they worked to comprehend the perspectival relationships' interlocking elements and layers. In *Black Ball* (2012) and *Modern Day Halo* (2010), crisp globs of color—yellow disks and purple-blue spatters—are reached for and manipulated by hands that look like shadowy photograms. In other frames, found images imbued with private meaning—pictures of Napoleon, goldfish, dead irises—are juxtaposed with jewel tone brush marks, rendering the images lifelike against the stasis of the readymades.

Souders's work is an eloquent meditation on the age-old artistic obsession with illusions, illumination, and perspective. MICHELLE MILLAR FISHER

These eloquent sculptures and drawings from the 1980s and 1990s by Kate Ericson and Mel Ziegler revealed the prescience of the duo's socially conscious art. Their collaboration began in 1978 and lasted until Ericson's death in 1995. Shown in New York for the first time since the late 1990s, the work continued to raise provocative questions about the interface between art and life.

Inspired by the the site-specific and Earth artists of the 1960s and '70s, Ericson and Ziegler practiced within the social, historical, and political parameters of a place and sought ways of giving back to a community. For example, *Feed and Seed* (*Gelsinger Farm, Buckwheat*), 1989, involves collaborations with farmers in which the artists returned a percentage of the annual cost for seeds and the sale of artworks in exchange for empty seed bags, and *Give and Take* (1986) consists of broken tools used by Central Park workers that the artists repurposed and sold as art, funneling the profits into new tools.

Several sculptures used commercial paint colors to explore metaphor, function, commerce, and art. *A Long Line* (1995–96) consisted of bright-colored, battered toy trucks poignantly snaking across the floor, while elsewhere, drawings documented the artists' most highly prized projects—living, social systems in which the role they played in communities surpassed their status as artists. SUSAN HARRIS