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REVIEWS

NEW YORK

"Thread Lines"

The Drawing Center //
September 19–December 14

LATELY, THERE HAS BEEN QUITE a bit of attention (and market frenzy) surrounding textiles and ceramics, two marginalized media long pigeonholed as craft. In two fall gallery shows in New York—"Satan Ceramics" at Salon 94 and "Fire!" at Venus Over Manhattan—the history of ceramic arts and the artists who fought for its inclusion in the mainstream are ignored, as the technique gets a fire-and-brimstone infused macho makeover. The Drawing Center tackles another hot medium with "Thread Lines," which features both early and contemporary iterations of fiber art that underscore its material history.

The multigenerational show sets out to make connections between textile and drawing. That thesis is most readily proven in the pairing of a Minimalist Lenore Tawney drawing from 1964 and the hanging linen piece in which she realized it exactly 10 years later. Six small works from Sheila Hicks, another fiber artist working since



Lenore Tawney
*Union of Water
and Fire*, 1974.
Linen, 38 x 36 in.

LENORE G. TAWNEY FOUNDATION

SAN FRANCISCO

Hugh Scott-Douglas

Jessica Silverman Gallery // September 5–November 1

THIS GALLERY'S LOCATION in the Tenderloin district, an area known for its seediness and resistance to gentrification, provides a compelling backdrop for Scott-Douglas's "Promises to Pay in Solid Substance."

Outside, the neighborhood recalls a pre-technology boom San Francisco. Inside, viewers are ushered into the present via the artist's material exploration of modern economics and new technologies. Happily, Scott-Douglas forgoes multimedia apparatuses, choosing instead to demonstrate the nuance of digital development through

Hugh Scott-Douglas

Untitled, 2014. UV curable ink on wood panel, 80 x 53 in.

the analog. The series "Heavy Images" (all works 2014) displays hefty billboard prints rolled up on their plywood crates. These obscured advertisements are more

representative of the costs or resources required to produce them than the products they initially marketed. No longer useful, the oversize objects make a strong argument for digital marketing's renewable nature.

Maybe "Heavy Images" is a sophisticated endorsement for Internet marketing, but the show doesn't let the modality off so easily. *Amazon.com* presents snapshots of an Amazon distribution center's surfeit

of shipping materials. Cardboard boxes and more packing paraphernalia are seen spilling out into a communal hallway in Brooklyn. The commentary on Amazon's waste generation continues outside the photograph: Wrapped in plastic, the photos are encased in the same materials they capture. The work cleverly amplifies society's continued dependence on systems born of our capitalist tendencies. Even as we shop online to save gas, we send out a fleet of delivery trucks. Two series of works on wood panel similarly adopt a language of process in exploration of society's relationship to new media. Displayed in diptych formation, pictures appropriated from *The Economist* hang alongside images of debris from the artist's studio. Before being printed, the dust bunnies and journalistic sources were scanned, mapping a circuitous route wherein the tangible begets the digital begets the tangible. While the tangibles in "Promises to Pay in Solid Substance" border on the tedious at times, they do serve as a valuable reminder to a city hell-bent on "innovation." Even with the technological advances of the past generation, our material world remains a concern. —Francesca Sonara

SAN FRANCISCO

Michael DeLucia

Anthony Meier Fine Arts // September 12–October 17

IT IS FITTING THAT DELUCIA finds himself showing his latest series of works exploring domesticity and monumentality in an ornate, Gothic-inspired manse originally built for the daughter of San Francisco newspaper magnate Michael H. de Young. Using home-construction materials, most notably plywood as well as faux marble and travertine laminates, DeLucia transforms the quotidian into the supramundane; *This Old House* it is certainly not.

Like several of the large-scale panel reliefs on view, *Available Light* (all works 2014) depicts an everyday household lamp rendered in whittled detail. Beginning with stock images of light fixtures, DeLucia utilizes a computer-controlled tool to mechanically carve the image directly onto a laminate-coated plywood base. The contrast between the scored lines of exposed blond wood and the glossy sheen of the dark laminate lends all the images an almost, well, luminous quality. And yet, as with *In the early evening*, another relief of a lamp, the uniformity of the computer-generated image is countered by the plywood base's imperfections, the knots and variations in grain accompanied by the frayed edges of the excised laminate. Mounted upon vertical plywood slats, the results are distinctly dry-meets-digital. In addition to the relief panels, large sculptures echo objects likely to be found in a household. *Noisebox* recalls the squat, angular-backed televisions of yesteryear—or at least the 1990s. Compellingly, where the TV screen would be, DeLucia has all but obliterated the faux-marble coating with concentric lines emanating from a small, dark field of remnant laminate. Meanwhile, *from line and plane to form* looks like a riff on the home aquarium. A rectangular base of scored laminate, topped off by another identically etched rectangle half its size, calls to mind other famous fish tanks, by Jeff Koons and Pierre Huyghe. Ultimately, for DeLucia, home, it would seem, is where the art is. —Joseph Akel

Michael DeLucia
Noisebox, 2014. High-pressure laminate on plywood, 36 x 36 x 30 in.



FROM TOP: JESSICA SILVERMAN GALLERY; CHRISTOPHER BURKE