

# BLOUIN ARTINFO

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## You Wood: There's Lots of Lumber Art on the Lower East Side Right Now

— Benjamin Sutton

If you've made the rounds of the current offerings at galleries on the Lower East Side you could be forgiven for mistakenly thinking you'd stumbled upon an urban forest. Exhibitions including Cordy Ryman at DODGEgallery, Richard Nonas at James Fuentes, Jim Osman's just-shut show at Lesley Heller Workspace, and "Die Wunderkammer" at The Lodge feature conspicuous quantities of logs, lumber, planks, trunks, and other assorted tree parts.

Nonas's spartan assemblages of cherry or oak, many of them bound together with wooden pegs, may be this fleeting meme's purest manifestation. Juxtaposed with his steel floor sculptures, the wall-mounted wood assemblages have an elemental nobility that's surprisingly catchy. Osman, for his part, filled the front gallery at Lesley Heller with carefully constructed quadrangles of irregularly cut wood, fragments of branches, and assorted bits hardware. With their irregular shapes, contrasting woods, and juxtaposed paints, Osman's sculptures evidence a peculiar logic; despite all their appendages, each assemblage appears perfectly executed, with no sections seeming out of place or incomplete.

Meanwhile at the aptly woodsy-sounding new gallery The Lodge, Premo's interactive installation "Totally Stick Your Head Inside This Hole" invites viewers to do just that — safety goggles optional, but recommended. A motion sensor then triggers a mechanism that drills a hole in a small square of wood, which visitors are welcome to take home for their own collection of wood art. (Premo's current exhibition at Pavel Zoubok in Chelsea features his wood and found object sculptural assemblages.)

The most timber-intensive show on the Lower East Side right now, however, is Ryman's exhibition of paintings, sculptures, and installations at DODGE, the largest of which is the enormous "Adaptive Radiation", a many-paneled piece made up of hundreds of wooden odds and ends painted a dazzling range of tones from muted to neon and spanning from the gallery floor all the way up its two-story rear wall. This sculpture, which resembles a saw-wielding handyman's totemic monument to pointillism, caps a strong show in which Ryman fashions his trademark two by fours into works evocative of Flavin light sculptures, De Stijl-like geometric abstraction, and more. Be sure to catch these woodsy works before they get axed.



Installation View, *Rafterweb Scrapwall V2*, 2013, acrylic, shellac and enamel on wood, 30 x 10 feet, variable