

# SCAD CFINE ART



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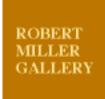


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Gavin Brown's enterprise



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#### **CRITICS' PICKS**

CURRENT PAST

- New York
  \* Park McArthur
- \* Marie Cosindas
- \* Alex Kvares
- \* Jess
- \* Julien Bismuth
- \* Allison Schulnik
- \* "The Silent Way"
- \* Dustin Hodges
- \* Lynda Benglis
- \* Thomas Struth
- \* Mark Morrisroe
- "Actualize" Miller Updegraff
- \* G. T. Pellizzi
- \* Whitney Claflin
- \* Stan Douglas

  \* Art Spiegelman
- , at oplogonian

#### Los Angeles

- \* Henry Codax
- Morgan Fisher
- \* Agnès Varda
- \* Kelly Nipper

#### San Francisco

- \* Tammy Rae Carland
- \* "A Sense of Place"

#### Miami

- \* Yael Bartana
- \* Aziz + Cucher

### Palm Beach

\* Phyllida Barlow

#### Pittsburgh

\* "Alien She"

#### **Richmond**

\* Siemon Allen

#### Wilmington, DE

\* Emily Erb

#### **Mexico City**

- \* "A Place in Two Dimensions"
- \* Superflex

#### London

- \* "Body Language"
- \* "Matter & Memory"

#### Gateshead

\* Thomas Bayrle

#### Dublin

\* Damien Flood

# Paris \* Hany Armanious

**Delme**• "Schizophonia"

#### Berlin

- \* Karl Otto Götz
- \* Ingrid Furre

## Dublin

#### **Damien Flood**

GREEN ON RED GALLERY 26 - 28 Lombard Street East January 16-February 22

In his latest paintings, <u>Damien Flood</u> takes the line for a walk. Gray lines meander through the abstract paintings *Wired*, *Contact*, *Bust*, and *Pipe* (all works 2013), which effectively connect this series of small works. There is a semblance of a story being told, but at the same time refuses easy explanation. In *Wired*, a line is hooked through a sequence of triangular shapes of increasing size, which jut into the picture plane from the left as if they had been caught on the line's hook.

Contact is more chaotic; a line zigzags over a mist-shrouded cave-like space, giving specious definition to the indefinite. In *Bust*, a zingy lime-green shape emerges from a darker green field, the line possibly describing the head and shoulders hinted at in the work's title. *Pipe* returns to something more specific, as a pale-yellow pipe ricochets toward the foreground, returning the viewer to the painted shapes in *Wired*.

There is always the temptation to assign meaning to abstraction. But Flood's work resists any kind of narrative conclusions. Paintings such as *Stasis* (possibly a beautifully rendered mountain or iceberg, reflected in a dark pool) and



**Damien Flood,** *Interior Sun*, **2013**, oil on reversed black-primed canvas, 59 x 49".

Bather (a figure outlined in black emerging from a flesh-toned ground) come closest to representation. However, it is Flood's grasp of the purely inchoate that is testament to his prowess as a contemporary painter, with the same abstract verve of Amy Sillman, but muted and pared back. A standout in this respect is *Interior Sun*: Here, the artist has reversed a black-primed canvas on which a rocklike form, resembling one from a Paleolithic time, glows at the center, its edges dabbed with dashes of jeweled color.

— Gemma Tipton

< United Kingdom Ireland France >

Last Month's Picks