

THE LAST MAGAZINE



ADAM MARNIE'S 'PHANTOM LIMB'

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Adam Marnie, "Phantom Limb," exhibition view, Derek Eller Gallery, New York, 2013.

Displacement and transition figure prominently in **Adam Marnie's** work. His 2011 exhibition at Derek Eller Gallery presented photographs that were neatly halved or quartered, or hung askew. Large-scale images of floral arrangements incorporated architectural interventions; the corners of one work were cut away to reveal the brick structure of the building, beyond the gallery wall. The galleries on this Chelsea block, hit especially hard by Hurricane Sandy, faced months of reconstruction, specifically of (but in no way limited to) flooded floors and walls. Marnie's current removal of the gallery's lower drywall will summon these too-recent memories for some. To bring things full circle—to complete his performative-architectural reflection of the storm's aftermath—the artist is currently replacing the missing sections leading up to the exhibition's closing.

This space-in-transition is the setting for maple cube structures, set on the floor. Unpainted on the outside, each cube reveals interior dimensions which, like Sol LeWitt's wood cubes, are painted white. Eleven small photographs depict a floral arrangement on a side table, which stands on another table. The images evoke still-life sketches; Marnie's flowers are depicted withering, then decaying, in varying degrees of darkness. One version is almost totally black. While these works demonstrate isolated explorations in the media of architectural intervention, sculpture, and photography, *Non* (2013) combines these formats. In the center of a wall-mounted, rectangular wood structure, a bright red inkjet print is suspended facing away from the viewer. A pink shadow—the wall's reflection of the turned-around red print—softly emanates from the work's sides. This is all the red we get.

Marnie's reimagined iterations of familiar things—a gallery space, floral still-lives, and the minimalist canon—evoke unresolved variations on a theme. Too often, we only get to see a single, polished final result. Sometimes, as with Adam Marnie's exhibition, it's a thrill to be in on the journey.

Adam Marnie's "Phantom Limb" runs through October 5 at Derek Eller Gallery, 615 West 27th Street, New York.

Images courtesy of the artist and Derek Eller Gallery, New York.