

The New York Times

Art in Review

Adam Marnie

'Locus Rubric'

*Derek Eller Gallery
615 West 27th Street, Chelsea
Through Oct. 8*

Expanding on the punched-sheetrock pieces he has exhibited elsewhere, Adam Marnie combines photography and collage with bold architectural interventions in his Chelsea solo debut. In doing so, he refreshes each one of these mediums by making it contingent on the others.

Viewers enter the gallery to find a large sheetrock box with a fist-size hole punched through the center. A framed photograph of a similar wound or fissure hangs on the reverse side of the box, split neatly in two so that light from the aperture on the other side passes through. It's a pinhole camera with a process-art twist.

Further violence has occurred in the main room, where Mr. Marnie has removed sections of wall — and with them, portions of collaged-on photographs. Images of a floral arrangement, in color and black and white, alternate with exposed brick in a kind of three-card monte. Some of the missing pieces of drywall turn up in smaller, framed works, where they may be identified by their rough edges.

There's a lot of energy in Mr. Marnie's mixed and matched, cut-and-pasted surfaces, for which the decorous floral motif is an excellent foil.

KAREN ROSENBERG