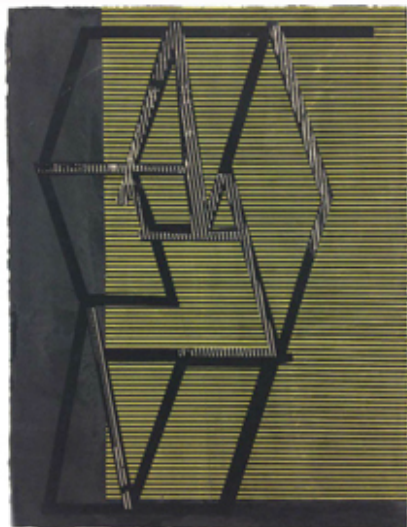


MODERN PAINTERS



ABOVE:
David Kennedy-Cutler
redox count, 2011. Medium-density fiberboard, UV epoxy resin, and archival inkjet prints, 91 x 29 x 19 in.

LEFT:
Elise Ferguson
Zeyher Zap, 2012. Pigmented plaster and ink on medium-density fiberboard panel, 24 x 18 in.

EAST HAMPTON, NEW YORK

David Kennedy-Cutler, Elise Ferguson

Halsey McKay Gallery // August 31–September 30

The industrial and often toxic neighborhoods across the East River from Manhattan have given rise to a mini-movement of young artists inspired by the century-old history of sculptors who combine modern materials with geometry, from progenitors like Alexander Rodchenko to contemporary practitioners like Jim Isermann and Dike Blair. One of the more curious—and lively—pairings from this milieu is featured in this exhibition of reliefs and freestanding objects, respectively, by Elise Ferguson and David Kennedy-Cutler, both of whom exploit manufactured or waste materials they come across in Greenpoint, Brooklyn, where they live and work.

Ferguson's pigmented plaster and medium-density fiberboard wall objects comprise the most generic building materials, yet they show amazing nuance within their layered surfaces. *Green Ledger*, 2012, for instance, pieces together four screen-printed areas of charcoal pinstripes that appear gently nudged askew, belying the work's apparent symmetry. What's more, shallow craters in the plaster evade this rigid line work, leaving accidental respites of kelly green on the striated facade. In the main space, Kennedy-Cutler's three towering sculptures employ a softer geometry in the form of double-sided peaks or totem

shapes that stand at 90-degree angles. In *Total Rupture*, 2011, shards of tinted Plexiglas are layered and suspended within a glistening resin monument. The overlay of different tints creates a subtle and surprisingly luminous variety of grays as the mysterious object becomes opaque to varying degrees.

These artists cleverly blur the border between sculpture and painting, and in some cases between printmaking and photography. While both are adept at plying their craft, they each also welcome chance into their work, allowing these ordinary materials to do something extraordinary. —Ryan E. Steadman