

## Paul Pascal Theriault

Park View / Los Angeles

In the *Katamari* series of video games, a very little prince must remake celestial bodies and constellations by rolling around a magical ball that agglomerates everything it touches, beginning with tiny everyday things like thumbtacks and sweets. Paul Pascal Theriault's assemblages of found objects have a similar sort of logic. In the main room of this apartment gallery, a dining table, painted lavender and whitewashed with buttermilk, supports a series of diminutive sculptures, raised from their bases on curving stalks of wire so that they appear to float in mid-air. Around the corner another sculpture sits on a whitewashed Windsor rocking chair, and inside a closet another rests on a faux-fur rug atop a similarly treated plinth. Made of dried orange peels, tissues and napkins, cement cast in a cereal box, empty bottles of lemonade and nail polish, torn-out pages of the J. Crew catalogue, ribbons, wrapping paper and more, the sculptural works are glazed with thick pastel spills of acrylic paint and glittering nail polish. Materials seem to meld into one another such that it's hard to tell where one ends and the other begins.

Theriault has described his way of working as "Tom Sawyer-ing," explaining that "everyone can participate in the proverbial painting of the white picket fence and enjoy it." In *The Adventures of Tom Sawyer*, the eponymous hero is punished for skipping school by having to whitewash a picket fence, that great garden-architectural symbol of American middle-class conformity. Indeed, Theriault appears to take common domestic fantasies of contentment as his material. From his quaint choice of buttermilk whitewash treatments to the Crowded House song "Don't Dream It's Over" from which the show takes its title, to the smiling J. Crew catalogue models who gaze back at us from out of the pastel sludge in a vaguely sexual but ultimately wholesome manner, it's as though he has transmuted the matter of suburban bourgeois dreams into a strange, magical substance and scattered it messily around.

by Dean Kissick

## Richard Hawkins

Richard Telles and Jenny's / Los Angeles

From phallus to anus to breasts and ovaries, a bodily exuberance and polymorphous perversity was everywhere in Richard Hawkins's recent exhibition of twenty-five square, low-relief, wall-mounted clay sculptures. If his imagery seems to express the unhinged imagination of pubescent desire, his treatment of clay counters the trend of more refined ceramic works with the pure abjection of scatological Play-Doh. Neurotic perforations, rough carvings and crudely fingered impressions serve as decorative details on works rendered with just a single layer of underglaze, leaving candy-hued pinks, blues and greens with a dull, chalky veneer.

As in previous work, such as his *Ankoku* and *Urbis Paganus* series, Hawkins brings an art-historical impulse to these pieces, responding directly to the figure of Antonin Artaud. The poet-dramatist's asylum drawings, his trip to Mexico in search of the remote Tarahumara people, and his complex, violent and carnal 1934 novel *Heliogabale* provide the coordinates for reading the fractured planes and puzzle-like arrangements of Hawkins's multiplicity of bodies. Here the iconography of fertility — breasts and distended wombs — conflates with the imagery of subjective desire. Peyote buttons, assholes, mechanical gears and cosmological signs are visually interchangeable, while distinctions between male and female forms become obscured through exaggeration. In one work, endometrial folds and phallic protrusions form a womb-like cavity that hangs above a set of testicles, reminding us that reproductive organs are both containers and things to be contained. Within this interpretive framework, Hawkins not only appropriates Artaud's drawings but seems also to respond, in turn, to the thorny history of modern art's appropriation of "primitive" cultures, suggesting that material and cultural hybridity involve an ongoing process of absorbing and being absorbed.

by Olivian Cha

## Irene Kopelman

Labor / Mexico City

The intersection of art and science has a quiet, introspective quality in Irene Kopelman's second solo exhibition at Galeria Labor. The artist has expanded on her initial interest in glaciers to explore the relationship between both glaciers and avalanches. The product of this research is a series of works that look at the two types of landscape with a scientific lens, exposing their similarities on a micro- and macrocosmic scale.

Kopelman's exhibition is quiet and introspective. It instigates a moment of peaceful and calm viewing. The works fluctuate between larger and smaller scale, offering perspectives from both microcosmic and macrocosmic in physical scale and allows the viewer a moment of peaceful looking.

Much of the exhibition consists of smaller drawings scattered throughout the space, as well as four large paintings along one wall and a vitrine filled with objects from the artist's personal archive. The work is highly impressionistic; characterized by large brush strokes in the case of the paintings, or heavy, visible marks in the case of the drawings, it is impossible to distinguish between a glacier or an avalanche on initial viewing. This ambiguity contradicts the scientific methodology and research employed by the artist, made all the more obvious by the numerous photographs and maps that occupy the center of the gallery space. Although Kopelman chose to actively study glaciers and avalanches alongside scientists and researchers, the resulting work is surprisingly abstract, offering a perspective of immediacy, a quick glance, rather than hyperdetailed or realistic views of physical surroundings. The work, and thus the exhibition, translates as a moment of calm reflection on the landscape, reminding the viewer of the parallels that emerge when one takes the time to truly look rather than merely analyze.

by Leslie Moody Castro



From top:  
**Richard Hawkins**  
*Birthing Goddess (2015)*  
Courtesy of the Artist and Jenny's, Los Angeles

**Paul Pascal Theriault**  
*Initiation talks between master and students (2015)*  
Courtesy of the Artist and Park View, Los Angeles

**Irene Kopelman**  
*"On Glaciers and Avalanches"*  
Installation view at Labor, Mexico City (2015)  
Courtesy of the Artist and Labor, Mexico City



ISSN 0394-1493



POSTE ITALIANE SPA  
Sped. in A. P. - D.L. 353/2003  
(conv. in L. 27/02/2004 n° 46)  
art. 1, comma 1, LO/MI

# Flash Art

THE WORLD'S LEADING ART MAGAZINE • INTERNATIONAL EDITION

no. 306

Volume 49 - 2016  
January - February

IT € 8,50 - FR € 14,50 - DE € 15,00  
ES € 13,50 - PT € 10,90 - NL € 13,00  
AT € 12,50 - BE € 11,90 - UK £ 8,00  
CH CHF 12,00 - US \$ 15,00



ISSEY MIYAKE

MARINA PINSKY / DILLER + SCOFIDIO / EMILIO PRINI / CHARLES HARLAN /  
KATHE BURKHART / *Networked exhibitions*