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January 21-28, 2010 Gallery Art Crawl Chelsea, Soho and Williamsburg

by Stephan Fowlkes



Stephan Fowlkes

And for something altogether different, I'm going to talk about paintings! This week we departed from the previous, dynamic, expressive, gestural and immediate painting styles we'd seen (think Eddie Martinez) for more direct, content- and image-laden works. Here, the figurative and realist works are imbued with both narrative and place, with technique taking a back seat to content and atmosphere, to varying degrees.

In "Imitation of Life" KK Kozik investigates the cinema of life through elaborately conceived "scenes" or "stills" from some imagined cinematic scenario. Each of Kozik's large canvases refer to some greater story line, where the viewer is limited to but one frame of the larger situation taking place. In some cases, several of the paintings can be seen as sequential sections of a larger story: "A World Apart" (2009) presents us with two figures intimately chatting over an illuminated globe, as if at a cocktail party, though their setting happens to be in the woods;



A WORLD APART,

2009

oil on linen,
30 x 42 inches

in "Untitled" (2009), possibly the same two characters are now indoors, again alone; a woman is blowing out a candle, indicating it is time to leave the table for something after some event and could also be scene three; the closing scene could be "Black Coffee" (2009) where a woman sits alone on her bed the next morning, staring at her fresh cup of coffee across the room--the intensity of her gaze, longing, and the dynamic between her and the coffee almost physical--emphasizes the absence of the gentleman.

One of the great qualities of these paintings is the “set design.” The atmospheres, which often verge on the surreal. From the book case-lined walls in “Cat’s Eye III” (2009) to the world map in “Hotline” (2009), Kozik creates lavish environments for the story to unfold.

Painting is the means to achieve the story Kozik wishes to convey. They are meticulous and vibrant, atmospheric worlds of Kozik’s imagination--and what a glamorous--if not somewhat unsettling--world it is.



BLACK COFFEE, 2009
oil on linen
72 x 57 inches

KK Kozik: Imitation of Life
January 21-February 20, 2010
[Black & White Gallery](#)
636 W. 28th Street



BIRD, 2010
oil on linen
62 x 73 inches

Then at **Winston Wachter**, the cityscape paintings of Parisian landmarks by Peter Waite are monumental both in scale and in subject matter. “Tower/Paris” (2009) an 8’ x 6’ canvas, offers a fantastic perspective of the Eiffel Tower; “Arch/Paris” (2009) is 10’x 8’

2009 Acrylic on panel
with a head-on view of the Arc De
32 x 24 inches



yet the power of the works come from the absence of life. These paintings are as much about the lack of external sensory stimulus: the absence of the presence, emphasize the monumental scale of the landmarks.

Other works include a Metro pass painting where the drips inform the spaces, becoming the characters

pedestrians, no traffic, no signs. The surreal atmosphere of iconic places generally involves a sense of being away, Waite manages to alter the atmosphere at these urban landmarks.

emphasized by Waite's painterly technique where the drips inform the spaces, becoming the characters

Peter Waite: Paintings/Paris
January 21-February 27, 2010
[Winston Wachter Fine Art](#)
530 W. 25th Street

With exquisite respect for and manipulation of the raw materials with which she works, Sook Jin Jo transforms the gallery space into a shrine of sorts. Covering a majority of the floor with an endless array of chairs in various states of decay--collected from the streets over the past ten years--all facing the back wall, Sook elicits a certain sense of place, referential of academic lecture halls, theaters, places of worship--especially with the dramatic, dim lighting--all with equal grace and balance. The weathered and worn state of most chairs adds a sense of nostalgia, each seat telling its own story. The fact that all the legs of the chairs are cut off, there is a very East-meets-West notion: sitting on the floor, yet in a chair. Each seat is as unique as the person who sat in it once upon a time, the entropic patina particular to each, revealing years if not decades of stories untold. As to the great wall piece, well I suggest you go see it for yourself. It well makes it worth a trip to Soho.



Sook Jin Jo
January
16-February 20,
2010
[OK Harris](#)
383 West Broadway

SOOK JIN JO
Chairs - 2000-2009
approximately 200 chairs collected
from 2000-2009 in New York:
dimensions vary

Also, be sure to check out the new group show at NurtureArt. "Eternal Return" features six artists and was curated by Christine Spangler and Tyler Cambell Wriston. There is an amazing site-specific installation constructed entirely out of coffee stir sticks--about 30,000--woven and held together solely by tension rising from floor to the skylight in the ceiling, by Jonathan Brilliant. Thomas Lendvai created an inter-room installation in his signature style, heavy mathematics translated to simple, everyday materials, in this case, two-by-fours, involving circles and elipses transversing the gallery wall. The calculation and exactitude is not immediately apparent yet exists, each 2x4 cut to a particular, different complex angle to collectively, visually signify cylinders skewed through the wall, through space, pure geometry translated to a visual manifestation. Also of note was a large charcoal, gestural wall drawing by Judith Braun loosely referencing the Phoenix rising out of the ashes, over and over, directly referring to the theme of the show, Nietzsche's "eternal return" or "eternal reoccurrence" (too complex to describe here). The six artists successfully present a diverse ways of addressing the notion of repetition through both their processes and the end results



Eternal Return
January 22-February 28, 2010
[Nurture Art](#)
910 Grand Street, Brooklyn



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