

★ Reviews → Eric Yahnker

ERIC YAHNKER

December 2012 Written by Chris Bors 0 Comments

Like 0 Tweet 0 Share

THE HOLE – New York, NY

Although there was no laugh track piped into Eric Yahnker's first solo show in New York, *Virgin Birth 'N' Turf*, it wouldn't have been out of place. Perfectly timed just as the race for the presidency of the United States was ramping up, Yahnker's two bodies of work, detailed large-scale drawings and mixed-media sculptures using found objects, both tweak existing presumptions and stereotypes in the mass media to create a new take on our present state of affairs. The title of the exhibition refers to U.S. geopolitics, with those living in Republican-dominated states likely to believe in Catholicism's theory of immaculate conception. By tossing in autobiographical references, such as his Jewish heritage and unabashed heterosexuality, Yahnker's work makes a strong impression, significantly amplified by his drawing prowess.



Chili Fries Without A Face, 2011, 72"x72" Colored Pencil on Paper
COURTESY OF THE HOLE

The nearly ten-foot-tall *Fingering (Bush's Country Style Baked Beans)*, 2012, representing the George W. Bush-era and *Fingering (Glory Southern Style Collard Greens)*, 2012, symbolizing current President Barack Obama's tenure, are hung on the right and left sides of the wall, respectively, as a stand-in for the ideological basis of the Republicans and Democrats. Despite their almost slapstick take on politics, there is something deeply unsettling about them, most likely because of the nearly photorealistic way in which they are rendered in colored pencil on paper. Similarly, it is unclear if we are supposed to laugh or be

repulsed by *Chili Fries without a Face*, 2011, an exceptionally realistic portrait of a woman's face covered by the concoction of meat and grease. The mound of food resembles a bloody, gaping wound, as if the subject had been shot in the head, suggesting a Weegee-esque moment captured for posterity.

There is an installation-like quality to the exhibition, with some of the sculptures complementing the drawings or directly relating to them. *No Way Out But In*, 2012, a row of books and DVDs with the phrase "No Way Out" in their titles, is placed on the floor and rests directly below the nine-foot-tall charcoal, graphite, and colored pencil on paper *Westside Story*, 2012, showing an iconic James Dean donning a leather jacket adorned with the image of Osama Bin Laden with a red "X" through it. Both relate to our involvement in the wars in Iraq and Afghanistan and the hawkish attitude taken by former

The Magazine

Art In Architecture

Art Matters

Berlin Art Scene

Cornerstone

Cover Story

Editor's Letter

Features

In The Studio

Inside Out

Newcomer

25 Artists to Watch & Collect

Poetry in Motion

Pulse

Reviews

The Collector

Uncategorized



President Bush's advisors. Yahnker draws Dean's pink, sagging testicles to signalize America's balls, as well his own chutzpa for taking on such subject matter with a (ahem) cocky attitude.

Using his religion as source material, Yahnker's drawings *Star of David Lee Roth*, 2012, and *Star of Davis, Jr.*, 2012, are basically one-liners, but maybe that's the point, considering the artist's grandparents were both comedians. Better is *G-String Theory*, 2012, twenty-one fishnet G-strings on a rope. Taking up a sizable part of the ceiling in the largest room, it references the description of the universe based on Einstein's ideal of merging general relativity with quantum theory, seen through the perspective of a horny straight male. In Yahker's universe, thong underwear is infinitely more important than the underlying structure of the cosmos.

Share and Enjoy



Tags: [Art Reviews](#)

This entry was posted in [Reviews](#). You can follow any responses to this entry through the [RSS 2.0](#) feed. Both comments and pings are currently closed.

Contact

3309 Beverly Blvd
Los Angeles, CA 90004
P: 213 388 6900
E: info@artvoicesmagazine.com

Connect



Subscribe



JACK SHAINMAN GALLERY

© Copyright Artvoices Magazine. All rights reserved.

No portion may be reproduced in part or in full by any means without the written consent of the publisher.