

WEX SEXTET

Works by a half-dozen rising talents dominate spaces inside and outside OSU center

Sunday, December 5, 2010 03:00 AM

BY CHRISTOPHER A. YATES

For The Columbus Dispatch

Celebrating 21 years as a venue for new and contemporary art, the Wexner Center for the Arts returns to its roots in "Six Solos."

A half-dozen up-and-coming international artists were invited to create new projects and installations for the exhibit, filling spaces inside and outside the Ohio State University facility with works marked by exploration and experimentation.

- **Erwin Redl**, *Fetch*

The installation artist reimagines the exterior steel-grid corridor designed by Peter Eisenman. Best viewed at night, *Fetch* consists of a series of LED lights in the form of slender tubes. Flashing and pulsing, the lights change color in various patterns. The suspended tubes seem to spiral through the grid as if following the flight path of a stick casually thrown by a dog owner. As each tube progressively changes color, the illusion of movement is clear.

While Redl is known for precise light matrices in the vein of installations by minimalist Dan Flavin, *Fetch* is a bit of a departure. Rather than presenting a tightly controlled grid, the work's free-flowing line seems to dance and sway in direct contrast to Eisenman's rigid order.

- **Megan Geckler**, *Spread the Ashes of the Colors*

Wrapping vibrant flagging tape around the lobby and cafe, Geckler transforms an overlooked interior space into a woven tapestry. The installation is an explosion of hues that change throughout the day as sunlight filters through the space. An over-the-top, obsessive-

compulsive display covering almost every open area, the piece is beautiful, magical and strangely unsettling.

- **Tobias Putrih/MOS**, *Majestic*

A collaborative project between artist Putrih and MOS, a design-and-architecture collective led by Michael Meredith and Hilary Sample, *Majestic* is a functioning movie theater. The cocoonlike piece vaguely resembles a growing plant or crystal. Its rigid armature is hidden by a mossy gray material that conceals every seam and joint. Not the space one thinks of when planning to view a film, the interior consists of a few seats, a digital projector and a large screen.

Various films will be shown through the run of the exhibit. The first, *Happy New Year: Memorial Project Vietnam II* by Jun Nguyen-Hatshushiba, features a team of divers moving a Chinese New Year dragon through a maze of undersea coral. Underscoring the symbiotic relationship between viewing space and film, the sculptural theater recalls a coral formation.

- **Gustavo Godoy**, *Fast-Formal Object: Flayed White*

Part backyard play set and part geometric sculpture, the work fills an entire gallery. At every turn, the geometry is equally in harmony and at odds with the architecture that surrounds the work. It is made of a seemingly haphazard array of rough-cut lumber, with every joint and screw visible. Lit with fluorescent shop lights, painted white and covered in places with white vinyl, the piece looks like a strange skeletal spacecraft.

Inviting a sense of both imagined and real play (at certain times, viewers can climb on the piece), the sculpture is a blank slate. It can mean nothing or everything.

- **Katy Moran**, paintings

Rich, layered and evocative, Moran's more than 25 abstract paintings are intimate studies of memory and experience. Few clues reveal the narratives behind the paintings - beyond the titles and an occasional bit of collage material. In *House*, energetic brushwork and a harmonious array of subtle warm and cool colors suggest conflict amid comfort. In *Wacky Races II*, bits of paper - including a cartoon image - are submerged in loose strokes of paint. Although the meaning is elusive, the work seems personal - like an inside joke.

- **Joel Morrison**, sculptures

In dramatic fiberglass and stainless-steel works, Morrison challenges assumptions about what we keep and what we discard. By molding and melding disparate objects such as plastic bottles, fruit, latex gloves and bullets, he builds unexpected narratives and metaphors. From a distance, *Romeo* resembles a silver-plated sportsman's trophy. It looks like the jawbone of an unlucky animal. Closer examination reveals an anatomical impossibility: Instead of teeth, rows of bullets signal danger and death.

Like Jeff Koons, Morrison has a penchant for the absurd. Completely reflective, his stainless-steel *Victor (Rat Trap)* consists of an enormous, inflated latex glove caught in an equally large trap.

cayates.dispatch@earthlink.net



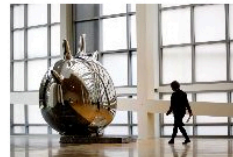
BROOKE LAVALLEY | DISPATCH

The outdoor light installation *Fetch* by Erwin Redl



FRED SQUILLANTE | DISPATCH

Joe Inglis, a student, within the colorful Megan Geckler installation



FRED SQUILLANTE | DISPATCH

Victor (*Rat Trap*) by Joel Morrison