ARTnews

To See or Not to See: Zwirner's LA Debut and the Art World's Fast Fashion Era

Janelle Zara



Sarah Charlesworth, *Candle*, 2002.

Photo : Courtesy Karma Gallery

I like to think of art in terms of the artist's presence in the work. Shozo's physicality lives in the texture of his paintings; Akunyili Crosby's images project a lovingly potent nostalgia. With the late Sarah Charlesworth, there is an exactitude, a diligent commitment to fine-tuning composition, exposure, and materiality to absolute perfection. Her exquisite 2002 "Neverland" series comprises ordinary objects—teacups, a mask, a book, fruits—shot against a monochrome seamless and printed via Cibachrome, a process prized for its clarity of image, color, and anti-light-scattering qualities. If you've never seen them in person, I recommend starting up close and identifying the contours of the subject; in *Candle* (2002), as in many of the works, subject and background are the exact same color. A placeless red candle floats in an ultra-saturated red abyss, punctuated by the uncanny brightness of a single, luminous flame. How far does this abyss go? It has no sheen, reflection, or perceptible texture, and so it achieves the ganzfeld effect: duality of both flat plane and rich, endless void. Step back from the piece and you'll notice the frame is precisely the same texture and color. Suddenly the abyss is in the room with you, marking my third and final reference to the hyperreal.

Through July 7, at 7351 Santa Monica Boulevard, Los Angeles, CA 90046.