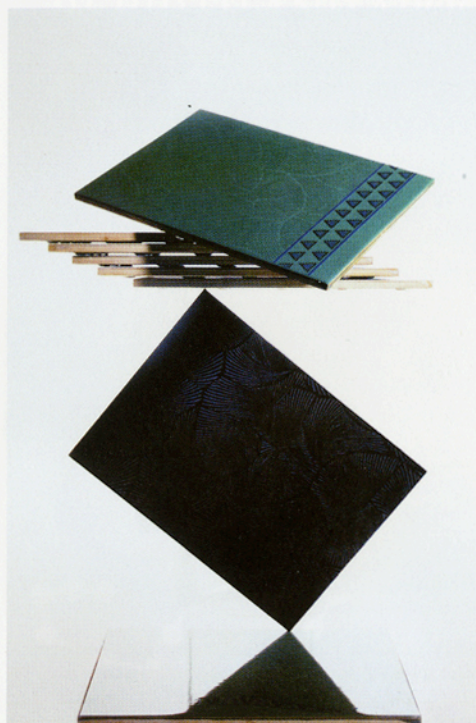


NED COLCLOUGH

NICELLE BEAUCHENE - NEW YORK



For his first solo exhibition — entitled “Winter Arrangement” — thirty-four-year-old American Ned Colclough has produced an extraordinarily refined and concise display of post-minimalist assemblages.

A single speck of dirt would stand out so glaringly that one might reasonably conclude it had been very thoughtfully positioned in just the perfect location in space and time. Such precision is particularly remarkable given that Colclough works primarily with found materials and casts thereof. As an example of his meticulous aesthetic, *Body Talk* (2011) is a single plank of wood standing vertically atop a plaster form in the shape of half an egg sliced and wrapped in strips of cloth like a turban. It is in fact a cast of a ceramic bowl that was slightly chipped on the rim. The wood has been lovingly hand-sanded to such a luxurious extent it requires a real test of willpower not to fondle it. The pedestal for this work is white-painted stone; not painted wood or plaster as in other pieces in the show. This is evidentiary of the careful attention to detail that hallmarks Colclough’s diligence.

Heartbreakers (2011) makes use of a slice from the same plank for a shelf which supports a rectangle of green fabric with a wavy texture stretched over board, a glass disk maybe fifteen inches in diameter, a brass bracelet and a couple of other carefully placed items. This was the only green in the exhibition, in contrast to a range of muted wood tones, tarnished metallic brass and, mostly, white. The show is punctuated by one photographic work, in a simple black frame. While a few of the sculptures utilize hardware to stabilize their geometric caprices, this composition would be impossible to realize in 3-D, hence its medium. Colclough demonstrates an elegant mastery of pure geometric abstraction. Its simplicity belies its superbly subtle and sensual sophistication.

Christopher Hart Chambers

NED COLCLOUGH, *Winter Arrangement*, 2012. C-print, 40 x 30 cm. Courtesy Nicelle Beauchene, New York.

ERIK FRYDENBORG

CHERRY AND MARTIN - LOS ANGELES

The second solo exhibition of LA-based artist Erik Frydenborg at Cherry and Martin, like the name of the doctor that inspires its title, is “illegible” from the outset. Arduous to decipher, the project exhibits a strong logical structure and the obsessive diligence of an entomologist. Frydenborg does not display artwork. Rather, his new sculptures and wall works are an ensemble of codecs nourishing a vocabulary that enacts the fictional and melancholic story of a brilliant scientist, likely disregarded by his peers. Reaching narrative through a complex abstract and conceptual path is the major interest of this exhibition. It is not necessary to decode the language of Frydenborg; his constant search for an innovative communication successfully inhabits the mind of the audience.

The first contact is with *Parens/Life’s Work* (2011), a mixed installation made up of collages and decollages on paper. These prints and drawings suggest a contemporary shrine that contains the origins of the whole project. Among plastic, rubber, plywood, stain and wax, it is possible to discern the image of a human face, the only plainly identifiable

element of the exhibition and yet the most disorienting. In the main room of the gallery, Frydenborg unveils his visual psychotropic universe with a series of 3-D molded collages on the walls, where linen is the predominant material in a blend of balanced geometrical compositions with a palpable physical dimension. The floor is bordered by an omnipresent pedestal that at times feels overly intrusive. *Intimator* (2011) is the central sculpture of the exhibition. It contains the essential elements of Frydenborg’s process: a detailed dissection and controlled explosion of a single illustration.

Who is Dr. (illegible)? He is Frydenborg’s conceptual alter ego, a sort of misunderstood mixed-media scientist, inspired vaguely by the visionary destiny of Dippold the Optician in *Spoon River Anthology*, who wants to see “Light, just light, making everything below it a toy world.”

Patrick Steffen



ERIK FRYDENBORG, *Parens/Life’s Work*, 2011. Mixed media, 203 x 244 x 61 cm. Courtesy Cherry and Martin, Los Angeles. Photo: Robert Wedemeyer.