



Bradney Evans "Still"
@ Lora Reynolds Gallery / 360 Nueces Street
November 2011

I sense that LA-based artist Bradney Evans is an alchemist with paper, viz. earlier work "Phoenix" as the titular mythological bird folded origami-style from magician's paper (i.e. quick-burning, no ash). He pulls a hat-trick in his debut in the gallery's Project Room, in a suite of three works on paper that ostensibly "look" like torn packing paper (that fibrous brown workhorse) with bits of light emanating from behind them, viz. "Constellation", "Eclipse" and personal favorite "Sunset". Thing is, they're each stunning, meticulous trompe-l'oeil renderings in acrylic, each "tear" and "crinkle" the result of some laborious brushwork. Same deal w/ the "light". The effect is like a combo between Tauba Auerbach's beguiling "rippled" Op-art paintings and Robert Gober's lovingly articulated household recreations, perhaps slanting even closer to Gober's style. Evans instills an intensity to these three works, as if the light were really pushing through the "torn paper", as the paper tenuously attempts to hold the illumination back. Displayed with these is an earlier single-channel video "Exposure", spotlit owls, with a sound element, disjointed page-turnings and an occasional sub-bassline that sounds like it's coming from another room.

+ Colby Bird "Dust Breeds Contempt". Bird's exhibition, his first solo at the gallery, has definitely become "funkier" since the opening in September. Stuff that I witnessed then, incl the look of certain sculptures, have indeed added the titular, intentional dust. He's highlighting the mutability of artwork, from its creation and display to its adaptation in the hands of a collector (or in storage, wherever it goes after its taken off the wall or out of the gallery). Most of his sculptures, like the candy-colored "33", mounted on two misshapen wood pillars that count as part of the assemblage, include "dust" as a medium, anticipated on the work's variously flat and angled surfaces as the exhibition continues through this month. Explicit instructions for the staff to not Swiffer that dust away. It's like Walter de Maria's "Trilogies" exhibition that at Houston, TX's Menil Collection: his "Channel Series" had to be literally dusted off from storage for the exhibition. Not the case w/ Bird. He's got a single framed print on view, rotated throughout the show at irregular intervals by staff (I saw this happen at the opening, as it shifted from "Howdy" to "Keira" and strongly encourage watching it), which becomes pretty gnarly looking w/ dust bunnies on its display table and grime on the print's glass.