

# lora reynolds gallery

Collis explores creative time by developing fake history. A wooden table is stained with paint-can splatters. Were the gallery installers messy, and did they forget to clean up? These ringed paint markings are composed of everything except paint, mostly slivers of pearl laminate.

Throughout this thoughtful exhibition, Collis creates art about the act of creating art as a deft memorial. She vigorously questions the nature of the traditional white-cubed gallery by creating an expert hoax. Her work is not conceptual but transgressive as it disorients the viewer and questions the creative work ethic, expectations, mark making, and perception.

Collis' illusionistic installation comes with precedent. Lora Reynolds has a history of presenting work that radically shifts the viewer's perception and questions reality: Conrad Bakker's carved-wood faux Post-it notes highlighting the gallery walls' imperfections and Oliver Boberg's seemingly large-scale environments photographed from miniature constructed sets.

Collis' exhibition is a must-see if you are intent on looking, because just wandering around the gallery will have you wondering if you arrived before the installation of the work was completed. In this case, choose to be tricked.