

The New York Times

“Art in Review: Jessica Stockholder”

By Martha Schwendener

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Jessica Stockholder has long been a proponent of the found object. Rather than Dumpster-diving for scruffy items full of "character" in the Rauschenberg tradition, she favors chintzy ready-mades: the staples of discount stores and, more pointedly, of a consumer culture geared toward planned obsolescence.

In recent years her assemblages, which conflate abstract painting, sculpture and collage, have become grand installations exploring the intersection between sculpture and design (and at times have seemed like art versions of an Ikea showroom). So the smaller, more compact works in this show function almost like academic studies, although ones created with objects like an orange laundry basket, plastic lamps and tarps, electrical cords, light bulbs, dishwashing scrubbies, a shower curtain or yarn. They showcase her rigorous but playful formalism and contain several art historical quotations.

Ms. Stockholder's fondness for store-bought ready-mades has always linked her with Duchamp, but the connection is made explicit here in an untitled sculpture with two green plastic bins turned end to end and a thermos propped on a stool, which conjures Duchamp's bachelor figures, as well as his famous "Bicycle Wheel."

An assemblage of plastic and rubber objects hanging from a bike rack, with a sheet of plywood attached to the wall by a wire, recalls Tatlin's counter reliefs. Other works use a Picasso-type sleight of hand, splicing or flipping ordinary objects into sculptural configurations, which Ms. Stockholder binds together visually with strips and squares of acrylic paint.

Perhaps the invocation of history is necessary at this point in her career. Her renegade-formalist approach has already had an impact on a younger generation of sculptors, including Gedi Sibony, Rachel Harrison and Sarah Sze. Now it's time to pay homage to her own predecessors.