

Flash Art

AARON CURRY

DAVID KORDANSKY - LOS ANGELES

Aaron Curry's exhibition "Two Sheets Thick" consists of an environment whose walls' surface is covered with a wallpaper of what looks like Xerox liquid drops (in fact meticulous black-and-white silkscreen drawings). Within the perimeter defined by the wallpaper, large colorful abstract sculptures are spread; other sculptures lean against the wall where several framed silkscreen prints hang, including prints of drops — a slight variation of the wallpaper underneath.

This shift from the background to the foreground, from the container's space to the contents, corresponds to the swing between bi-dimensional and tri-dimensional, between a space of the mind — that of the drawing — and the space of tangible reality — that of the sculpture. This shift turns out to be the central theme of the exhibition.

The sense of mobility is reinforced by the brightly colored carts carrying some of the sculptures, on which Curry's signature biomorphic sculptures, made of metal or wood, stand with a subtle sense of humor — the sculpture on the go instead of solidly grounded to its plinth.

Their shapes recall motifs of many modernist artists, from Miró to Noguchi, while their flashing flat colors — bright pink, orange, yellow and red — evoke pop and commercial art. Surface tags (the artist's scar-like signature) are rooted in street culture. All are references that blend together and mark Curry's language.

If this is a complexion that runs through all Curry's works, with this exhibition he takes it one step forward. Not only is each piece an individual entity combining the language of history with the impulse and sensibility of the present; they also live and relate to each other as in a theater set. With titles like *The Monad Has Wheels (Wooden Knight)*, *Mammut* or *The Monad Has Wheels (Elephant Boy)*, they are characters from the same scene. As in the "explosive romance" of Futurism's father, Filippo Tommaso Marinetti, *Otto anime in una bomba* [Eight Souls in a Bomb] (1919), they are animated figures — souls indeed — playing on the same stage.

More than individual pieces, the show focuses on the ensemble, and plays with the idea of the *gesamtkunstwerk* and with

abstraction: as in the futurist theater, the sense of dynamism is expressed through the animation of characters impersonating moving colored abstract shapes. The combination of all these elements (mobility, bi- and tri-dimensionality, references to modernism and to the total artwork, absorption of all the pieces in a set) make this exhibition an important achievement in the artist's career.

Sonia Campagnola

AARON CURRY, *Two Sheets Thick*, 2010. Installation view at David Kordansky, Los Angeles. Courtesy David Kordansky, Los Angeles.

