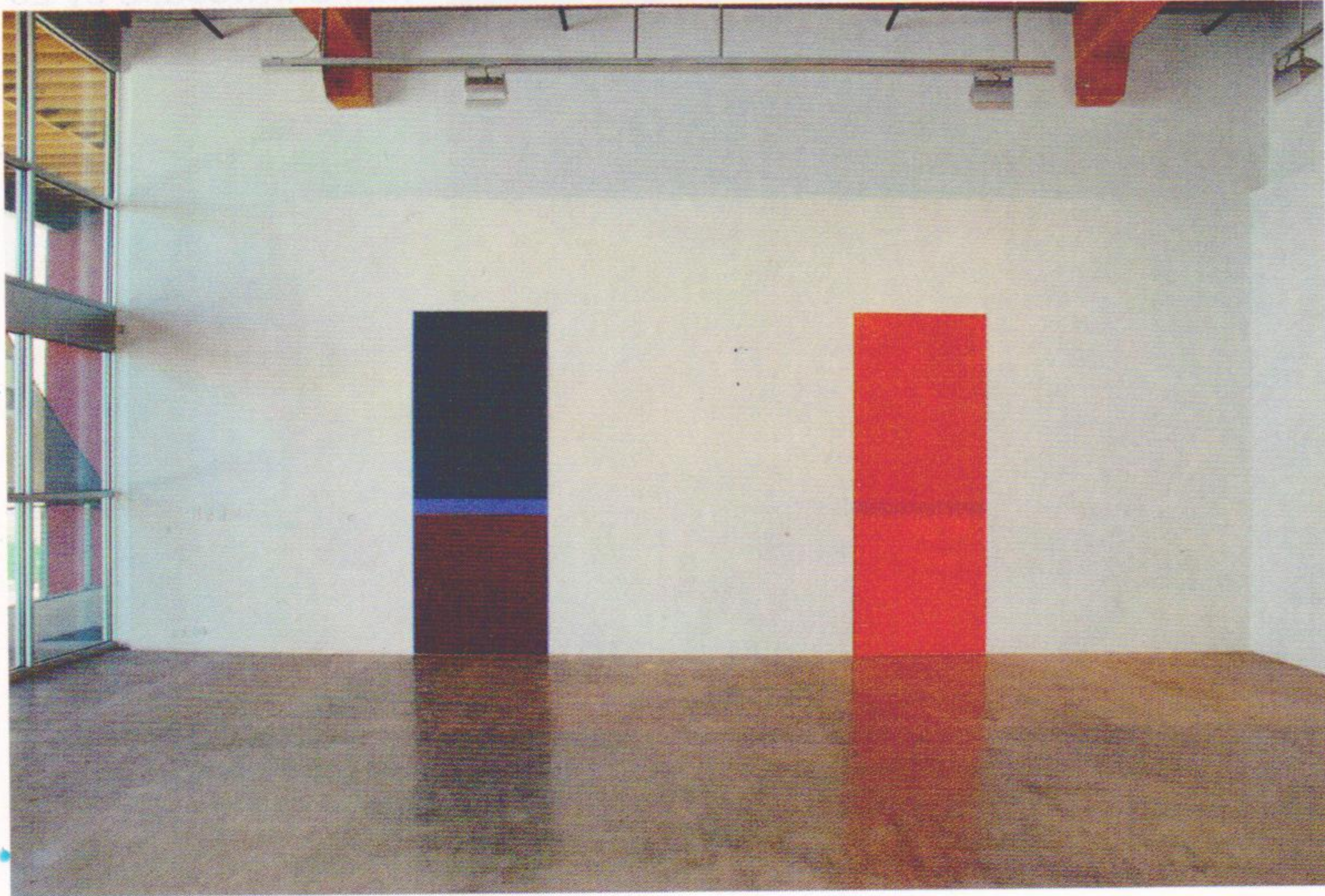


Michael Rouillard: *Untitled 2* (left), and *Red Rise* (right), both 2007, oil on aluminum, each 108 by 43 inches; at Charlotte Jackson.



View of Allison Smith's exhibition "Piece Work," 2011; at the Museum of Contemporary Art, Denver.

Art, ties the two topics together with photographs of armaments people have made into art. Apparently the human inclination to collect and make beauty out of detritus extends to the battlefield.

In an adjacent hallway stood *Needle Work (Wartime Textiles)*, a row of three display cases flanked by hundreds of collaged photographs of interior decoration and furniture that covered the walls. The cases were filled with oddly delicate reproductions of military gear, each accompanied by small museum-style information labels. The objects themselves are hand-sewn, soft and somewhat silly-looking. Most are made from easily accessible materials: canvas and waxed thread were used to construct World War I-era gas masks and a helmet. But not all the objects are taken from military equipment. A carefully folded piece of gauze is covered in red splotches and labeled "bloody bandage." An accompanying tag shows a photo of a slim woman modeling the fabric like a miniskirt.

Smith casts a wide cultural net, but her focus on war and her desire to link it to the home is clear. Turning artifacts from each into handicrafts, she renders the military and the domestic equivalent—which is chilling.

—Frances De Vuono

SANTA FE

MICHAEL ROUILLARD CHARLOTTE JACKSON

New Yorker Michael Rouillard's exhibition "Framed Light 2005-2011," while certainly an exploration of light via effulgent color of the sort that is char-

acteristic of the art shown at Charlotte Jackson's gallery, was simultaneously a dizzying demonstration of just how razor-thin painting can physically be while still having substantial visual impact. Rouillard's 13 works are adept explorations of tension between surface and depth; his tall panels, fashioned from aluminum sheets the thickness of a Necco wafer and painted in oil or oil stick, are always demarcated at their perimeters by an infinitesimal but unmistakable line. Their tonalities range from the brooding brown and deep blue, with a zap of cobalt, in one melancholic untitled work to the sunflower hues of *Addendum* and *Chroma*.

Rouillard clearly draws on the architectural work of such progenitors as Josef Albers and Barnett Newman. The artist's knack for exquisitely calibrated proportion is strongly reminiscent of Donald Judd. (In fact, an ongoing and significant component of Rouillard's enterprise has been the construction of freestanding structures and site-specific installations.) Aside from the use of aluminum, there is another strong kinship between Rouillard and Judd in Rouillard's pulsing color, which is not unlike that of Judd's metal and fluorescent Plexiglas boxes of the '80s.

While Rouillard's paintings are emphatically flat upon the wall, they nonetheless convey depth. This arresting effect can likewise be attributed to very limited juxtapositions of hues: lilac streaking across vivid red and orange, or brilliant yellow edging around an expanse of powder blue.

Some works in this exhibition, such as *Ion* and *Moment*, return to a technique the

artist has used previously with success—applying ball-point pen to paper that he then adheres to aluminum panels. These surfaces, marked by obsessively worked pen strokes, characterize the most subtle and subliminal pieces on view.

For this viewer, however, the most striking and original paintings were three (*Red Rise*, *Lighter Still* and an untitled work) that, because the bottoms met the gallery floor, created a quite plausible doorway effect, as though one might find entry through the panels into a luminous space. At 108 by 43 inches, these "doorways" rather dominated the installation; they were profoundly architectural, not least because they tended to alter our perception of the gallery space itself.

—Jan E. Adlmann

SANTA MONICA

TONY ORRICO SHOSHANA WAYNE

Tony Orrico takes the basic ingredients of drawing—a mark-making implement, an agent to move it, a surface and the time elapsed during the process—and intensifies them to a thrilling degree. With sticks of graphite clenched in his fists, he performs series of repeated, varied movements engaging his entire body over predetermined periods of time, or until certain numbers of strokes, cycles or rotations are completed. The drawings that result are strikingly beautiful traces of his actions, resonant with the ritualized, meditative, physically demanding processes that produced them.

Orrico has performed his drawings publicly in a variety of locales in the U.S.