

Singular installations

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Ludwig Schwarz at Road Agent

Depending on what you want to count, there are between five and seven works in the current Ludwig Schwarz exhibition at Road Agent gallery.

The checklist includes one sculpture, a bottle of Wesson oil cast in solid aluminum and four abstract paintings, but one of those paintings is propped up on a wall in the storage area and not in the gallery itself. Behind the dealer's desk is another, smaller Schwarz abstraction. It's not on the checklist, and the gallery periodically switches it out for another painting of the same size.

And so with this handful of artworks, Mr. Schwarz runs the gamut of display options available in the white box of the contemporary art gallery. There are paintings on the wall, all officially untitled although they have titles in parentheses, as in *Untitled (Ain't That a Shame)*. The sculpture is listed as from the "collection of the artist" and is therefore NFS, not for sale. The painting in the storage area reminds us that regular gallerygoers always suspect that the best things are being held out of sight, while the interchangeable small paintings suggest that when it comes down to it, one abstract painting is pretty much like another.

The paintings themselves continue this artist's bemused examination of the vocabulary of abstract art. Mr. Schwarz is known for mixing and matching motifs in his work, often to dizzying effect, but two of these new paintings are the sparsest he has ever done.

Untitled (Promises Promises) is a 6-foot square of pale purple oil paint scribbled with areas of white. It suggests an atmospheric deep space that dissolves into a flat purple surface with some



Untitled (Let's Get Lyrical) by Ludwig Schwarz (2007; oil and enamel on canvas)



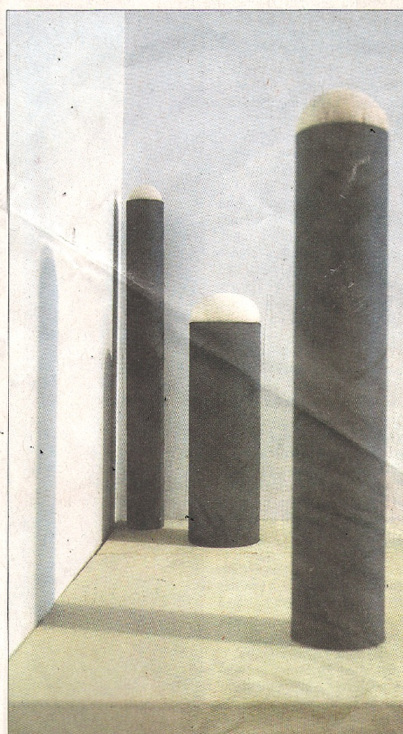
Untitled (Sandwich Boards) by Jason Singleton (2005)

And/Or Gallery

white paint on it upon closer examination. Mr. Schwarz further disrupts his effect by inserting an intrusive red rectangle in the lower right of the painting. Inside the rectangle is a pattern of dark blue reminiscent of a polyester disco shirt from the 1970s.

For *Untitled (Let's Get Lyrical)*

cal) Mr. Schwarz pulls out all the stops. Paint at times has been slathered onto the canvas and elsewhere sanded down to a transparent glaze. There are drips and splotches and three-dimensional drawing and a range of color that seems almost selected at random but somehow works. Everything in a Ludwig Schwarz



Untitled (Grey Columns) by Lily Hanson (2007)

And/Or Gallery

painting tends to arrive in quotation marks, and so this could be his "Action Painting." But as with everything he does, each aspect of the work is studied and considered.

Charles Dee Mitchell

■ "New Paintings" by Ludwig Schwarz continues through Aug.

25 at Road Agent, 2909-A Canton St. Summer hours: noon to 5 p.m. Wednesdays through Saturdays. Free. 214-749-4049, www.road-agent.com.

Lily Hanson, Jason Singleton at And/Or

Lily Hanson, sculptor and fab-

ric artist, and Jason Singleton, sign maven and installation artist, transform And/Or Gallery into a tiny enclave of artful detritus. It is space that bleeds out into the city, with Mr. Singleton's mirrored *Untitled (Sandwich Board With Anchor)* (2007) plunked down on the sidewalk in front.

Mr. Singleton's installation of signage hangs along the left wall of the gallery. It is an unbound collage of photographs and advertisements laminated with transparent tape in a crazy quilt of visual white noise.

Mr. Singleton's work falls somewhere between the scatter art of Karen Kilimnik and the heaps of taped-up imagery and books by Thomas Hirschhorn. It also brings to mind banal city walls layered over with billings. Mr. Singleton treats images as objects, with photos and ads gathering in a glut along the wall like hair in a drain.

Ms. Hanson's installation of cushy, felt-covered objects lines the opposite wall on a knee-high shelf. Ms. Hanson has created a mute-toned menagerie of anonymous creatures. Brown Naugahyde bike seats become so many erect faceless tiny beasts. Small gray cylinders and felt pillows hide underneath the shelf. On the walls in the corridor in the back are three delicate but resolute drawings with watercolor that correspond to Ms. Hanson's three-dimensional shapes up front.

Though influenced by the odd-body form of Richard Tuttle and the beautifully amorphous trifles of Jody Lee, Ms. Hanson continues to evolve as a maker of imaginative forms.

Charissa N. Terranova

■ "Lily Hanson and Jason Singleton" continues through July 28 at And/Or Gallery, 4221 Bryan St., Suite B. Hours: noon to 6 Saturday and by appointment. 214-824-2442, www.andorgallery.com.