

KATE WERBLE GALLERY

83 VANDAM STREET NEW YORK, NY 10013

Art Review:

MICHAEL DELUCIA & LUKE STETTNER

TYLER COBURN

APRIL 2009

For her gallery's inaugural year, Kate Werble has implemented an interesting programming conceit by inviting two artists a month to install solo projects- with discreet titles—in her single-room exhibition space. Inter-reading is thus readily encouraged, as confounding as the results may superficially appear. Such, at least, was my initial reaction to Michael DeLucia's *Never Odd or Even* and Luke Stettner's *What Was, What Wasn't, and What Will Never Be*. The former finds DeLucia transforming a computer model of a hydrant into a sculpture of milled foam (*Fire Hydrant, 2009*) and replicating a wheelesque rendering by hand-turning plaster and clay through custom-cut parts of two wheelbarrows *True Temper, 2009* and *Lil' True Temper, 2009*. What Stettner may be said to share with DeLucia, beyond several years of friendship, is a materially intensive conceptualism. Like contemporaries Kris Martin and Jordan Wolfson, Stettner takes a page from Felix Gonzalez-Torres, meditating on the relationship between vision and memory. In *Close Your Eyes and Look Around* (2009), a comically oversize light bulb lies flush with a phosphorescent text painting of the work's title, continually charging the paint such that it glows long after gallery hours. Triptych *What Was, What Wasn't and What Will Never Be* (2009) comprises the title's three statements, respectively debossed on handmade green, pink and blue paper. Stettner recycled his deceased father's returned checks, bank withdrawal receipts and envelopes to fabricate each sheet, and though this fact is not disclosed in the release, the attentive production and textual relief make this a wistful and resonant piece.

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