

KATE WERBLE GALLERY

83 VANDAM STREET NEW YORK, NY 10013

ARTFORUM

Critics' Picks: "Slip" at Mitchell-Innes & Nash

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"Slip" acts as a sort of pharmaceutical downer, sedating our immediate realities into a meditative blur. **Brock Enright's** *Secret 3* (all works cited 2014) exists as a pair of immaculate Dorito chips sheathed in gold leaf and accompanied by three equally luminous Doritos "flavors." Here, snack-food banality is sculpturally propelled into extraordinary circumstances, gratifying the most fantastical potential of an otherwise lackluster commodity. A corpse of an actual house cat is installed on the rear wall of the gallery—appearing curiously tranquil despite its gaping stomach cavity and grotesque leathery skin. Aside from this untitled work, Michael E. Smith also presents *Bobby*, a propane tank with adhered piping, the barbecue necessity turned minimalist ready-made.

Contributions by Alex Da Corte and Rochelle Goldberg exist somewhere between IKEA functionality and altarpieces. Da Corte's *Star Trap (with Bird of Paradise)*, is a large fuchsia rug with a trapdoor opened to reveal utter darkness, while the hollow metal frame in Goldberg's sculpture, *Horizon in Recline*, mimics the form of a living room sofa but has been voided of anything remotely comfortable. Monochromatic paintings by Graham Collins are left obscured behind dilapidated wooden frames and visible only through small slits between torn window tint. Peter Sutherland litters the gallery with his mesmerizing crystals and geodes that blend elements of photography with natural geological formations, which like the adhered photographs, are also records of time passed. Similarly, these and the array of accompanying works are only remnants, corporeal artifacts from the borderland between reality and imagination.

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