

# The Philadelphia Inquirer

**Galleries: Sarah McEneaney's Philly hood; an uncanny pairing; James Inscho**

**Edith Newhall**

**September 11, 2016**

## **Uncanny pairing**

Mount Airy Contemporary's pairing of Beth Campbell and Christina P. Day marks yet another example of this gallery's unerring eye for uncanny relationships between artists' works. Together, the pieces they are showing will make you think you've entered the *Twilight Zone*. Or a subtler, more sophisticated version of *Peewee's Playhouse*.

Campbell, a New York artist whose drawings, sculpture, and architectural interventions suggest all possible states exist in parallel worlds, per the Many Worlds Interpretation of quantum mechanics, is showing two suspended, steel-wire mobile sculptures that look vaguely like root systems halted in midair; a pair of lamps with ceramic bases she made during a Kohler Arts Center residency, one of which suggests a melted, collapsed version of the other; and a drawing from her "Future Past" series.

Day, of Philadelphia, takes inspiration from the poetry of time contained in found objects and materials, distilling them to their essences and then transforming them into distortions, refractions, and doublings of their former selves. Here, she is showing a modified Samsonite luggage case, four Letterpress Poems, a modified found double doorknob, and a wall-mounted, doubled, and mirrored window frame.