

JASON MCCOY GALLERY

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ARTnews

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reviews: new york

Glenn Goldberg

Jason McCoy

Glenn Goldberg's exhibition "Other Places" consisted of a whimsical, exceedingly refined series of 30 small, 16-by-12-inch paintings. The canvases were thinly painted with acrylic washes of various shades of gray and then embellished with delicate black-and-white ink dots, dashes, and lines. Mythical animals, silhouettes of children's toys—teddy bears, ducks, bunnies, and gingerbread homunculi—along with awkward flying birds, flowers, crescent moons, leaves, and abstract shapes emerge. A surprisingly wide variety of warm and cool shades are produced by the spacing and sizes of the marks and by the colors underlying them.

An icy winter atmosphere of snowflakes and sleet is evoked, along with infinite expanses of star-spangled outer space. The scale and the imagery also brought to mind Persian and Indian miniature paintings.

Other Place 12 (all works 2013), among the most mysterious and simple of the paintings on view, is loosely divided diagonally by a thin white wash that flows over the previously black-stained canvas. Tiny black dashes materialize into the silhouette of a creature resembling a dog or a lion with popping eyes whose tiny black centers placed on discs are the largest white marks in the painting. Two human head shapes float above and below—their eyes, conversely, shaped by circles of white applied over black. Their resulting expressions of starry-eyed befuddlement contrast with the alert stare of the animal.

These images could have been created by a child with a restrained esthetic marked by control and order. The mute creatures in the paintings lack noses and mouths, and their eyes are the only sensing features. They communicate by looking and touching one another—ethereal constellations that quietly coexist in a gentle, small-size universe.

—*Elisabeth Kley*



Glenn Goldberg, *Other Place 6*, 2013, acrylic and ink on canvas, 16" x 12". Jason McCoy.