

swens, among others) and, comparing this Biennial with the recent one at the Museum of American Art, I'm even more intrigued by the way in which the show came across as one about a new kind of regionalism in New York itself—maybe precisely because of—the inclusion of artists who haven't worked the leaner and meaner survey breaks out of its (local) shell and seems to have fe about not looking back.

—TE



ED JOHNSON, *UNTITLED (DETAIL)*, 2003  
OIL AND GESSO ON PLEXIGLASS, 26 X 28 IN  
COURTESY KRISTI ENGLE GALLERY,  
LOS ANGELES

## ED JOHNSON

KRISTI ENGLE GALLERY

Ed Johnson is far from being an Impressionist; but in his latest series of figural oil-and-gesso paintings on Plexiglas, he engages many of the 19th-century movement's concerns, although with a decidedly contemporary approach. The blurred pixilation, details emerging from sketchy, refracted blocks of color, and the deliberate, almost heavy-handed imprecision of his flurried brushwork perfectly evoke the vagaries of perception and memory. Yet in portraying groups of figures—mostly men in social milieus—he depicts not scenes from his own life but rather imagery captured by photographing a video as it played on his television. Johnson explores and expresses what could be termed the complexity of the mundane, imbuing his work with dramatic potential not through narrative content—he deliberately chooses interstitial moments to paint—but instead through technique. The result is less about direct experience and more about the power of art over memory.

—SHANA NYS DAMBROT

## DAVID NOONAN

DAVID KORDANSKY GALLERY

The large, layered silk screens (2006) of Australian artist David Noonan are composed largely of black and white images—like an obscured, upturned harlequin superimposed over a breastless female performer and a man in lycanthropic makeup overlaid on a group of seated spectators—collected from theater and performance primarily from the 1960s and 1970s, he found in European used-bookstores. One such montage depicts a woman in Persian-costumed “actor” flanked by a young girl and a hooded attendant, with albino peacocks, and a hand holding a bouquet overlay the scene. Montage is also a major feature of the exhibition's sculpture, a four-paneled free-standing wood wall. On one side is an oil painting; on the other, four collages that include pictures of children engaged in art-and-crafts projects. In these images, Noonan alludes to a kind of cultural socialization through aesthetic education, an indoctrination to which the viewer seems theatrically indifferent.

—CAT

DAVID NOONAN, *UNTITLED*, 2006  
PRINT ON PLYWOOD, 74 X 105 IN •  
THE ARTIST AND DAVID KORDANSKY GALLERY,  
LOS ANGELES

