

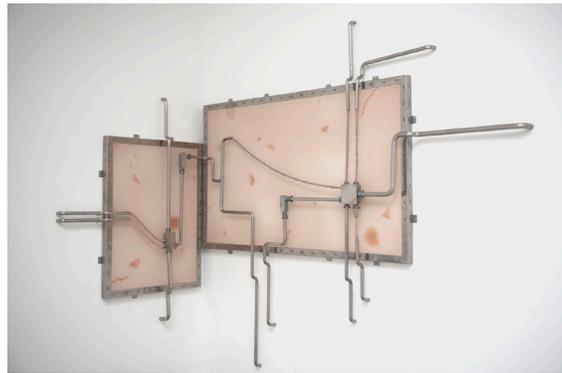
Horst, Aaron, "The Slick & The Sticky at Various Small Fires," *contemporaryartreview.la*, June 30, 2015, page 1 of 1.

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The Slick & The Sticky at Various Small Fires

Snap Reviews

by Aaron Horst
June 30, 2015



The Architect, Loss at the Surface 2, 2015
production-made SFX transfer scars from movie '300: Rise
of an Empire', silicone sheet, silicone cast wiring, electrical
fittings, stainless steel, assorted metal hardware
76.5 x 122.5 in

Friends a bit deeper in the art world than myself have warned of the “summer group show.” As a lover of a good mix, I’m not entirely bothered by the lazy cataloguing implied as much as the looming possibility of incoherence and a crowded art house. Despite its press release (written by the show’s co-curator, Vanessa Place) that reads like a Mad Lib, Various Small Fires (VSF) should perhaps be commended for putting together *The Slick & the Sticky*, a show respectful of at least a few conversational principles. Namely, issues of privacy, both bodily and technological, and the animatronic echoing of the body within the electronic sphere. Dora Budor literalizes the aforementioned in her piece *The Architect, Loss at the Surface 2*, which includes materials that illustrate the fragility of flesh underneath a network of metal piping.

While the show contains moments of clarity, there are rude interruptions. Sean Kennedy’s IKEA tables that show their backsides might be better suited to a yard sale. Stephanie Taylor and Jacob Kassay’s small outdoor works suffer from the vast, maximalist distance of VSF’s scorched-earth backyard. Indoors, Park McArthur wins “Most Conceptual” with a framed Gmail.

Elsewhere, relationships between works presented are partial and fleeting. Andrea Longacre-White’s vinyl, gestural and literal wall texts (particularly *Body Drag*, 2015) are made machine in Antoine Catala’s loping disrespect for personal space. His piece, *>(III)<* (2014), is a sculpture moving with a depressed teenager’s gait. Longacre-White and Jeff Zilm wield the keys to the exhibition’s themes of privacy and body in their spare text-based works which collapse concept into experience (Longacre-White) and criminal eavesdropping into something like a horizon line (Zilm’s *Untitled (Passwords)*, 2015).