

NEW YORK

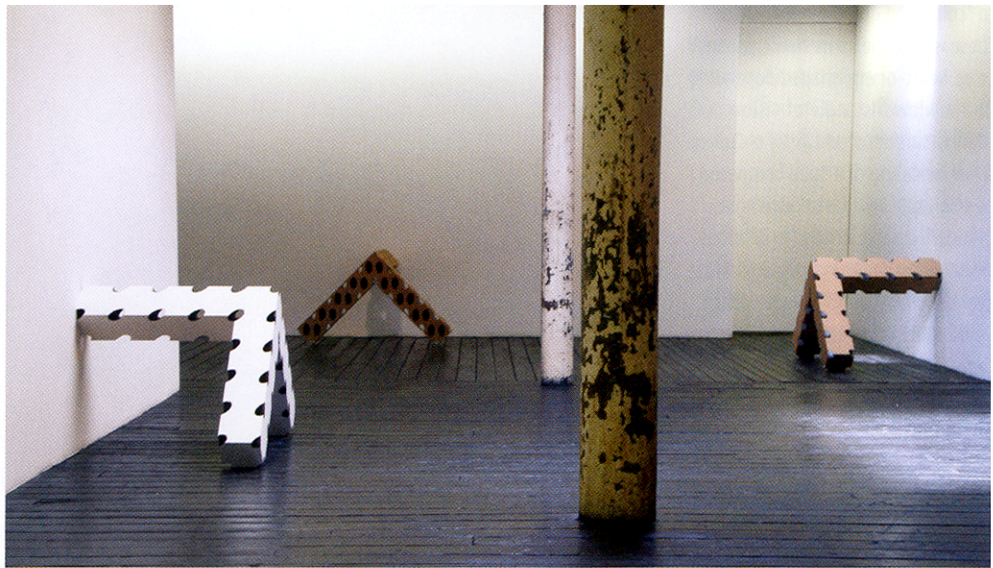
Gay Outlaw

Hosfelt Gallery

Gay Outlaw's exhibition "Structure and Void" playfully explored cubes and cylinders in relation to inner and surrounding space. Displayed in four cube-like galleries, the show opened with *Impermeable II*, a column of transparent vinyl perforated with cylinders sewn with red thread. Unrolled from the wall to the floor, Outlaw's red-seamed Minimalist form appears to be an homage to Eva Hesse.

While Sol LeWitt's investigation of cubes seems an obvious influence, Outlaw says, "My most profound influence is actually Tony Smith. I like the playfulness of his process, and his devotion to building structures comprised of repeated geometric forms...his pieces command that you walk around them, which is what I aspire to with my sculpture. I want you to walk around the pieces while you are looking at them and notice what that phenomenon feels like...Almost all of the pieces in the show are based on multiples of the same form at different scales, a cube with 13 perforations. They're not made of the cubes themselves—they are made from patterns generated by these constructions. There's no mysticism in the number, just that it was the most complex perforated cube that I could easily mass-produce. I am drawn to the cube because of its ubiquity—it's a challenge to look at them in new ways. Also, the cube is the first form, appropriately or not, that's given to very small children to teach about building."

Outlaw's four *Three-Legged Inversions*, constructed from cardboard, paper, and glue, offer an interplay between painted "holes" and real holes that highlights the "structure and void" theme. There appear to be white holes along the edges when the interior of the form is white. Two are white on the exterior, with black ovals either inside or outside, and



Gay Outlaw, *Three-Legged Inversions*, 2005. Cardboard, paper, and glue, installation view.

two have brown exteriors with the ovals again on the inside or the outside. The triple-trunked forms lean against the wall for support, with two legs on the floor. Even more than Robert Gober's hairy appendages sticking out from the wall, the *Inversions* suggest continuity between sculpture and architecture. The bare white walls and dark floors reinforced the Minimalist forms and colors, as well as the works' relationships with each other and the surrounding spaces. *The PLB*, a three-legged construction made of reclaimed cypress from Golden Gate Park, is a solid version of the "empty" cardboard *Inversions*.

These and the other inventive, labor-intensive works in the show were created between 2004 and 2006. The *Camo Cubes* (*Positive, Negative, Red, Yellow, Blue*) are covered with a silkscreen photo pattern of tiny holes; the cylinders in each cube are lined with a half-tone pattern in the same hue. Even though the same delicate color is used for each cube and its cylinders, they "look" different—another case of contrasting perceptions and realities in these works.

One gallery contained a translucent coroplast zigzag construction, *For Sale by Owner*. This object, which hovers off the floor like a low-flying roof, is punctuated by cylindrical holes in dayglow orange that seem to "color" the entire work. In all of these works, the same hole appears to be heart- or egg-shaped depending on the viewer's angle of vision. A final room featured *Life of a Cube*, a flat rendering of a cube composed of differently colored mirrored glass cylinders cut diagonally (to different heights) like the top of a lipstick. The cylinder shape, which alludes to the voids in the other cubes, can also be found in Louise Bourgeois's marble *Number Seventy-Two (The No March)* at Storm King.

Outlaw's unorthodox art background includes studies at the École de Cuisine La Varenne in Paris and at the International Center of Photography in New York. Some of her first pieces were wall-sized fruit-cake sculptures for the Yerba Buena Center for the Arts in San Francisco (1993) and the Djerassi Foundation (1998). In 2001, she had a solo exhibition at Cal State University in Long Beach and a group show at New York's SculptureCenter.

—Jan Garden Castro