

SHANE CAMPBELL GALLERY

**ArtForum
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Jason Meadows

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Jason Meadows's third New York solo exhibition reiterates the Los Angeles artist's claim to the formal territory staked out in the '60s by Anthony Caro, and now populated primarily by Europeans, including Mary Redmond, Martin Boyce, and Gary Webb. Meadows's lyrical, playful, works-when-you-see-it practice oscillates between vague figuration and pure abstraction. The latter predominates here, but the sculptures nonetheless have their anthropomorphic moments. To wit, *Black Mech Strata* (all works 2005) could be a '50s B-movie robot ready to terrorize the populace with blade-like metal arms, while the Plexiglas and resin discs affixed to Martin's blue steel beams appear to wink as you circle the sculpture. Martin's angularity is set off by the rounded curves of *Blind Side's* appropriated bicycle racks, which are painted corporate-logo red-and-gray, upended, and precariously stacked. In the smaller gallery, the pinkish-purple *Proscenium* seems less like an arch to pass through than a DIY guillotine; the absurdly long, stained wood paddles resting atop *Light Year* echo its somewhat sinister note.