



**thisisnotartcritique**

## **The scenery changes three times**

*By Candace Moeller*

Curated by Blonde Art Books, in cooperation with Schema Projects

92 St Nicholas Ave

Brooklyn NY 11237

<http://www.schemaprojects.com>

Schema Projects in Bushwick is my kind of gallery. Yes, it's located a convenient three-minute walk away from my apartment, but it offers something that my colleagues in the other boroughs should come out to see. I've been to Schema Projects a few times since they opened in late January, and I appreciate that they have *really*, truly good art, a dedication to young and emerging talent, and an artist-centered approach (the exhibition space is artist-run). They also partner with Blonde Art Books, an organization that specializes in self-published and limited-edition artists' books, and each exhibition offers a selection of books which accompany and enrich the visual art presented.

The current exhibition, *The scenery changes three times*, is curated by Blonde Art Books, and features a mix of works on paper and chapbooks. According to Blonde Art Books, each work in the exhibition has a narrative and a mythology. However, they each also have a "metamorphosis quality:" they shift, they breathe, and their stories are fluid rather than fixed.

Artists represented in the show are Brian Belott, Matthew Craven, Sara Cwynar, and Jen Liu. My favorite piece is Brian Belott's *Untitled Laminated Drawing (#1-15)*, a grouping of several laminated collages displayed Salon-style. Each laminated pouch contains an arrangement of ephemeral materials, such as bits of paper and string, shiny foils, assorted graphics, and detritus. While they appear to have been arranged haphazardly, the careful placement of cut pieces of plastic film and the delicate swirled loops of string point to the collages' intentional design.

These assemblages surge with electric neon hues, and are made up of fragmented scraps that flash and sparkle. They're like a record of a party, chock-full of the residues of kinesthetic creation (and even destruction). In keeping with the themes of metamorphosis and narrative, the laminates suggest that something has transpired – an event has occurred – but we have arrived just a moment too late, and all that is left are the echoes of the past. It's like being confronted with a moment frozen in time, under plastic, but yet the brightly-keyed objects also seem to want to burst forth from their packaging. These "laminated drawings" are playful, celebratory, and tongue-in-cheek, and they hint that they know something we don't. We want to pick up the sheets, to empty them out and play with them, and to re-create the narrative. Unfortunately, we never can.



Brian Belott, *Untitled Laminated Drawing (#1-15)*, 2012, 8 x 11 in., laminated pouches and collage materials