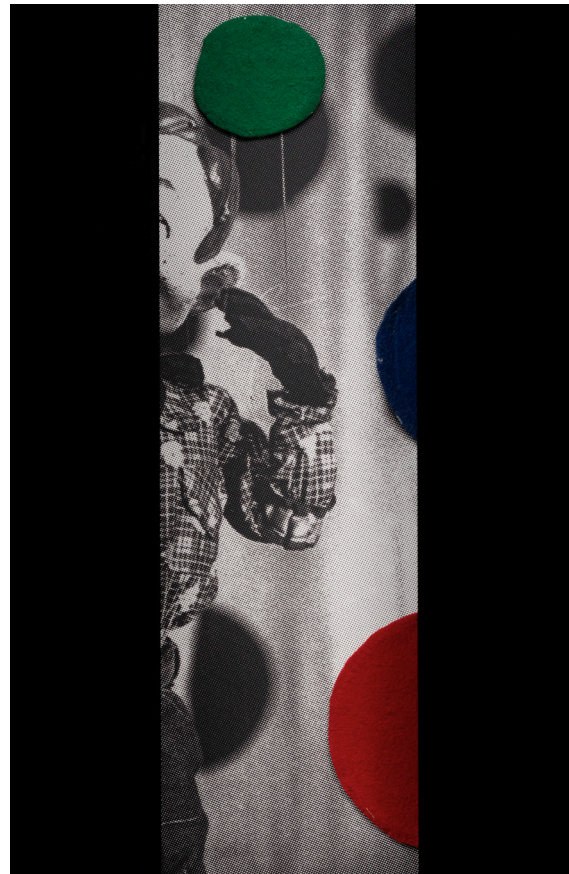# ARTFORUM

Los Angeles

Kathryn Andrews
DAVID KORDANSKY GALLERY
5130 West Edgewood Place
November 5–December 17

Get close—such is the suggestion of Kathryn Andrews's two sculptures (both titled, fittingly, *Stormtrooper* [all works cited, 2016]) as to the most suitable way to view her latest series of works. In each, a replica storm trooper costume is attached to a large steel cylinder, its feet just inches off the ground. Because each figure is so close to its bulky support, its reflection is hardly distorted at all, and we only share in its condition when we are likewise situated.

This intimacy between object (cylinder) and subject (storm trooper) models how a viewer is meant to encounter the other wall-based works in the show. Each is a screen print on aluminum set within a deep frame, with two large vertical black bars painted on the inside of the Plexiglas covering the print. In roughly half of the works, women and consumables populate the intentionally obscured images; in the other half, Andrews has hidden either replicas of or authentic film props. In *Black Bars: T1000*, for example, a

Kathryn Andrews, *Black Bars: Howdy Doody* (detail), 2016, aluminum, Plexiglas, ink, paint, certified TV prop, 92 x 73 x 4 1/2".

large screen print of the villain from *Terminator 2: Judgment Day* (1991) is augmented by a "certified" film prop of an aluminum bullet hole, which can only be seen at a close, oblique angle. References to films such as *X-Men Origins: Wolverine* (2009), *Mr. & Mrs. Smith* (2005), and *Jaws* (1975) conceptually extend the summer blockbuster subject matter. Only one work doesn't fit this mold: *Black Bars: Howdy Doody* features an image of the eponymous puppet and felt dots from his backdrop curtain. It is queer because its referent is to the small screen and to the generation that preceded the first *Star Wars* movie. Twee, earnest, and irregular, these dots are resolutely opposed to the sleek storm trooper sculptures. Drawing near to them is an unexpected pleasure of this exhibition.

—*Andy Campbell*