

Liu, Michael, "Kitsch Clinic," CDLifeStylePremium.com, September 26, 2018



Kitsch Clinic

American artist Kathryn Andrews makes her Asian debut at the Simon Lee Gallery in Hong Kong

Kitsch Clinic

September 26, 2018 / by **Michael Liu**

Image above: Kathryn Andrews, 8 Ball, 2018

Kathryn Andrews makes art that feels familiar and evokes instant likeability, yet resists categorisation. It's easy to say what it appropriates and repurposes, but harder to determine what it means. Her style mashes up the contradiction of pop art with minimalism, marrying the two to create an optically and conceptually rich, sometimes spoofy and over-the-top combinations.

The titles of her works offer up some clues: *Coming to America (Filet-O-Fish)*; *Bozo: The World's Most Famous Clown*; and surely her biggest triumph: *Black Bars: Dejeuner No. 16 (Girl With Chinese Take-Out, Gummy Worm, Towel, Lotion and Macaroons)*. Yet, in Andrews-ian style, two black bars cover most of the visual elements the title describes.

Andrews has created a new body of work showing at Simon Lee Gallery in Hong Kong for the Los Angeles-based artist's first solo exhibition in Asia. She has conjured up a series of wall-based sculptures including *8 Ball* (pictured below), and one-floor based work, all of which bear the signature Andrews hallmarks. There's Kapoor-ian and Koons-ian high-production values – art as luxury products – with the latter's penchant for banal and kitsch seduction, evident in Andrews' iconography of Hollywood props, clown suits and balloons. Like Koons, Andrews also uses mirrored surfaces that reflect a viewer's presence, calling into question how we perceive art. Her exaggerated playfulness can smack of Wonkaesque hypersurreality and each work can feel like a pictorial golden ticket into her obsessive factory of entertainment-based American art.

Until October 26, 2018; Simon Lee Gallery Hong Kong; simonleegallery.com