



Kathryn Andrews, *Gaylen Gerber*, 2010, paint on billboards, dimensions variable.
LOS ANGELES

“Support Group”

THOMAS SOLOMON ART ADVISORY | BETHLEHEM BAPTIST CHURCH
4901 Compton Avenue
May 29–June 26, 2010

In the two years of rotating exhibitions at Cottage Home, a converted movie theater shared by three nearby Chinatown galleries, there has been little to no effort made to deal with the location's peculiar qualities. "Support Group," curated by Michael Ned Holte, is surely one of the most ambitious attempts to engage the architecture's particularly daunting scale and its expansive, uninterrupted gallery space. The understated interrelationships among the show's components—the exhibition-within-an-exhibition Pauline (organized by Mateo Tannatt) and works by Kathryn Andrews and Gaylen Gerber—suggest that subtlety may well be the most effective means of articulating the ideas of support and context on which this show is premised.

Any group exhibition makes its visual arguments in spatial terms; this much is true. It provides viewers with a discernible frame of reference, which promises that the artworks on view influence and shape the presence of one another. Gerber's recent practice has literalized this phenomenon. His installation here recedes into the background and alters the existing gallery conditions: Three painted gray walls and slightly muted fluorescent lights form the context, or the support, for the other works on display. Despite this pervasiveness, Gerber's overall presence in the exhibition is marked by a tendency to disappear.

Disappearance is also crucial for Tannatt, who participates as Pauline—the name of both his alter ego and his Hollywood apartment-turned-makeshift gallery. For the duration of this exhibition, Tannatt will work in Cottage Home's upstairs storage room, writing and developing an upcoming film or video project. The artist's presence, however, does not suggest an element of performance; most often he is there when the gallery is closed, and he has simply repurposed the space as a private office and casting studio. Such acts of disappearance illustrate the very nature of support, in contrast to Andrews, whose gestures in the exhibition are so overwrought and triumphal that they make little critical impact.

— *Aram Moshayedi*