



Fine Living

by Jackson McDade, posted on 5/31/10

We Care About You

Lisa Cooley Gallery

May 9, 2010 - June 27, 2010

Karen Rosenberg concluded her recent *New York Times* review of Andy Coolquitt's show *We Care About You* by branding one piece "Minimalism's warm and fuzzy side." When you acknowledge that many of the linear, illuminated sculptures in this show could also be used as seating and light fixtures, the whole project could sound like an ad for furniture. Considering Coolquitt's contemporary color scheme, and the references made to human scale, this exhibition even sounds as if it could be as comfortable in a Soho showroom as in a Lower East Side gallery. However accurate Rosenberg's assessment may be, the critic's pre-occupation with creating parallels to existing bodies of work actually glosses over some of the more unique aspects to this show. In fact, attending Coolquitt's exhibition at Lisa Cooley is more like walking into the workshop of a mad candy maker/inventor than any experience at CB2.

One of the keys to *We Care About You* is laid out in the gallery press release when the artist groups his work into "three levels of the life of the object." This quote could also be interpreted as three levels of object into art, as the exhibition divides the objects hierarchically into the three categories; source object, unfinished art object and art object. The end result is a fabulous, static but active environment of production where on the one hand the thought process is exposed, yet when we see the conclusive results we are forced to question the logic of such ridiculous endeavors as a sculpture that rests all its weight on a lit bulb, as we see in *goose* (2009).

We Care About You is a must see for this art season, but there are some drawbacks. For instance, it is not immediately clear without the assistance of the image list which objects are art works and which are not. This is also a show that might have benefited from a more sterile environment as the exhibition space itself seems to add to the blur between art and non-art, especially with the unfinished wood floor, which matches the work perfectly.