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THE NEW YORKER

GALLERIES—DOWNTOWN

ANDY COOLQUITT

For this Brooklyn-based transplant from Texas, a sculpture is more than a thing to be bought, sold, or looked at—it's a conduit for connecting to the rest of the world. (Cue references to Allan Kaprow

and Joseph Beuys; note affinities with the formalist high jinks of Andre Cadere.) Coolquitt's second show at the gallery is a jam-packed affair, in which objects cobbled together from scavenged materials—disposable lighters, metal rods, fabric remnants, a curly blond wig—lean casually against walls, nestle in corners, and dangle from the ceiling. The gang's-all-here air of sociability (one upholstered wall piece is titled "A Nice Soft Place for Meeting People") has an undercurrent of melancholy, as if the objects were conspiring to alleviate the strain of being alone in a crowd. Through June 27. (Cooley, 34 Orchard St. 212-680-0564.)
