

Matt Nichols: *VirtueOfNecessity*
Loudhailer Gallery, Culver City

Matt Nichols' floor and wall works ("works" is the right word — they manage to refute and/or evade being categorized as 'sculpture' and/or 'painting') mix grandiose minimalism with post-minimal quirkiness, all amplified by this new gallery's very modest confines. "Thomasson X" is a large white wall piece that extends out pyramidally from its frame, materializing a perfect balance between a painting's ineffectuality and a sculpture's space-consuming objecthood (in this case, conjuring early Robert Morris). "DustToDust9," meanwhile, takes a subtler, more deceptive approach to that dynamic: an abstract expressionist set of smudges turns out not to be process-based in painting, but through the steel that the taut canvas is stretched upon. "Parade(DoomsDay)," which features a spare squiggly abstraction on panel that's propped up via the spouts atop a cobalt blue water drum, skews more towards the goofy. There's a bit of a tug-of-war going on here: the quirky/goofy sensibility faces off against minimalist roots; the quirkiness is winning. What it comes down to is perhaps just unevenness, but that seems a fair price to pay for the risk-taking ([Loudhailer Gallery](#), Culver City through June 28).



Matt Nichols, "Parade(DoomsDay)", 2013
mdf, lacquer, oil paint, quick clamps & water drum, 62"X24"X24"

Michael Shaw
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