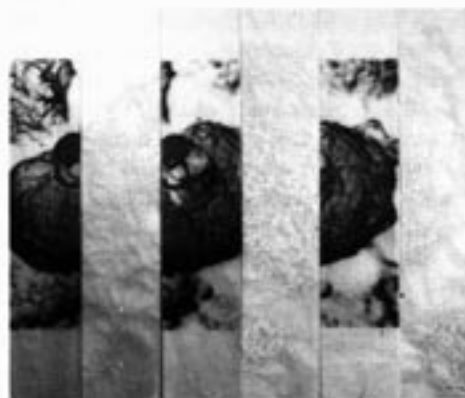


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ARTS MAGAZINE

The work of **Carter Hodgkin** and **Steve Keister** is presented in a symbiotic pairing at Berland/Hall (January 10–February 9). Keister's forms are derived from a deliberate physical problem-solving process. This involves the linking of one surface to another by means of an instinctual grafting of various mediums. The result is a surprisingly organic product defined more by its infrastructural meetings/joinery than its mass. Hodgkin uses photographic and digitalized imagery of "microscopic biological phenomena" in work that toys with the seduction of violence by pairing the indicators of mortality and morbidity with beautiful, visually appealing materials. The two larger works, *Human Nature:HIV* and *Human Nature:Bone* are each made of six vertical rice-paper banners hung edge to edge in an alternating serial order. Hodgkin uses the whiteness of the gallery setting to exploit the works' visual and physical fragility in a symbolic



Carter Hodgkin, *Human Nature:HIV*, 1990, Photosilkscreen, gouache on Japan paper, 96" x 114". Courtesy Berland/Hall.

sense, especially in its allusion to the oriental association of the color white with death. The scroll format emphasizes, as well, the strange hieroglyphic quality the images possess, which implies a text, without actually referencing one. A group of smaller diptychs again pairs a natural/photographic "text" with a digital mate, but this time on an acid-yellow Japanese paper that brings to mind the iodine of childhood wounds, pee in snow, and the strong colors and curries of non-Western culture. It is unclear exactly where the work of either Hodgkin or Keister is supposed to wind up, but both present a fun and fine journey.

Gretchen Faust