

□ exhibition reviews

About Paper. Kristen Frederickson Contemporary Art.

The debut exhibition of this Tribeca gallery was a showcase for the works of three New York-based artists: Amanda Guest, Maureen McQuillan, and Kate Teale. The twenty-four drawings on view were small-scale exercises, presented with the quiet conviction that there are many ways to hold the viewer's attention.

Guest, who makes her own paper, contributed the strongest works. Her series "The Untitled Page" (1997–98), consists of nine 10 x 14-in. drawings arranged in a three-by-three grid. In the upper quarter of each piece, she embedded a red or white square of paper along with small rubber circles or rows of thread, conjuring up flags, patchwork quilts, and Braille messages. The gray pigmented paper of *Untitled* (1999), meanwhile, has the luminosity of a child's wax-paper-and-crayon pressing. Thick black rubber threads encased in small envelopes of thin paper float on the paper's surface like lozenges drifting quietly through space. The works successfully combine hands-on intimacy with a sophisticated restraint.

McQuillan's touch is so light that most of the works appear to have generated themselves, like ocean flora, petri-dish growths, or rock strata. In a series of three untitled drawings from 2002, teal-colored tendrils creep across the page from both

sides. In the first drawing they extend toward each other but don't touch. In the second piece the tendrils meet and intertwine. In the last work they're so interlocked they begin to blur together. The effect is like watching sea anemones sway with the waves' undulations.

Teale's work relies on the subject of the body, and as a whole seems overly familiar. In the watercolor *Big Bang 2* (2001), for example, irregular blood-red semi circles cover the page, evoking the vagina, with the provocative words "bang bang bang bang" repeating along the perimeters. *Chiasm* (2002) and *Glia 2* (2002), also watercolors and in the same shades of red, depict long, hairy-looking cells and intestinal shapes outlined in black.

At times the drawings, mostly spare and reticent, blended together and began to look tepid. In the end, though, the best works in the show stood out, with an effortlessness that belied meticulous layering and assembling.

—Anastasia Aukeman



Maureen McQuillan, *Untitled 2000*, ink and resin on paper (27 x 27 in.), 2000. Courtesy Kristen Frederickson Contemporary Art.