



"K2:FS:08," 2015, **Channing Hansen**
VARIOUS NATURAL FIBERS, BAMBOO, BAMBOO
CARBON FIBER, HOLOGRAPHIC POLYMERS,
WILD SILK, REDWOOD, 61" x 51"
PHOTO: COURTESY MARC SELWYN FINE ART

values as the basis of the algorithm by which he composed these works. While Malevich's *Black Square* is the quintessential non-objective painting, Hansen's desire is to remove subjectivity but not the hand. Each of his large-scale loosely draped compositions, a montage of knitting styles in tones of black and gray, is a complex work that engages with the formal properties of abstraction. The paintings are purposely translucent; Hansen allows the wooden structure on which they hang and the wall behind them to assert a presence, confusing positive and negative space. Though amorphous, these forms have a commanding physical presence. Darker shapes push against light in *K2:KW:09* (2015), reminiscent of the undulating gestures in Sol LeWitt's later gouaches. *K2:FS:08* (2015) both references Frank Stella and recalls a pattern found on a Himalayan winter hat, whereas *K2:KM:02* (2015) is a loosely knitted replica of Malevich's *Black Square*. A key work in the exhibition is *K2:index* (2016) a grid of 25 squares, each 12-by-12 inches, in which Hansen's knitted gestures are isolated on individual frames. Hansen indulges in the use of the term index and its multiple referents, from the sequential arrangement of materials, to a table that contains the key to understanding, to a guiding principle.

With roots in performance, computer programming and craft, Hansen has created an idiosyncratic approach to painting, one that involves the implementation of machine-generated random instructions—how and what to knit—carried out by the human hand.

—JODY ZELLEN

LOS ANGELES
Christian Eckart: "post-post"
at Wilding Cran Gallery

The chief reaction elicited when encountering Christian Eckart's recent works in person is wonderment. Hybrid forms for wall and for floor, which are both and neither painting and sculpture, evoke hyper-modern architecture and Hard-Edge abstraction, Color Field Minimalism and children's playthings, hovercrafts and altarpieces, the wit of Light & Space and the reverential optics of cathedral glass. This is the strange and futuristic visual art one sees in sophisticated homes and lofty halls of government from the most utopian science fiction films. Yet despite its futuristic mediums and impactful experiential freshness, the work is extruded from a range of iterations of art history's past. The exhibition's title, "post-post," refers to the jumble of styles, movements, technological advancements, and conceptual threads available for consideration in our current neo-post-everything visual zeitgeist. The pieces themselves are flawlessly conceived and executed in a way that communicates and enhances this heady armature, accomplished without neglecting the simple, accessible appeal of magic and delight.

The Absurd Vehicle (2006-11) is a freestanding, singular sculptural object—a central omphalos mounted on a circle of wheeled axles—resembling, perhaps, a massive mobile rock music speaker or a lunar landing hotrod. The painted surface of the interior is like gothic abalone, its shell machine-tooled metal. Like the dichroic glasswork, it's aesthetically insistent, incredibly photogenic, and indelibly strange. But the show is stolen by the ostensibly quieter *Limbus Paintings 3* and *4*, (2016), made of matte acrylic urethane on aluminum and unique aluminum extrusion. These works initially present like basic monochrome color field paintings, albeit with striking elements of both metallic sheen and the shaped-canvas trend. More experiential, volatile, spatially-engaged, densely phenomenological, and joyful than any minimalism, these paintings change color along a spectrum of rose, violet, bronze, and peach according to the angle of raking light and relative motion/position of the viewer.

Dichroic Glass Field (2016), nearly wall-sized, at 96-by-144 inches, is a luminous and optically dynamic wall construction of refractive transparent colorized rectangles and crossed lines, equally reminiscent of Chris Burden's *Bridges* made from custom-sourced, up-scaled Erector Sets and Karl Benjamin's semaphore puzzles. An upbeat tertiary

"LIMBUS PAINTING 4, 2016 (GOLD)," 2016
Christian Eckart
MATTE ACRYLIC URETHANE ON ALUMINIUM AND
UNIQUE ALUMINIUM EXTRUSION, 79" x 49" x 2"
PHOTO: COURTESY WILDING CRAN GALLERY

palette offers a gentle, layered softness at exciting odds with the Cubist strictures of the visible metal scaffold. It's an elegant showpiece, not only because of its peculiar material formulation, but because of the kaleidoscopic way its surfaces shift and change due to operations of ambient light, the viewer's movements, and the illusions of depth generated within its own mirrored nooks and passages.

—SHANA NYS DAMBROT

LOS ANGELES
Julian Stanczak
at Diane Rosenstein

The history of Op Art is somewhat paradoxical, as the movement was adopted eagerly by popular culture before it could achieve real respectability in the art world. The term itself was coined in a 1964 review by Donald Judd of a show by Julian Stanczak at New York's Martha Jackson Gallery, after the gallerist titled the show "Optical Paintings." Yet, despite the carping of critics—and countless Vasarely posters in college dorm rooms over the ensuing decade—the best Op Art was about the tactile presence of the artwork, prompting not just a perceptual experience, but an aesthetic one. Two of Op's most skilled practitioners, Julian Stanczak and Richard Anuszkiewicz, had in fact been roommates at Yale in the 1950s, where they both studied under Josef Albers. Looking back on it today, it's much easier to see the direct lineage from Albers' color experiments and precise geometries to the more elaborate work of Stanczak and his kin.

Amazingly, this solo show of works by Julian Stanczak at Diane Rosenstein marked the

