

Flash Art

R E V I E W S

NEW YORK

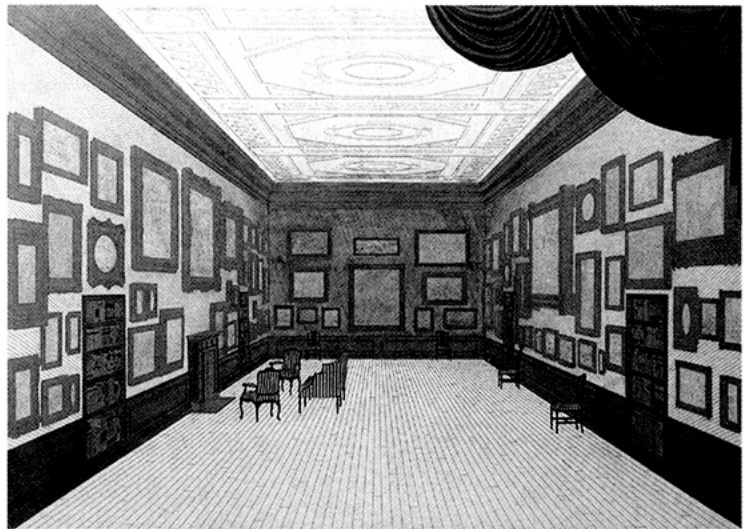
KEVIN ZUCKER

MARY BOONE

In his latest body of work, Kevin Zucker explores the relatively obscure period of 18th-century Georgian painting, creating scenes of still lifes, ruins, and grandiose interiors that loosely reflect the time. The titles of his still lifes refer to such painters as Thomas Keyes and James Hewlett, who were once famous during the period but have now been long forgotten in the history of art. Yet Zucker's interest is not one of nostalgia. Nor is it the revival of a particular style. Zucker's main concern is, and always has been, the exploration of pictorial conventions.

To create his large architectural interiors, (which represent his most intriguing works), Zucker makes computer-generated drawings of imaginary Georgian spaces and transfers them onto a prepared canvas. Shapes, textures, and tones are therefore schematically rendered using systematic repetitions of geometric forms and lines. Zucker then hand paints in and around these diagrammatic markings, allowing for nuances in certain areas. His process recalls, in part, the early work of Frank Stella and Roy Lichtenstein, yet unlike these modernists, Zucker sometimes creates a deep, exaggerated sense of space, using the rules of one-point linear perspective developed centuries ago. By choosing to depict a quasi-historical subject and employing different, sometimes competing pictorial conventions, Zucker dramatizes the tensions between such opposites as past and present, computer-generated and hand-rendered, representation and abstraction, finished and unfinished, generic and specific, and so on. He asks us to question the standards by which we observe, depict, and understand objects and environments — standards that have existed in a variety of ways throughout the history of art.

Craig Houser



KEVIN ZUCKER, *Posterity*, 2003.
Acrylic and carbon transfers on canvas, 243.8 x 348 cm.