

GLADSTONE GALLERY

The New York Times

THE NEW YORK TIMES, FRIDAY, SEPTEMBER 17, 2004

ART IN REVIEW

Andrew Lord

Paul Kasmin Gallery
293 10th Avenue, at 27th Street
Chelsea
Through Oct. 9

Andrew Lord continues to bring elements of painting, sculpture, craft and Process Art into a truce whose instability holds the attention. His vocabulary of outsize vessels — vases, jars, pitchers and loop-handled jugs — is a constant that merges support and subject, like a cross between a painter's canvas and the human figure. The variable is surface terrain.

As usual, Mr. Lord's clusters of vessels can evoke both classical still lifes and touristware displays. Their finely crackled creamy glazes and roughly modeled, corduroy-like surfaces present a characteristic combination of raw and cooked.

More engaging are pairs and trios of vessels whose gouged, pocked and dented surfaces imply less conventional processes. As suggested by titles like "Listening," "Watching," "Biting" and "Smelling," they have been formed by repeated

applications of the artist's teeth, nose, eyes or ears. Their unruly surfaces, which can bring to mind de Kooning's sculptures, suggest something vulnerable, almost flesh-like, if not decaying.

The action is more metaphorical in "Breathing," whose slightly billowing vessels suggest someone blowing from the inside. Best, and most metaphorical of all, is "Swallowing," whose piled, melting forms are suitably throatlike and suggestive of esophageal undulation (once you know the title), but also evoke the tall eccentric forms of Chinese landscape painting. Perhaps Mr. Lord's full-bodied approach has become so internalized that he no longer needs to press this or that feature into clay. This marvelous work brings something at once more abstract and more visceral to his art, and opens new sculptural possibilities.

ROBERTA SMITH