

# GLADSTONE GALLERY

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## Artifacts | Banks Violette

CULTURE | By LINDA YABLONSKY | FEBRUARY 17, 2010, 4:56 PM



*Courtesy Gladstone Gallery, New York and Team Gallery, New York*

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Banks Violette is one artist who lives for the idea that nothing is ever lost or destroyed, only transformed. His "blackouts/blackholes (and all the things between)/for DS 7.13.09," the massive three-part sculpture he just unveiled at the [Gladstone Gallery](#) in Chelsea (and dedicated to the late Dash Snow), looks like a shiny black pyramid frozen in midcollapse. Or the remains of the stage at an arena rock show disrupted by stampeding fans. Or the walls of a nightclub after a bombing. It's made of high-gloss fiberglass, and the much-tattooed Violette, 37, stomped the glossy black material till it buckled, then erected it on steel scaffolding weighted by absurdly small black sandbags. Reflected in the wall's surface is "throne," a chandelier of fluorescent tubes that resembles an umbrella clothes dryer trailing long tendrils of black wires to a common instrument case. Both works simultaneously pay homage to, and thumb their noses at, Minimalist sculptures by Dan Flavin and Robert Smithson, while proving there is light in darkness, and in grief, redemption.

*"Banks Violette" is on view through April 17 at the Gladstone Gallery, 530 West 21st Street.*