

Art

Reviews

Jim Lee, "Woodshedding"

★★★★★

Nicelle Beauchene Gallery,
through Dec 5 (see Lower East Side)

Kudos to Jim Lee for coming up with a spot-on title for his irreverent group of paintings-as-objects—"Woodshedding," musicianspeak for practicing. Lee's work combines Robert Ryman's pared-down aesthetic with Steven Parrino's proclivity for contorted abstractions, revealing and reveling in offhand materials that are built up, piled on and otherwise juxtaposed in various stages of construction or deconstruction.

Untitled (You Pretty Thing)—

possibly named for David Bowie's "Oh! You Pretty Things!"—is a stack of drawings hung on a wall; they're wrapped in clear plastic and bound with strips of white duct tape that play hide-and-seek with delectably salmon-colored letters. *Untitled (Lou Reed Finish)*, a large monochromatic painting with a shiny, glam-rock-style silver coating, props up a warped all-white canvas tacked with a rectangle limned in pink.

Woodshedding is so-called for the



A Stone Ginger

ramshackle structures to which musicians have traditionally retreated to escape distraction. It's a fitting rubric for these pieces,

Edited by Howard Halle
art@timeoutny.com

created during a residency in the Catskills, but an equally suitable title would have been "Frankensteining": The artist's creations are not only made out of flotsam and jetsam, but are also haphazardly stitched, stapled, glued or held together by wire.

With 23 works stuffed into this tiny space, the show's a bit of an overload. But it contains many more hits than misses,

demonstrating Lee's carefully considered brand of formalism tinged with mischief.

—Nana Asfour