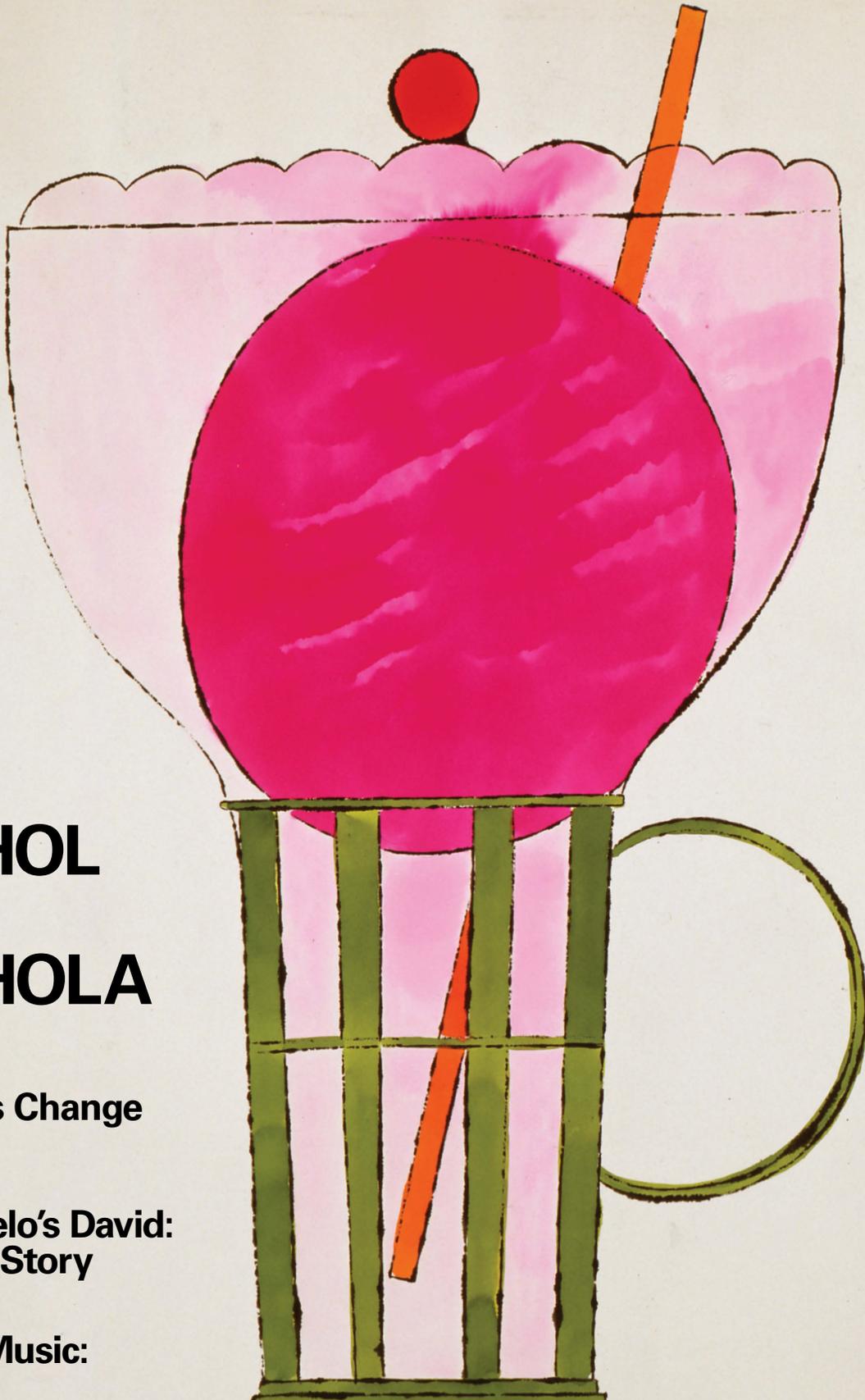


ARTnews



When WARHOL Was WARHOLA

Can Artists Change
the World?

Michelangelo's David:
The Inside Story

Artists & Music:
Tuning In

Andrew Moore

Yancey Richardson

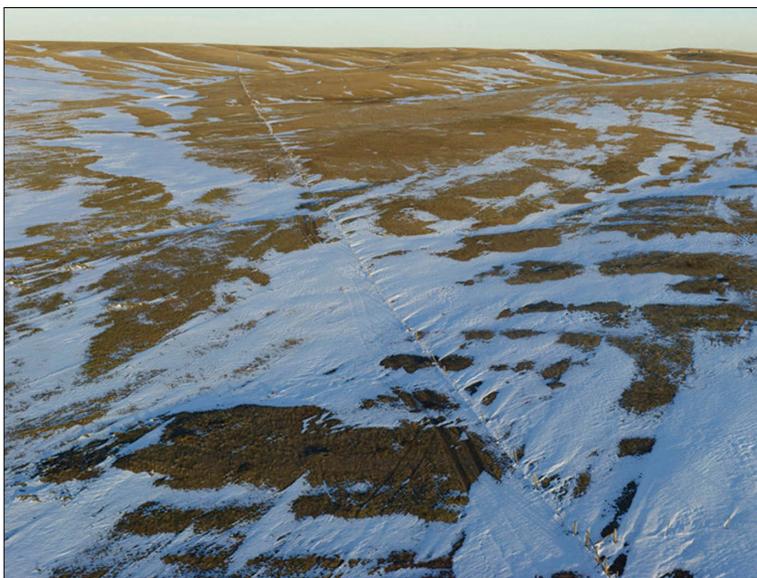
In Andrew Moore's 2013 photograph *Fence Line Drift, Dawes County, Nebraska*, a sweep of hills, empty except for drifts of snow, has been demarcated with wooden pegs. Captured from a seemingly impossible vantage point, the faint line cuts through a distinctly American scene—one that suggests expansion, territoriality, and local pride.

In eleven images of North and South Dakota, Nebraska, Kansas, Oklahoma, and Texas, Moore explores how myths of the American West manifest themselves in modern landscapes. He took the title of the exhibition, "Dirt Meridian," from the 100th meridian west, the line that has traditionally designated the western part of the United States.

Moore's painterly photographs of desolate stretches of land, farmhouses, and abandoned buildings, when seen as a group, can sometimes border on the Disneyesque, but individually, each stands as a stark and affecting study of pastoral life.

For example, *Cash Meier Barn, Shadbolt Ranch, Cherry County, Nebraska* (2012) depicts an angular wooden barn against a storm-churned sky. Together with scenes of mangled trees and shingle-roofed shacks, the imagery risks appearing patronizing. But our own mystification of this landscape implicates us: the scenery's beauty lies in its desertedness, even as this desolation hints at a kind of limbo.

There are no people in these photographs, save for the portrait *Uncle Teed, Sioux County, Nebraska* (2013). And yet, this image stands out for being the one most lacking in emotion. The old man, in his mismatched socks, stares outside the frame, his mouth obscured by a beard. Moore suggests in these quiet scenes that the country's more traditional Western middle ground has been largely untouched and less cultivated—for better



Andrew Moore, *Fence Line Drift, Dawes County, Nebraska*, 2013, archival pigment print, 46" x 61". Yancey Richardson.

or worse. In a moment of optimism, a watering hole, surrounded by cattle, catches direct sunlight and gleams like a silver disc embedded in the hills. It's an apt metaphor for when promise and illusion look all too much alike.

—Ali Pechman

Margaret Garrett

Birnam Wood Galleries

Margaret Garrett's richly colored abstract paintings brim with small lines that appear to flutter like birds' wings. A dancer before she turned to art, Garrett paints with a grace that captures the elusive, fleeting qualities of movement, with delicate brushstrokes against deeply textured backgrounds. Each of the 18 works in this show, called "Tuning Fields," established rhythmic worlds of color and line that conveyed a range of emotions.

In the large, glorious *Tuning Fields 172* (2010), delicate forms resembling tiny blue birds seem to

flock together against a rich, rosy, and uneven background whose surface is dotted with shadows that provide depth. Furthermore, rather than being birds, the shapes are simply masses of small, curving lines that give a general sense of nature in motion. In many of Garrett's works, such as the misty *Tuning Fields 290* (2012), we feel as if we can see beneath the filmy pale-gray surface punctuated by thin, amber and pale-orange marks. A lyrical, calligraphic quality defined everything in this show, with the patterns of the mark-making defining the artist's personal poetic language.

Garrett often employs a wide palette. For *Tuning Fields 276* (2012) she selected autumnal shades of yellow, orange, and brown, and interspersed them with specks of blue that bring to mind the sky. And underlying all the surface movement is a gray background that provides a certain unifying serenity. Among the most compelling of the works was *Tuning Fields 302* (2013), a study in rosy pinks and reds with an overlay of white, gauzy shapes. The little lines behind all the color could evoke both language and a musical score. They might also conjure a mass of rose petals. Therein lies the poetry of these paintings.

—Valerie Gladstone



Margaret Garrett, *Tuning Fields 302*, 2013, acrylic on linen, 43" x 61". Birnam Wood Galleries.