

# CHEIM & READ

## ARTFORUM

New York

August 18, 2017

### CRITICS' PICKS

#### **"The Horizontal"**

**CHEIM & READ**  
547 West 25th Street  
July 6–August 31

The poetic use of the horizon for the purpose of abstraction can be traced back to early twentieth-century philosophy, when the founder of phenomenology, Edmund Husserl, took the concept of the horizon as a way to conflate experience with what is lived rather than perceived. This group exhibition expands upon the power of the horizon line in formalist, landscape-inflected imagery.

An oil painting by Jenny Holzer, *compromised knowledge*, 2014–15, made up of blurred horizontal bands of color appearing to redact faint traces of text on a white background, is strikingly uncanny. A darkly resolute painting by Al Held, *Untitled*, 1950–52—modest in scale and bereft of his usual brilliant coloration—hangs next to an ink painting by David Smith,  $\Delta\Sigma$  10/19/54, 1954, which bears seven thick swaths of horizontal lines in gloomy gradations of purple and blue. An etching by Richard Serra, *Weight I*, 2009, looms large; its more than six-foot-high surface is completely covered in dense black ink, except for a thin horizontal white band at the top. Prabhavathi Meppayil's, *Fourteen/Sixteen*, 2016, an arrangement of copper wire embedded in white gesso, is stark and electrifying next to a seascape by Matthew Wong, *Last Summer in Santa Monica*, 2017. Composed of luminous strips of warm hues, Wong's painting is so minimal that it could easily be passed over were it not for the gauzy trace of a bird in flight and a sun-like orb. This succinct exhibition provides a space where relative histories are subdued, and the experience of a horizon by a singular person is enriched by collective accounts.



Al Held, *Untitled*, 1950–52, oil on canvas on board, 24 x 29".

— Tabitha Piseno