

TILTON
GALLERY

MODERN PAINTERS

The International Contemporary Art Magazine
May 2008



Untitled, 2008, Mixed-media installation 72 X 36 X 18

In a telephone-booth-size vitrine a yard of raw leather was dunked repeatedly by a mechanized pulley into a pool of dark red fluid; in another, a cheap shirt and suit jacket were dipped into a clouded white liquid. Each object spent a few seconds aloft, dripping, before plunging once again downward. Milk and blood were the obvious innuendos – in actuality, the whiteness was from Indian lubricating oil, and the red was dye used on jute bags of rice, positioning local industry and its artificial separation from the body as one underlying theme (the leather also evoked the untouchable caste, which historically has been charged with tanning leather.) In a third piece (all works are *Untitled*, 2008), body, machine, and cultural referents were again cleverly merged: a table – its forth leg a prosthetic human leg – displayed an electronic tabla drum machine. On the opposite wall an Indian-manufactured artificial respirator was hooked up to a condom, which inflated and shrank with each breath of the

small machine – a nod to India’s overpopulation, and its role as the “world’s factory.” These sculptures surpassed their apparent simplicity, while other, higher-tech contraptions in the show worked too hard to achieve the same poetry. Take for example, an overly complex installation of aluminum dog skeletons housed in red Plexiglass cases, with tiny swiveling video cameras placed below their rib cages – the footage was displayed on a grid of televisions. Here, tensions between technology and the body were snapped by the cold dominance of gleaming gear.

-Lyra Kilston