

# ARTFORUM

## Supports/Surfaces

CHERRY AND MARTIN

2712 S. La Cienega Boulevard

January 24–March 4

In 2014, this gallery held their first exhibition of artists aligned with the 1960s and 1970s French movement Supports/Surfaces, titled “Supports/Surfaces is Alive and Well,” and made an argument for the continuing vitality of these painters’ practices via the inclusion of two younger Los Angeles–based painters, Jennifer Boysen and Noam Rappaport. This time around, the venue takes a somewhat different tack. While most of the work here is from the group’s formative period, five pieces trace a career arc for one member in particular, Claude Viallat, posing an important question that would require a larger institution to answer, the art-world equivalent of “What are they up to now?”

The earliest work by Viallat is a paradoxically austere yet playful sculpture titled *Corde*, 1970—a rope that has been knotted at regular intervals, each one painted with dark-blue acrylic. Its challenge to the support (stretchers) and surface (canvas) of painting is radically plain and reflects the limits of the medium as a literal knot, by necessity difficult to untie and forever marked. The rest of Viallat’s works on display feature what has come to be his primary motif: a wavy, lozenge-like form. In *1985/F006*, 1985, these forms (blue on a purple field) are painted onto a leaf-shaped piece of viseline, which hangs comically over a sagging net of braided rope. In his most recent work here, *2016/093*, 2016, they are multicolored and populate a kite-like, unfolding piece of tarp.

No doubt each of the artists here could be given the same treatment Viallat is afforded, and that is what makes this show seem especially generative.



Claude Viallat, *1985/F006*, 1985, acrylic on viseline and net, 48 x 48".

— Andy Campbell

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