

# New York Summer Group Shows: 'Splotch' at Sperone Westwater

BY TAYLOR DAFOE | JULY 18, 2016



(/FACEBOOK)



(/TWITTER)



(/PINTEREST)



Installation view of "Splotch" at Sperone Westwater  
(Courtesy of Sperone Westwater)

"Splotch," the name of a group show on view now at Sperone Westwater, is something of a misnomer. The onomatopoeic word invokes action painting and Ab-Ex gestures. It implies contingency and a lack of control — like paint that, freed from the bristles of a brush, falls as it will, subject to the rules of chance rather than the artist's direction. However, the 22 artists in "Splotch" are not playing with chaos. Their free-form abstractions are measured and meticulous. If there is an element of serendipity, the artist has carefully engineered it.

The exhibition takes its title from a work by Sol LeWitt. “Splotch #3,” which is included in the show, is part of a series LeWitt completed toward the end of his life, a 12-foot-long fiberglass sculpture composed of colorful stalagmite-like shapes that resemble crayons left out in the summer sun. Its creation was anything but random. Simple sketches by the late, great artist were turned into computer renderings that were then fabricated using hundreds or even thousands of two-inch pieces of foam and covered in dozens of layers of paint and varnish.



Hung semi-erratically throughout the gallery's two levels, the installation echoes the ostensibly randomness of the show's theme. “Baby Planet,” a nine-foot-long stretch of poured, pigmented latex by Lynda Benglis from 1969, lies on the floor looking like an abstract painting run over by a car. “Yellow Spot #3 ‘Sunny’ ” and “Annie’s Red,” two glazed-ceramic blobs from 2012 by Mary Heilmann, hang in a far corner as if thrown up casually against the wall. In the corner of the back gallery, Andreas Kocks’s intricate graphite-on-paper “Untitled, Paperwork #1150G” resembles the aftermath

of an ink pen explosion.

On the second floor, Terry Winters’s painting “Standardgraph/3” channels rigid mathematical schemas into a gridded form, only to distort its inherent logic with curvaceous lines throughout. The spatial tension expressed here between geometric and amorphous shapes runs throughout the show, from Heilmann’s 2014 painted interpretation of a song’s sound waves (a shape similar to LeWitt’s “Splotch”), “Pro Tools Remix,” to Riad Miah’s dissolving blue-brick painting “Gestures, Geometry, and Other Signs of Life,” to Trudy Benson’s dynamic acrylic and oil on canvas “Blue Cel,” 2016.

Next to the Winters piece is David Reed’s “Working Drawing for Painting 610,” a scrupulous 12-page painting study that embodies the engineered randomness that unites the show. Elsewhere on this level is the beautiful Otto Piene work “Don’t know,” 1974, for which the artist created a gouache by setting a board, and the black paint on top of it, on fire. And in the corner is Taney Roniger’s quietly moving “Inscapes (Glyph #2, White),” featuring a mat board punctured with holes covered in graphite powder. Through its name, and its resemblance to the plotting of a neural network, Roniger’s work (part of a larger series) invokes the art-historical “Inscapes” trope: a visual manifestation of the artist’s psyche most commonly associated with the Surrealists. This allusion combined with the gesture of the puncturing of the substrate creates a surprisingly poignant effect.

As an exhibition, “Splotch” isn’t as rigorous as the individual works in it. It’s a textbook example of the loose summer group show model: colorful, catchy, and, ultimately, an excuse for putting a handful of otherwise disparate artists in the same room together. And, really, there’s nothing wrong with that.

*“Splotch” runs from July 7 through August 5, 2016, at Sperone Westwater.*

[View Slideshow \(/photo-galleries/splotch-at-sperone-westwater\)](#)



[\(/#facebook\)](#)



[\(/#twitter\)](#)



[\(/#pinterest\)](#)



[Contemporary Arts \(/visual-arts/contemporary-arts\)](#)

[Reviews \(/visual-arts/reviews\)](#)

[Galleries \(/market-news/galleries\)](#)

[Visual Arts \(/visual-arts\)](#)

[Taylor Dafoe \(/tags/taylor-dafoe\)](#)

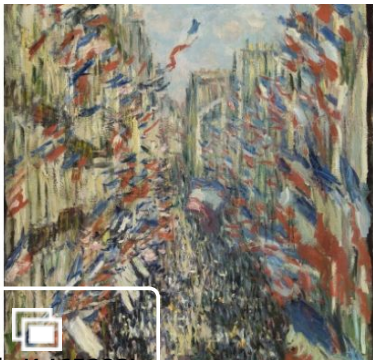
## RECOMMENDED



[\(/news/story/1467461/hyundai-motor-series-2016-kimsooja-exhibition-opens-at-mmca\)](#)

MUSEUMS

**Kimsooja Solo Exhibition Opens at MMCA, Seoul**



[\(/news/story/1465323/datebookthe-art-of-peace-secrets-and-treasures-of-diplomacy\)](#)

MUSEUMS



[\(/news/story/1467567/154-african-art-fair-announces-2016-london-program\)](#)

FAIRS

**1:54 African Art Fair Announces 2016 London Program**  
[\(/news/story/1467567/154-african-art-fair-announces-2016-london-program\)](#)

DATEBOOK: A French Perspective  
on Peace and Diplomacy  
(/news/story/1463263/datebookthe-  
art-of-peace-secrets-and-treasures-  
of-diplomacy)



Sept 30 - Oct 8, 2016  
[www.asiaweeksf.com](http://www.asiaweeksf.com)

Celebrate  
ASIAN ART

## MOST POPULAR

MOST READ (/# )

MOST SHARED (/# )

- 1 10 Most Exciting New Buildings Announced in 2016  
(<http://www.blouinartinfo.com/news/story/1459514/10-most-exciting-new-buildings-announced-in-2016>)
- 2 Instagrams of the Art World (<http://www.blouinartinfo.com/news/story/1464026/instagrams-of-the-art-world-klaus-biesenbach-james-franco>)
- 3 Checklist: Kanye to Create Art for Watermill Benefit, & More  
(<http://www.blouinartinfo.com/news/story/1463423/kanye-west-to-present-art-installation-at-watermill-summer>)
- 4 Frank Stella's Spatial Symphonics at Sprüth Magers Berlin  
(<http://ende.blouinartinfo.com/news/story/1461718/frank-stellas-spatial-symphonics-at-spruth-magers-berlin>)
- 5 Christie's Sees Sales Volume Dip From Last Year  
(<http://www.blouinartinfo.com/news/story/1459906/christies-sees-sales-volume-dip-from-last-year>)
- 6 Hotel Arts Barcelona Celebrates the Art of Catalonia  
(<http://www.blouinartinfo.com/news/story/1462706/hotel-arts-barcelona-celebrates-the-art-of-catalonia>)
- 7 Okayama Art Summit 2016: New Triennial Exhibition in Japan  
(<http://enjp.blouinartinfo.com/news/story/1457501/okayama-art-summit-2016-japans-new->

---

## FOLLOW US



(<https://www.facebook.com/ARTINFO?ref=hl>)



(<https://twitter.com/artinfodotcom>)



(<https://plus.google.com/118167066727162194260/posts>)



([https://instagram.com/blouin\\_artinfo](https://instagram.com/blouin_artinfo))

## SUBSCRIBE TO OUR NEWSLETTERS

Enter your email here

**SIGN UP**

---

[About Us \(/about-us\)](/about-us)   [Contact Us \(/contact-us\)](/contact-us)   [Subscriptions \(/subscriptions\)](/subscriptions)

[Advertise \(http://www.blouinartinfo.com/advertise\)](http://www.blouinartinfo.com/advertise)   [Jobs \(http://jobs.artinfo.com\)](http://jobs.artinfo.com)

[Artists \(http://www.blouinartinfo.com/galleryguide-artists\)](http://www.blouinartinfo.com/galleryguide-artists)   [Site Map \(/htmlsitemap\)](/htmlsitemap)   [RSS \(/artinfo-rss-feeds\)](/artinfo-rss-feeds)

[Google+ \(https://plus.google.com/118167066727162194260\)](https://plus.google.com/118167066727162194260)   [BlouinArtinfo Corp \(http://www.blouinartinfo.com\)](http://www.blouinartinfo.com)

© 2016, BlouinArtinfo Corp. All rights reserved.   [Terms \(/user-agreement\)](/user-agreement) | [Privacy \(/privacy-policy\)](/privacy-policy)