

Heinrich, Will. *What to See in New York Art Galleries This Week*, Kahlil Robert Irving, The New York Times, October, 20, 2017, print, pg. C21.

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## Galleries

C21



BREA MCANALLY/CALLICOON FINE ARTS, NEW YORK

Night," at MILLER gallery is an excellent example of this.

Ms. Bland's works, packed into this tiny second-floor storefront gallery, hang from the walls and the ceiling, resembling those endless drugstore receipts. Some look like long, colorful scarves; others, funky place mats or deconstructed textiles in which grids made of threads are plainly visible. Sharp geometric forms such as arrows or chevrons give the works a witchy or '80s heavy metal look. Titles like "Crow," "Wicked Listen" and "The Kettle Black" amplify this effect.

Ms. Bland uses wool, linen and canvas, as well as denim, ink and dye, and weaves, stretches and even burns her materials. If some of her peers are more ironic and winking in their approach to fiber art, Ms. Bland comes across like a sincere devotee of the fiber/weaving tradition. In a

statement for the gallery, she says that the show "pursues darkness," the time at which "edges soften, lines are crossed, secrets flow." She concludes that "these works seek night as the equal half of day," a poetic flip-flop that serves as a canny descriptive metaphor for works that are filled with positive and negative spaces, light and shadows cast upon the walls and the floor.

MARTHA SCHWENDENER

### KAHLIL ROBERT IRVING

Through Oct. 29. Callicoon Fine Arts, 49 Delancey Street, Manhattan; 212-219-0326, [callicoonfinearts.com](http://callicoonfinearts.com).

Kahlil Robert Irving's tabletop assemblages of broken ceramic look, at first sight, like simple piles of sandy rubble, but they



RACHEL UFFNER GALLERY

reveal to even the most briefly lingering gaze an incredible profusion of color, texture and imagination. Aside from a few warped and bulging bricks and some melted gravel, he makes all their porcelain and stoneware constituents himself, slip-casting paint cans, crumpled paper, takeout containers and other everyday objects, firing everything dozens of times both separately and together, and adding accents of paint, glaze, gold and silver luster, custom-printed decals of newspaper headlines, and stick-on blue flowers from the famous porcelain works in Meissen, Germany.

The headlines, many of which Mr. Irving cuts up and collages into a kind of concrete poetry, all relate to the shooting death, in Ferguson, Mo., in 2014, of the unarmed black teenager Michael Brown. This results in pieces that

Above left, "Spine," "Wicked Listen" and "The Kettle Black" by Julia Bland. Above, from left, Sally Saul's "Dancing Girls" (2016-17), "Taking It All In" (2017) and "UFO" (2017). Far left, "Seven Pack — Memorial edition, August 2014 (RIP)," from 2017, by Kahlil Robert Irving. Left, a portrait bust of Ms. Saul's husband (2007), the painter Peter Saul.

function simultaneously as core samples of recent American history — with its rigid collisions of unexpectedly fragile social structures and its seemingly endless supply of killings and massacres — and as a vivid reminder by analogy that some of the things we've been conditioned to regard as disposable are quite the opposite.

But the topical self-reflection reaches its peak in "Seven Pack — Memorial edition, 2014 (RIP)" which has seven cast ceramic soda bottles. Colored solid yellow or green, they look like recycled paint containers borrowed from someone else's studio.

WILL HEINRICH

### SALLY SAUL

Through Oct. 29. Rachel Uffner Gallery, 170 Suffolk Street, Manhattan; 212-274-0064, [racheluffnergallery.com](http://racheluffnergallery.com).

The unglazed ceramic humans, animals, shoes and underpants that compose Sally Saul's long overdue New York solo debut seem gleefully macabre. In one tableau, two naked cave women