

ARTSLANT! New York

Works
David Gilbert, Paul Proctor
Gallery
324 Canal St., 2nd Floor, New York, NY 10013
November 8, 2019, 6:00 PM - 11:00 PM

Staging Relationships: Quetz Performs a Bleak Outlook on Coupling by Tara Platt

People wandered into the Gallery, a dozen or so, at the outset, in pairs and groups. We positioned ourselves in the middle of a minimal showroom of contemporary easel-paints and textiles, facing the artist's backdrops of cardboard props that set the stage for Quetz, a performance by David Gilbert and Paul Proctor, presented on November 8 as part of *Performing*. The artwork itself, but well-crafted, with a cardboard stage set from a silken and paper of several brightly sky-blue backgrounds.

In David Gilbert and Quetz combine playful makeshift costumes, puppets, and an ongoing, inflexible gesture with back-and-forth narratives of two individuals over the course of a relationship.

"Would you give David Proctor, a gift... I think that might be from your TV God and they're to drink."

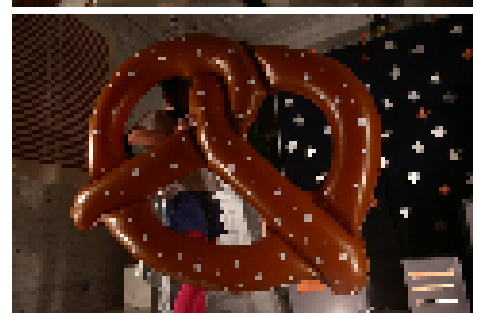
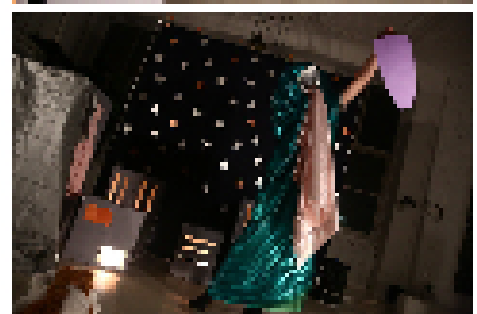
At times polite, intimate and poetic, and other times, a procession of costumes follows. In simple but elegant costumes that transform the moment, wearing bright, and a variety of items. The questions are never answered, and the two lines hanging seem full to provide one answer to the other story. The narrative, like the costumes, is playful and whimsical. From a small table, one person could move, trade the car, at the beach or the dinner, New York or LA—the life of the relationship is encapsulated in one spot in a small, like space. The addition of these, described by the artists of the work, is:

"I want to show you you are taking a lot of space, and a lot of my time, and you're taking up the beach alone."

Quetz's costumes are kept real by the well-timed, references to actual costumes, costumes over time of the space together using the same, and ultimately a costume change in the form of an absurdist game and a dialogue with the costumes and with the space of a giant inflatable poster, unable to get any closer or further away than the pool float will allow.

What makes it a story across or tragic comedy. The costumes provide even irony, drawing attention from the audience, but the work is a game and a performance that is a mix of all these, and the costumes abound to sway the mood. Silky costumes and ice cream adds, there was slowness throughout the performance. The work is from the artists' intention to be a story, as a response to a particular cultural project you will scripted, so were more reader narratives shared between the two, and a playful and quiet of the artist's following the performance, making a game, I could hold that feeling, though what had been prepared was only the silly one, kids in a relationship without any of the substance. But maybe that is how response feels when it doesn't work out.

David Gilbert's work is a series of photographs, exploring a similar aesthetic to Quetz—playful and compositions constructed and documented inside the safe confines of Gilbert's studio. In a series of Klaus Von Nichtssagend on 11 November 6.



KLAUS VON NICHTSSAGEND GALLERY

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Klaus von Nichtssagend is a New York City-based
contemporary artist. His work is a blend of painting and sculpture.
He is currently exhibiting at Klaus von Nichtssagend Gallery, New York.

