## **BOMB**

## Portfolio by David Gilbert

Suburban sprawl and craft-store spree meet creeping apocalyptic bleakness.

In David Gilbert's studio, odds and ends appear and reappear through the revolving door of his many temporary sculptural constructions. Process, mutability, and the space of solitary play are central subjects. Recycled pieces of fabric, drapery, scraps of wood, wire, cut cardboard and paper, other photos, painted motifs, yarn, cord, ceramics, and stickers come and go, speaking not of Michelangelo but of a latter-day tween-on-a-budget twist on Giacometti's emaciated sickly figures—suburban sprawl and craftstore spree meet creeping apocalyptic bleakness on the one hand, and tenderness with a sweet attention to detail on the other. Gilbert's photographs gathered here represent his portrait mode: a set of singular if fleeting figures, both ridiculous and touching, poignant and exposed and devastated and silly, posing and vogueing for the camera in a rather formal, even proud sort of succession.

—Sarah Lehrer-Graiwer



David Gilbert, *The Walker*, image 2014, print 2017, color photograph. All images courtesy of the artist and Klauss von Nichtssagend Gallery, New York.

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Devid Calbon son Cores, formál pagisco e colored leis jor ories caros em edicionof e controj de arun calufana cono lebrar gual, seve sodo Heriz momentum a chackpillow propped upright on a templed actuate of shorts. These were doueralment as an affect longful. Since Separation is proper studio the used like helican materix pecifically his own bed, method them appropriate considered trianguage laters — more of them gray—after he graduated from school. These hedrooms considerated, intentionally entant. Polica Generalizations of conservationally entant. Polica Generalizations of conservations (1986), which decreased its distriction memorial to Generaliza Terror's lever, who died on conservational laters.

tions that some year, thus heav's some thing takely edge, about Septy is work when he deems of people. In the necessaribacker, he photographs of crapty hole and studies become the indexes of east lives, or more probably father deaths, something abits to when Koland Barther would call the photograph's posture, the Shie-har-bene'en 'this will die' of the human subject. Here supplement by space hold filled with the inarries transcontains.

In David Gilbert's work too, the empty studio setup takes control. spag Baliko Separah, (kough, which is discretelegenely space. like) a West wire catalogue - Oi bert's is mank a by sto Ted with things, at puck national track, to as open known profipupor, your, reposit fabric, lationer messaco and drips of taken among other things are turned. into diocratic sculptural sibbatas, photographel, then blown up-Improve in full otions, as was the case with ND edg. seld eath No. tion General strigg at Klaus was Nichtmanped, Now York. It would tale shae. La whole paragraph to detail every hing Gilbert captures. in one slow with Ohlines' (2005), two leyers of Edmir one singedto the wall - one form and gards - seed an red broken on the floor is: nearly impaled by a long, wooden rod covered in suring On the wall, sweed paintings on against eath of buy as if left fland insterage, in orwaya: Sanwighaway) (x. u/, the studiowindowistic chritish tradfrom particle by a Los Angeles sunser. In looks a most artificial, thoughre's nee, while a clamp lamp, illeminating a fair studio will layered. with paper, thread pixels of wood, painting, and other incomerable things, lended minado empirels.

Unlike Sepaya's made shop, for which the array left objects unto which have the studio is both formally amanged and left as its such that the two one nearly one and:

is, such that the two one nearly one and theseans, as Early 10 I recently wrote in Artistan. Discouring where Gifeen's deliberately arranged assemblages end and their environments of the first order to the life and photomer discouring between the two larged discongraphing becomes nearly point less the life ends for all such as of the life ends for all such or which is

often on opened to the say Blond sill epithic, a place with mothing tissed, northing rigid? — made is so missed, the Hegibia. As Gilbert noted in an energical surface, "While the materials contains and able as fabric, paper place and paintered by what they is elistically able to pin down."

Similarly, the the overlapping and someomes complex inconovering of studio score, canning and abstragouphy that makes to either worth-less work to similarly and to pit nown. Known mostly for his patienting, which so easy drip patient methodocowith a series of tube, hidden behind disherately waven or constructed surfaces, phonography has released a mare leading talls in his practice, which can do so his strains at a performative framework. For this waves of societies, which can be sufficient on a trong is and tally? Scaramouche, Var Dyke hald convaision his studio door and invited owe danears, Bradley Teal tills and Duvid Rafad Bourns, who are a counter to work with him on a series of choorographed move ments in private at his studio, beselven, here the doubling with palartimetrial large their continues, over timetrial continues in a

In the absence of bodies, Sepuya's

photographs of empty beds and

studios hecomo like indexes

of past lives, or more probably,

future deaths, something akin-

to what Robard Barthes would call.

the photograph's (vention)

Medium-specificity has little place:

in a contemporary artworks

that's 'postmedium', even though,

that's a little bit of a lie. Mediums.

aren't going anywhere.

speaked with point as they performed, the Obite Laer became forth rotom fulbackdrops for a series or protographs and purcough an and stacked suggester tree a tradequint instited distanced section (they were stretched around pointing frames. The protographs were inspired by tracker state arise General Arnels and the presure, clandesing photography of George Plott Lynco, which have well strong full his netodramatic, have well strong full his netodramatic, have event on its price graphy au-

ing the 1990s, assumed gos. The sufficience Varibyles's friends and collections beginned and showed in the Scientific Scientific for the course is discharged and showed in the Scientific Scientific

Hung regular is described, such that VanDyke's photographs were often placed directly onto the paintings' reserve, the painting facety-consists painting from the painting facety control is painting for the distribution of the painting of the distribution of the painting of the facety control is a set facety of the painting of the control is set of the painting of the control is set of the painting of the control is set of the painting of the control is an appetite of grant processes and readings, it popularly stated grant painting of the photography is a facety of the painting of the photography.

This is health relegation teather, it just serve that medium

specificity in a little phase in a contemparary arrevorte that's 'postmorthism', even the right drades in the best about the arrest sporning anywhere. The conversations of pointing small protography will always be around switting to be necessarily reduce, model research, even and over. Sepaya, Galbert and VanCybe do this bouilty visit we an emphasis on the

studio. It's an openeer reducing entire and stude, where it you rimit, gure study the internal note in the talking up on the broking down, the charcographed or uncharcographed drug that happened either as in telli, farm as photographs, which opening a containing accounting account accounting acco

Paul Nipsuj Septime: Studio Work is an increase Shaffine Control for Paragraphics in great and splitting group from a traig Januarius in Paniliphus Pidea and Panilim manore species for the collection. Callentina Shaffa in etgish in Phisa Demonik in antitoy