



Carroll Dunham, *Particular Aspects (Four)*, 2004.

Carroll Dunham, "He, She, It"
Gladstone Gallery, through Dec 4
(see Chelsea).

For years Carroll Dunham has made the most assured psycho-doodles around. In his first show at Gladstone Gallery, he continues to explode the compressed hysteria of his drawings into paintings. One startling development is the artist's exaggerated use of line. Many painters have emphasized outline—Matisse, Dubuffet, Joe Zucker—but Dunham expands his into wide bands of black that leak and bleed. The obvious—just make them bigger—becomes profound as scale is transformed into subject matter.

Dunham uses simple rules to unlikely ends. He seems to apply Photoshop commands to enlarge details of his familiar hat-wearing, teeth-baring man. He crops the image, abstracting and rotating it in a way that flattens space and

undermines gravity. Three large diptychs in the main gallery place the man in a vista that includes a sea framed by piers. Dunham's Crayola approach to color—flesh pink, wood brown, ocean blue—is deceptively simple. Like Braque and Guston, two other artists who expanded the possibilities of space and graphics in painting, Dunham opts for a limited palette.

Throughout the show, flat black cutouts, folded and bent into curving sculptures, provide an audience for the man's antics (they portray the "She" of the show's title). They also suggest shadows encroaching from outside the paintings' luminous domain. Their folds echo the flaps of the man's shirt, their ruptured surfaces rhyme with the fractured space of the ocean and pier. Dunham collapses space to expand our view, giving us a world of edges where the horizon will not hold.—*Suzanne Joelson*