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*Yum, yum, yum!* Luscious, glistening, wavy stripes of thick, white, acrylic paint mixed with rich blues, reds, yellows, greens, or browns. Every surface shimmers: the colors seem to change with the light. Some color fields have unlimited depth like the sky. Vague forms float through others. This work is so very tactile that the artist, **Vadim Katznelson**, was prompted to supply a sample of the paint he uses so visitors could hold it in their hands instead of touching his paintings.



**Vadim Katznelson, *Frost*, 2009**  
Acrylic polymer resin on wood

Katznelson showed three groups of new paintings at Roy Boyd Gallery in September and October. *Gandalf*, which filled the entire north wall of the gallery, comprises 116 squares, each 12-inches square, arranged in ten roughly vertical rows. *Sorcerer's Apprentice*, installed in the gallery stairwell, consisted of 23 paintings measuring 12 by 12 or 12 by 20 inches. There was a separate exhibition of Katznelson's easel paintings in the back of the gallery.

Each piece in *Gandalf* and *Sorcerer's Apprentice* is mounted flat to the wall without a frame. The artist places squares of mylar on glass, squeegees on paint at the top of each square, then spreads it directly downwards, leaving tracks in the surface. Surplus paint makes a little flare at the bottom. Paint spreads over the sides of each square, activating the edges.

According to Katznelson, this show continues his "investigation in painting as object making" and explores "how to free paint from the constraints of its support." In the installations, the "individual square slabs of paint are removed from their visible support, free to engage the wall and activate the interior architectural space," he states. The installations are "playful," he adds, and "could be arranged in many different ways."

Katznelson gets a variety of color effects through this process. In *Gandalf*, there are three rows of blue squares, all located together, whose abstract patterns seem to hang in space, suggesting the sea or the northern lights. Some of the green squares recall spring landscapes. Patterns in the brown and yellow squares appear abstract and sturdy. The red squares suggest gloriously fattening flavors of ice cream.

The *Sorcerer's Apprentice* paintings have an entirely different feel, in part because each color field is divided with horizontal lines into five areas. Roughly half of these pieces are blue and white, while the others are black and white. More sober and orderly than *Gandalf*, this work seems to come out of the artist's earlier pattern pieces, which were easel paintings. Now and then we see touches of yellow in these works and surfaces that could be photographic. This show is a series of cheering encounters with little painted personalities. There is an air of pure delight It left me in an excellent mood.