

# ART NEW ENGLAND

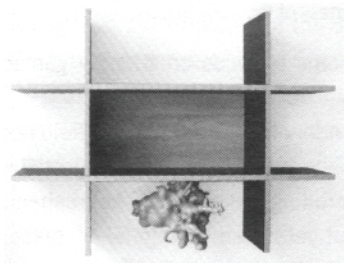
CONTEMPORARY ART AND CULTURE

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Judy Ann Goldman Fine Art/Boston, MA [www.judygoldmanfineart.com](http://www.judygoldmanfineart.com)

## JILL SLOSBURG-ACKERMAN

While Jill Slosburg-Ackerman's freestanding sculptures, wall pieces, and works on paper may reference the work of sculptors ranging from Arp to Moore to Giacometti to Brancusi in form and method, her choice and juxtaposition of materials and forms richly reframe the work of her predecessors. Every time we think we recognize something familiar from the history of art, our domestic environment, or nature, we find that Slosburg-Ackerman has recontextualized it into something weird and unfamiliar. The cumulative effect of her work is that of a surreally compelling Cabinet of Wonders.



Jill Slosburg-Ackerman, *Restless Shelf #16*, Ikea shelf, wood, and paint, 26 x 36 x 8", 2002.

The freestanding pieces combine "ready-made" furniture and natural materials into odd animal/vegetable/mineral hybrids. A deeply carved sycamore branch in the roughly human-scale *Yellow Lesson* reads as a spine, unexpectedly emerging from a bright yellow Formica and chrome table. A vertical rectangular slab of Plexiglas mounted under the table between the legs is painted with yellow spots that reference the patterning of the branch.

The artist intends her *Restless Shelf* wall pieces to be incorporated into the home life of their owners, installed and used, so that objects of the owner's choosing enter into a dialogue with the artist's forms that is mediated by the structure and function of the shelves. The largest wall piece, *Restless Shelf #16*, uses a readymade grid of shelves purchased from Ikea as the matrix for a reincarnation of a tree root, entombed in blue-gray and unexpectedly attached to the underside of the shelf, defying the logic of gravity.

New, small-scale drawings round out the exhibit, in many cases playing refined, organic, barely dimensional wood forms against similarly organic forms rendered in the flat, opaque blackness of Sumi ink. They serve as a kind of background reading for Slosburg-Ackerman's revisioning of the relationship of man to built and natural environments, and they promise unexpected and engaging revelations in the future. *Mary Bucci McCoy*