



Tuesday, November 3, 2015

By R. C. Baker

**For Mel Kendrick, air and concrete prove interchangeable.** The artist uses a hot wire to carve lithe forms out of foam blocks and then casts the shapes — and the shells left behind — in concrete. Some of the more open rectangles are stacked atop the extracted volumes, succinctly solving the age-old conundrum of pedestal vs. sculpture. These riveting constructions, where the guts underpin the carcass, entice the eye with their visceral grace while flummoxing the brain, which struggles to fit the parts back together.

One piece, white as a sepulcher, this time with the weighty volume atop the void, is titled *Clear Ideas (After Magritte)*, referencing the surrealist's painting of a boulder and a cloud hovering above ocean waves. Like that master, Kendrick asks us not, "What is reality?" but, more crucially, "What is possible?"

***Mel Kendrick: 'sub-stratum'***

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