

Sultana

Press

Jacin Giordano

CRITICS' PICKS

Paris

Jacin Giordano

GALERIE SULTANA
10 rue Ramponeau
January 9–March 7

Testing the limits of conventional painting—both as a medium and a process—Jacin Giordano's latest works are born of a cyclical, waste-not studio practice. The bulk of the works presented (all 2014) were made with the byproducts of an ongoing series—a single example from which, *Cutpainting* #52, represents the cornerstone of the show. To create his "Cutpaintings" Giordano layers thick coats of brightly colored acrylics onto wood supports, then sands, cuts, and shreds the paintings to reveal their multicolored strata. Conscious that this additive/reductive process is also potentially wasteful, Giordano has found various ways to recycle his materials, reusing everything from leftover acrylic deposits on his palette knife to wood scraps that fall to the studio floor.



View of "Jacin Giordano," 2015.

"Arrowheads," a series comprising hundreds of small, flat oblongs, is installed in neat rows on three low pedestals. The title and clinical presentation likens the collected multicolored slivers of hardened paint to archeological finds awaiting classification. Elevating these fragments from remnants to artifacts, Giordano reveals their intrinsic aesthetic value. Two wall-mounted series are made up of canvas shreds, paint gobs, glitter, and other detritus accumulated in the artist's studio. The "Monochromes" are canvases covered with a layer of said studio refuse and then painted a single color. The row of seven such works, representing a rainbow spectrum from red to violet, links the artist's process to a dispersive prism. Taken one step further, the "Shredded Paintings" are "Monochromes" whose surfaces Giordano has stripped and sanded to a smooth finish. One can only imagine what new series the resulting dust might inspire.

— Mara Hoberman

Critic's picks: Visual art

By Sebastian Smee | GLOBE STAFF NOVEMBER 16, 2013



BARRY CHIN/GLOBE STAFF

SOPHIE CALLE: LAST SEEN Fourteen works incorporating photography and text by the provocative French artist. The works, made in 1991 and 2012, respond to the 1990 theft from the Gardner of Jan Vermeer's "The Concert." *Through March 3. Isabella Stewart Gardner Museum. 617-566-1401, www.gardnermuseum.org*

2013 DECORDOVA BIENNIAL New England's contemporary artists are featured in this survey showing work in all media. (Pictured: detail, Jacin Giordano's "Harpoons for hunting rainbows.") *Through April 13. DeCordova Sculpture Park and Museum, Lincoln. 781-259-8355, www.decordova.org*

HARRY HOLTZMAN AND AMERICAN ABSTRACTION The first retrospective

of the painter, teacher, and writer, who was a friend and colleague of Piet Mondrian.
Through Jan. 26. Florence Griswold Museum. Old Lyme, Conn. 860-434-5542,
www.flogris.org

SCULPTURE BY NICOLA HICKS Animal sculptures molded in straw and clay and sometimes cast in bronze by the respected British sculptor. *Through March 9. Yale Center For British Art, New Haven. 877-274-8278, www.britishart.yale.edu*

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