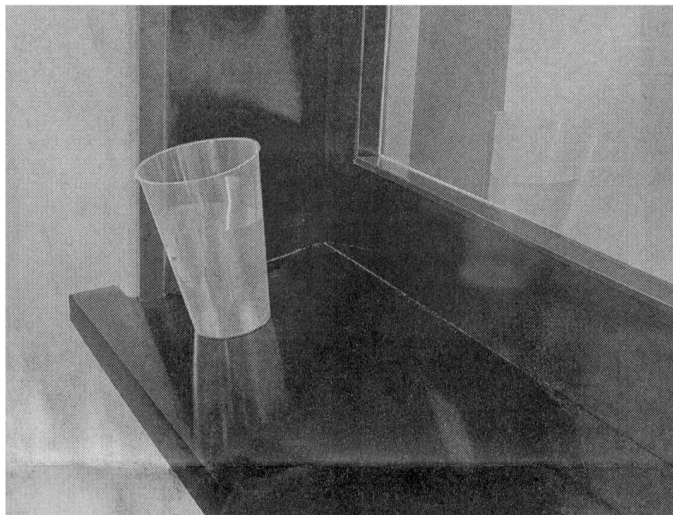


MATTHEW MARKS GALLERY

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Art in Review



THOMAS DEMAND/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK; MATTHEW MARKS GALLERY

Thomas Demand

'Dailies'

*Matthew Marks Gallery
526 West 22nd Street, Chelsea
Through Jan. 18*

Thomas Demand's photographs are always a little bit uncanny because the historically important interiors they show — places like Saddam Hussein's bunker and Jackson Pollock's studio — are actually models made entirely of paper and cardboard. But the more modest, quotidian works in his latest exhibition are his weirdest yet.

Their sources are Mr. Demand's own cellphone photographs, taken, the title implies, every day. And their subjects are so unassuming as to seem disposable: a bar of soap on a bathtub ledge, a paper cup wedged into a chain-link fence, a "Do Not Disturb" sign on a hotel-room door. These objects are all paper sculptures, like the ones in his earlier works, but they've been rendered extraordinarily vivid by the dye-transfer printing method,

which Mr. Demand is using for the first time. It's as if he's channeling William Eggleston, a master of dye-transfer and the peripheral but color-rich detail.

At times he also seems to be invoking Modernist painting at its most severe, in grids of bathroom tile and orange plastic netting or the competing ellipses of a rubber band on a stack of plates.

The "Dailies" represent an exciting new direction for Mr. Demand. In his earlier works, the conversion of a photograph to a sculpture and then back to a photograph could feel bloodless and forensic. Here, the supercharged colors of the dye-transfer method cut right through the layers of artifice so that the question becomes not "Is this real?" but "How can something this immediate be a photograph?"

KAREN ROSENBERG