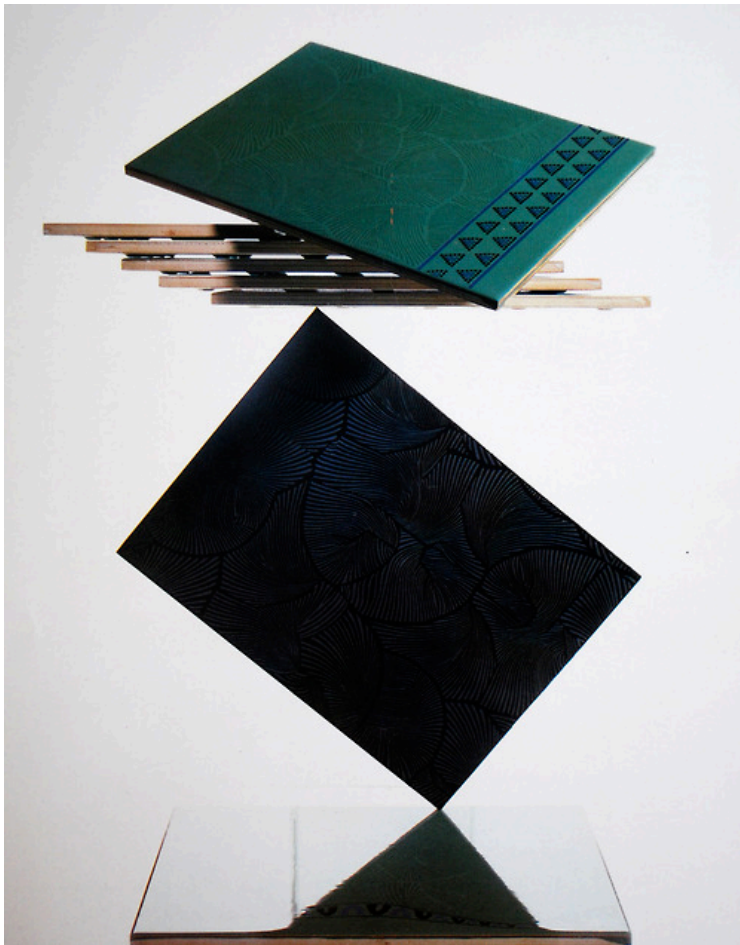


MODERN PAINTERS

May 2012

Ned Colclough

Nicelle Beauchene Gallery // January 8-February 19



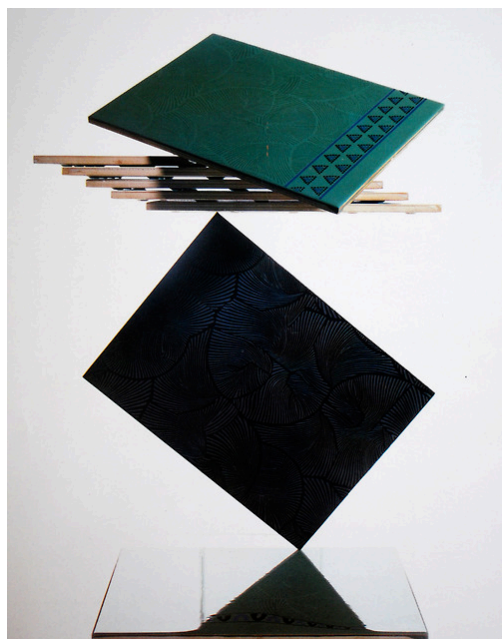
Often perched atop white platforms that could be minimalist sideboards, the six sculptural assemblages in the show invoke Brancusi and the Bauhaus in a neomodern celebration of abstract and ultimately decorative form. Because Colclough shares with his influences a refined sensitivity toward the materials as well as an impressive ability to balance the geometric with the organic, his vision is not evenly written off. Rather than eliminating the precarious, his works embrace it by making it the source of their beauty.

Flash Art

March – April 2012
Vol. XLV – No. 283

NED COLCLOUGH

NICELLE BEAUCHENE – NEW YORK



NED COLCLOUGH, *Winter Arrangement*, 2012. C-Print, 40 x 30 cm. Courtesy of Nicelle Beauchene, New York.

For his first solo exhibition – entitled “Winter Arrangement” – thirty-four-year-old American Ned Colclough has produced an extraordinarily refined and concise display of post-minimalist assemblages.

A single speck of dirt would stand out so glaringly that one might reasonably conclude it had been very thoughtfully positioned in just the perfect location in space and time. Such precision is particularly remarkable given that Colclough works primarily with found materials and casts thereof. As an example of his meticulous aesthetic, *Body Talk* (2011) is a single plank of wood standing vertically atop a plaster form in the shape of half an egg sliced and wrapped in strips of cloth like a turban. It is in fact a cast of a ceramic bowl that was slightly chipped on the rim. The wood has been lovingly sanded to such a luxurious extent it requires a real test of willpower not to fondle it. The pedestal for this work is white-painted stone; not painted wood or plaster as in other pieces in the show.

This is evidentiary of the careful attention to detail that hallmarks Colclough’s diligence.

Heartbreakers (2011) makes use of a slice from the same plank for a shelf which supports a rectangle of green fabric with a wavy texture stretched over board, a glass disk maybe fifteen inches in diameter, a brass bracelet and a couple of other carefully placed items. This was the only green in the exhibition, in contrast to a range of muted wood tones, tarnished metallic brass and, mostly, white. The show is punctuated by one photographic work, in a simple black frame. While a few of the sculptures utilize hardware to stabilize their geometric caprices, this composition would be impossible to realize in 3-D, hence its medium. Colclough demonstrates an elegant mastery of pure geometric abstraction. Its simplicity belies its superbly subtle sophistication.

Christopher Hart Chambers

Gallery Shows L.E.S.
THE NEW YORK LIST
1/26/2012
by Emily Nathan



Ned Colclough

The Chauffeur

2011

Nicelle Beauchene, New York

Ned Colclough

Nicelle Beauchene

21 Orchard Street

Jan. 8-Feb. 19, 2012

This Brooklyn-based artist satisfies his muse with the serene arrangement of three or four modest items -- a chunk of cement, a black plinth, some red bricks, a large ceramic pot, a slim brass bar, a slab of plaster, a white seashell. It's a little like a kind of Object Ikebana, the Japanese art of flower arranging, modernized via the sculptural sensibilities of Constantin Brancusi and Carl Andre.

Each of his works achieves a sense of polished, elegant finesse, while somehow maintaining an organic rawness. They aren't precious and they aren't rugged -- they're somewhere between. In any event, people like them: Colclough recently won a \$10,000 Emerging Artist Grant from the 140 Foundation. Works are priced around \$5,000 each.