

# ARTslant London

The Slant

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## Round 2

by Sarah McNulty

### *Double Object*

Group Exhibition

Thomas Dane Gallery

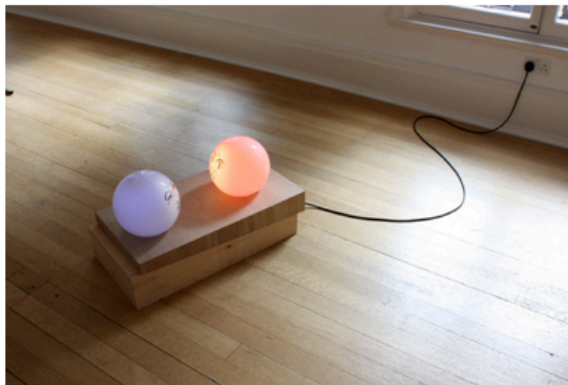
11 Duke Street, First Floor, London SW1Y

6BN, United Kingdom

July 10, 2009 - September 5, 2009



Ascending the dark corporate stairwell one is greeted by the distant hum of a projector housed in the first of four sunlit rooms hosting the group show, *Double Object*. This exhibition was conceived as a one-day event last year and is restaged in the back gallery of Thomas Dane. Alongside, there are three adjoining rooms exhibiting new works by the original cast, and older pieces by artists whose work enters into the *Double Object* enquiry.



Providing an immediate tenor to the show as its own Double, the concept is appealingly simple, while potentially broaching the vast territory of comparative analysis. The works in these four rooms may function as parallels, opposites, vestiges, doppelgängers, evil twins, hybrids, amongst an endless alternative world of possibilities. It is a direct and effective way to bring together a group of works that look at how things relate, in regards to the present and the past, examining what variations can be illicited from the original. However, most conscious art should be functioning in some awareness of itself and within the settings in which it is viewed. Such comparisons risk self-defeat especially when interpreted too literally and repeated ad nauseam, ex: two works by one artist next to two more works by another. Luckily, many of the works in the show feel considered; a cohesive, thoughtful, minimalist nature threads its way throughout.



The installation is sensitive to the space, playing off the rhythm of the architecture and windows. One moment of disorientation and intrigue lies in the work of Maria Zahle, who has printed a saccharine yellow outline of the grid of the wood slats up the walls from the floor in *Up*. Extending thresholds, and providing a nice movement and action to rooms filled otherwise with objects, the work entices you to look down, up and further afield. Another stand-out is Elizabeth McAlpine's conjoined projectors playing side by side projections of the single Super 8mm film loop *Pan* (in 2 Parts). A horizontal line runs across the middle of the frame, dancing with the natural movement of the projectors, never quite agreeing on an exact meeting point. The shaky hypnotic tension is very physical.

Intended as an expanded site of research, the exploratory sense is palpable in the thought process. Although "research" can certainly incorporate more mistakes and there could be an undercurrent that was bit less polite, *Double Object* does consist of some especially good work and this, in the end, outshines the framework.

-- Sarah McNulty

All images courtesy the artists and Thomas Dane Gallery.