

## AFI Top 10s

Scope Hamptons :: July 27 to July 29, 2007

By Nicholas Weist

**10. Sarah Trigg :: Sara Nightingale**  
Trigg's medium-sized acrylics were inspired by actual locations on the earth's surface and the events that left their marks on them. Usually related to political or commercial happenings or sites of violence, each flattens time to show a course of cause and effect with a delicate urgency.



**9. Trong Nguyen :: Greene Contemporary**

Though he toed the line of adolescent angst, Nguyen's cakes decorated with social, political, and art referential messages like "Who the Fuck is Sophie Calle???" were just scrappy enough to win one over with their punk sensibility. Unpretentious and unfussy, the demonstrative desserts were shown simply in glass cake plates as if just about to be served.



**8. Carl D'Alvia :: Massimo Carasi**

D'Alvia's small resin sculptures of animal forms were pure texture layered to create shapes. Sweet to the brink of saccharine, these campy but cute objects called to mind the 3-D limited editions of the superflat gang, and more recently old favorites like Dzama.



**7. Shirley Shor :: Moti Hasson**

Shor had several pieces on view, the most satisfying of which was a self-generating digital video/software combo of pastel lines overlapping in their travels to fill the negative space of the background. Like a robotic etch-a-sketch for the Y generation, "Odos" made a sui generis (literally) appeal to geometric sensibility and the intellectual possibilities of digital forms.



**6. Peter Caine and Kate Clark :: Jack the Pelican**

Jack the Pelican looked like a haunted hayride after the lights came on this year, with two creepy but alluring sculptures by Peter Caine and Kate Clark, respectively. Caine's Lilliputian snowmonster scene and Clark's human-faced gazelle sat side by side; each daring one to come a little closer and be repulsed. Chills down the spine met excellent craftsmanship in the somber sweetness of both.



**5. Grant Haffner :: Silas Marder Gallery**

One is tempted to dismiss local Hamptonite Haffner as a provincial hobbyist moonlighting as a career artist during the fair, but there's more to his abstracted landscapes than all that. Hard lines and soft colors outlining topographical features give these acrylics, made from Polaroids of East End back roads, a dynamism and vibrancy. Think Sarah Morris meets Jules de Balincourt in a field, and the two make a little painting in homage to Robert Adams.



**4. Dani Tull :: Galerie Haus Schneider Uschi Kolb**

Tull's horrifying cavemen battle woolly mammoths, each other, and one might think even viewers in these aggressive but flippant acrylics on tie dye. Yes, tie dye. Less startling than one might think, the tie-dye skies gave the paintings an other-worldly luminescence and campy appeal, counterbalanced by Tull's sly reference to the violence of our species' origins and questioning of the representation of history.



**3. Marcel Gähler :: Galerie Römerapotheke**

Gähler's minute pencil drawings depict intimate and somewhat violent landscapes. Beautifully rendered and carefully framed, each uninhabited space has an inherent nostalgia and is fraught with tension. As Günter Grass put it, "Everything is permitted when it's snowing."



**2. Creativetime's Bocce for Books :: Creativetime**

Creativetime is like an art world version of an older brother. They'll always be smarter, cooler, and doing more interesting things. But chances are they're nice enough to take time out and ruffle your hair and tell you about life. Such was Creativetime's combo (spiked) lemonade stand and book giveaway station: all you had to do was beat the house at bocce, badminton, or croquet to win a publication by a contemporary artist. Plus there were Coppertone-scented scratch-n-sniffs. Classic!



**1. The Bruce High Quality Foundation :: Presented by Nina Arias and ICAS Miami**

Brooklyn-based collected the Bruce High Quality Foundation made their mark on Scope Hamptons in two significant ways. Their suite of photographs, documenting art actions like a proposed mass rent strike, a mini-Christo-gate on a boat following the Robert Smithson barge in New York in 2005, and the hint of a drag race in an overlooked space outside the Guggenheim, were feisty but smart enough to satisfy. Their real feat in the East End, though, was not art-related at all. The 16 x 20 foot party tent they erected to camp out in (just a few feet from the parking lot of the fair) came complete with the flags of various nations hung outside, a gas grill that could have fed 12 at once, and a generator powering 50 feet of Christmas lights, a ghetto blaster, and a film projector.



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Search

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- AFI Home
- Art Fairs Of The Month
- Articles
- Calendar
- Subscribe
- Contact Us
- AFI Top 10s

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- July 2007
- June 2007
- May 2007
- April 2007
- March 2007
- February 2007
- January 2007
- December 2006
- November 2006
- October 2006
- September 2006
- August 2006
- July 2006
- June 2006
- May 2006
- April 2006
- March 2006
- February 2006
- January 2006

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