

Flash Art

Daniel Turner, at Franklin Parrasch Gallery, New York

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Continuing the recent discussion in New York Tales on younger artists who are showing in uptown galleries, brings us to Daniel Turner's recent exhibition at Franklin Parrasch Gallery, located on West 57th Street in Manhattan. The exhibition is a clean, frank portrayal of recent artwork by the artist, continuing his interest in found objects, the concept of the ready-made and the sculptural illusion of what may or may not be familiar. Minimally installed, the work follows an aesthetic dialogue that he started back in 2010 while in residence at the Lower Manhattan Cultural Council. In the residency, the artist was given a small studio equipped with an oddly colored kitchen, cabinets and sink. I vividly recall visiting the studio back in May 2010 and being both intrigued and amused by his treatment of and reaction to space. The sink was filled with iodine and the adjacent walls delicately marked at shin level with black smudges. It was the type of work one had to look for and wonder about; subtle yet present.



Installation view, *Daniel Turner*, Franklin Parrasch Gallery, 2013.

For *Daniel Turner* at Franklin Parrasch, the artist has worked with a fabricating company to recreate versions of that very kitchen, even down to the strange buttery color of the countertops material, similar to a recent exhibiton he had at The Journal Gallery in Williamsburg but all new work. In using the existing materials such as Formica for inspiration, he has rendered objects not unlike a 3-Dimensional drawing, in allusion to something that is all at once foreign and without functionality that one would initially equate with the recognizable forms. The new sculptural shapes somehow relate to scientific basins or troughs for horses and other barnyard animals. Yet there is also an immediately relatable domestic quality in the shiny silvery nickel used for the basins, the same that was used for the sink in his studio three years ago. This time, rather than use iodine, Turner has turned to a specific waterway, a stone's throw away from his Greenpoint studio, the Gowanus Canal, one of the dirtiest waterways in America. Indeed, in the shallow basins, flush to one side, was a pool of oily, residue, a slick reflective rainbow on the surface. The potency of the water alone was enough to literally eat through the surface level of the basin, quickly producing an auburn rust. Two weeks into the gallery exhibition, a staff member reported that the water had evaporated, leaving a brown stain and some grainy soot. An element of the work that unlike a stagnant painting or quiescent sculpture, is in relationship to what artists of the Arte Povera movement were doing, Turner has brought life to the work and change that will happen slowly over time. There is an ambiguous quality of uncertainty which hangs invisibly around each work that is both mysterious and somehow unsettling.



Daniel Turner, untitled, vinyl, steel, steel wool rubbing, 74" x 1", 2013.

Also in the gallery are several wall rubbings. Inspired by a previous job as a guard at the New Museum many years ago, the artist is interested in delicate traces that document presence, whether human or other. Similar to the evolving state of the chemical reaction in the basin, here is a focus on markings that function as a memory of what was.

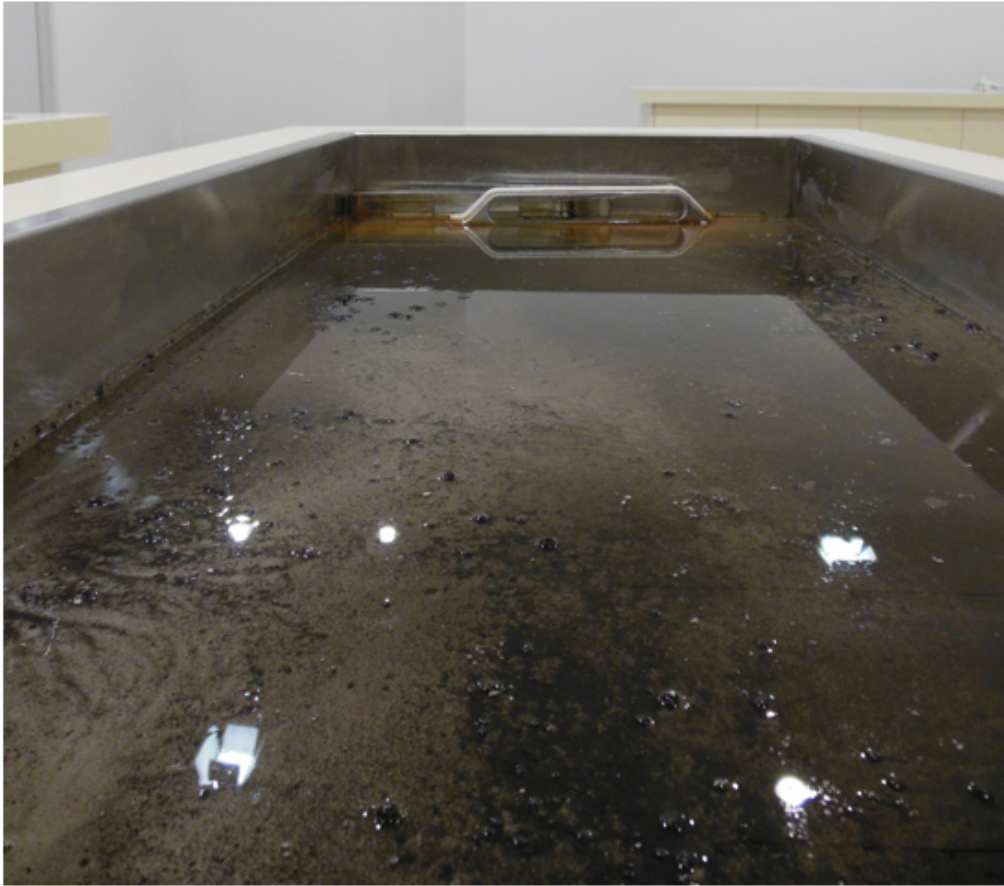
A catalogue accompanies the exhibition and is open to the public until April 27th, 2013.



Installation view, *Daniel Turner*, Franklin Parrasch Gallery, 2013.



Daniel Turner, *untitled*, maple, mdf, stainless steel, saltwater, soil, polyethylene, aluminum, 24" x 28" x 108", 2013. (detail).



Daniel Turner, untitled, maple, mdf, stainless steel, saltwater, soil, polyethylene, aluminum, 24" x 28"x 108", 2013. (detail).



Daniel Turner, untitled, maple, mdf, polyethylene, aluminum, 26" x 28" x 108", 2013.



Daniel Turner, untitled, maple, mdf, stainless steel, saltwater, soil, polyethylene, aluminum, 24" x 28"x 108", 2013. (each).