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MIXED MEDIA/REVIEW

HERMES PAYRHUBER

Dem Entleeren Der Welten

Pilotspace Gallery

819 Washington St.; 646 486 4357

Wed-Sat., 2 p.m. to 6 p.m. Through Oct. 18

Negotiating Concept and Material

Parallel lines engage a conversation within frames large and small

By TATE DOUGHERTY



Positives and Negatives Hermes Payrhuber engages both simultaneously.

Many artists work adeptly with concept, many others with material, and then there are some extraordinary ones who manage to successfully engage both simultaneously.

Or more precisely, they manage the difficult task of negotiating the gap between the two. They undertake, often with beautiful or breathtaking results, the impossible task of mapping the distance, perhaps the void, between physical and conceptual form.

These artists include Vito Aconcci, Jenny Holzer, Roni Horn, Rachel Whiteread, and Shirley Tse.

They also include Hermes Payrhuber, whose first New York solo exhibition entitled *Void and Light Wallreliefs* opened last week at the Pilotspace Gallery in the Meatpacking district.

In some of his subtlest work, Payrhuber applies a single graphite line parallel to another created by a shallow precise incision into the beautifully polished plaster surface. Much of his work examines various possibilities of juxtaposing these two renderings of a line: one in positive and the other in negative; one created by the application of material, the other by shadow.

These parallel lines applied to a medium created from construction materials (plaster of Paris, plywood, cement) engage a conversation with their own frames—the sides of the artwork, as well as the larger structures they inhabit, in this case, the gallery. Taken to an extreme, the lines explore notions of space and time, as well as the creative process itself.

Some of Payrhuber's work is entirely covered in a deep coat of graphite. They are luminous and dark at the same time, conjuring notions of distant galaxies or stone tablets. Again similar notions are raised: What is written on these surfaces? What are their bounds?

The lines of the Wallreliefs extend limitlessly, undermining secure notions of space, time, and structure, opening innumerable possibilities for new paradigms. Payrhuber calls this the "endless choreography of changing stadiums." Through manipulating notions of space, he creates a playground of continual rejuvenation and reinvention.

It is wonderfully refreshing.