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ART IN REVIEW; 'Sadie Hawkins Dance'

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Southfirst

80 North Sixth Street

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Through July 4

For this summer ensemble, Southfirst asked each of its regular artists to choose an artist unaffiliated with the gallery to show with. The resulting play of eclectic affinities includes both intriguing matchups and a bunch of promising new names.

Certain pairings are miles apart stylistically. Asuka Ohsawa's decorative calligraphic pieces have no obvious connection to two tiny, fastidious images of city buildings and smoke-streaked sky by the inviting artist Benjamin Cottam. The painter José Lerma, who had a good solo show at Andrea Rosen in Chelsea this spring, chose Mark Schubert, who created a sculpture resembling a stack of picnic coolers. A surrealistic sensibility is a shared element here, while sound is the link between a soft sculpture that emits bleats by the collective LoVid and a humming clock piece by Douglas Repetto.

Several artists -- Jane Callister and Jen Vanderpool, Matthew Thurber and Alika Herreshoff, and the sisters Anne and Mari Eastman -- opted to collaborate, as did Tucker Nichols and Lee Walton in a ritualized exchange of drawings. Sean Dack and Liam Gillick effectively initiated a four-artist collaboration in their photographic portrait of the painter Matthew Brannon standing in front of a work by Cy Twombly.

With further contributions by Rebecca Bird and Margaret Lee, Beth Brideau and Ann Craven, Yvette Brackman and Anja Krabbe, Simon Aldridge and Millree Hughes, Ellen Takata and Kent Henricksen, the show offers multiple definitions of light-touch camaraderie, which is one way to greet a powered-down phase of the art season.

HOLLAND COTTER