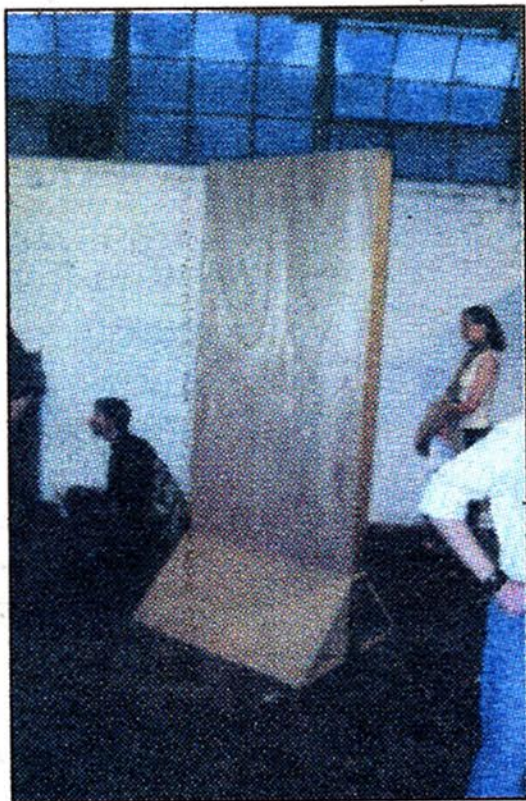


'Quiet'

@Aquaspace through April 30



Brian Holcombe, *Untitled*

to the non-sensuous, from the aesthetic to the anti-aesthetic.

As an interesting illustration of this point, it can be noted that in 1981, Robert Morris responded to the Reagan threat of nuclear war by abandoning minimalism and embracing its opposite: decoration.

"The decorative," he said, "can now be seen as the ultimate response to a pervasive death anxiety."

Which all goes to show that we may believe we are thinking independently, but really we are just being manipulated by the cycles of fashion.

Brian Holcombe's two, identical, untitled works in this exhibition recall the minimalist strategy. Like the 1960's works, they are hollow monoliths, standing the height of a man.

Made of plywood and cardboard, they are not quite

monochrome as they retain the variety of warm colors of natural wood and the addition of gold enamel. They stand at separate points in the gallery space, but somehow read as modules that, if placed together, would form a wall of aggression and defense.

They are too delicate, however, to be effective as either. In this they display a wry sense of humor that runs through many of the works in the show, and separates them from their 1960s predecessors. (No one would ever have

accused Robert Morris of being humorous.)

a game from we Hum placement of the work. In Bianca Hester's "Stretched," miniature shaped ink prints of architectural spaces are almost hidden, either high on the door

to resist. What the between this "empty stimulation and our resistance?"

In 1961, when J. President and the I Wall was built, the seemed on the poi nuclear war. In res to this crisis, the a Robert Morris, dis: ssembled a large, pl work, cut it up with saw, and used sor to assemble a larg: angle, which he pa uniform grey and s a corner of a New gallery to form a p: surrounded by em: space. Such was i beginning of the m movement.

Somewhat bef: John Cage, had de 'silent music' that exist. When the e: concert didn't mat began to hear the usually ignored, ambient sounds instead

It sometimes feels as if we are going around in circles, or constantly moving between two points in an endlessly repeated binary code, from the sensuous