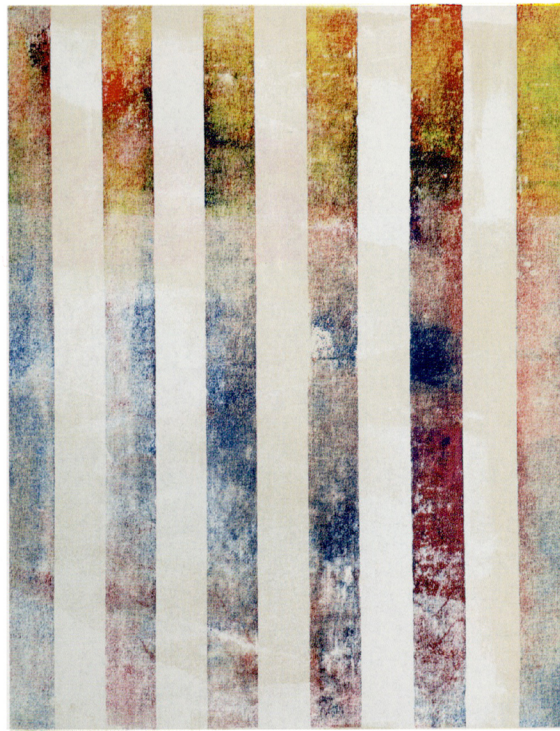


FIRST LOOK



Israel Lund:
Untitled, 2014,
acrylic on canvas,
44 by 33 inches.
Collection
Alden Pinnell.
Courtesy David
Lewis Gallery,
New York.

Israel Lund

by Matthew Strauss

THE PAINTINGS Israel Lund has been exhibiting over the past two years originated with a series of untitled 8½-by-11-inch canvases, each made from a silkscreen containing the shape of a blank piece of paper of those same dimensions. Pressing black acrylic ink through the screen onto raw cotton duck produced disruptions caused by slight variations in the flow of ink against the pronounced weave of the canvas. Though the resulting abstractions appear photographic, like blown-up and blown-out halftone details, they are in fact only reflections of their own materials.

In a subsequent group of paintings, the New York-based artist referred back to these generative works by using new screens made from enlarged photocopies of his earlier canvases. Here, Lund substituted cyan, magenta and yellow inks for what had been purely black, the misregistered hues converging in a quasi-painterly effect.

For his most recent paintings Lund has looked beyond echoes of his own images to quote works by two seemingly unrelated artists: a striped piece by Daniel Buren, who is well known for the repetition of that motif, and a group of frenetic abstract drawings by Martin Kippenberger, who was notable for his aversion to any easily identifiable style.

Lund's use of work by Buren, an artist who raised critical questions about authorship and repetition in the 1960s as a member of the Paris-based BMPT group, contextualizes the younger artist's practice within a specific tradition of artistic radicalism. In Lund's "Buren" paintings, made from a cellphone picture of the French artist's work, the stripe pattern acts as a framework for complex factures and chromatic surprises. Each iteration of the ongoing series accrues layers of punkish feedback from being repeatedly absorbed into Lund's own recursive "style."

By contrast, the "Kippenberger" paintings lack almost all evidence of this reverberative effect. Although Lund processes the photographs of the German artist's drawings in the same manner as he did those of Buren's work—in both cases using a PDF-making application on his phone to compress the visual data—the reprinted Kippenbergers are harder-edged, with each line and color cleanly segregated and free of the lo-fi static and shifting palette that animate Lund's other work. Unlike the Buren-based paintings, these canvases derive their energy directly from Kippenberger's original marks, as if it's enough for Lund to put himself in league with the restless German prankster while simultaneously questioning his own formula. ○

COMING SOON
A solo exhibition at
David Lewis Gallery,
New York, opens
June 10.

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