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LISI RASKIN, *Untitled (for DN 3)*, 2014, Acrylic paint on wood, 1 5/8 x 1 1/4 inches

Lisi Raskin assembles her collages not out of pasted papers, but out of painted, carpentered chips and other elements. Raskin seems to have collected such elements collected from her studio floor or even from construction sites, fitting the pieces together as if jigsaw puzzles. In doing so, she has found the perfect midpoint between dada and post-minimalism, her cheerily random sense of accumulation evoking Hausmann, Höch, and especially Schwitters, and her equally nonchalant abjection and compactness admitting to the examples of Tuttle, Heilmann, and Nozkowski (among others). Raskin's crunchy little painting-collage-objects not only bespeak such impressive bloodlines but honor them with an infectiously witty sensuality. Nothing is visually out of place, but any number of jagged edges dare you to caress them or try to push them "back" into their slots. Yet more provocative is the backstory to these beguiling structures. They arise, apparently, from the artist's recent visit to Afghanistan, where she visited museums, palaces, and other sites imbued with the frissons of ancient and recent history alike. The artworks do not document her visits or build on the information she gleaned but improvise, quite freely, on photographs she took. Knowing this explains, or at least contextualizes, the fraught nature of these aggressively but compellingly built paint-things, and perhaps color our apprehension of them with an urgency and historical gravity; but they stand on their own, grabbing the eye on first glance and not letting it go. (Churner and Churner, 205 10th Ave., NY, www.churnerandchurner.com) -PeterFrank