



George Stoll, *Untitled (43 tumblers in a holiday arrangement)*, detail, 2008, beeswax, paraffin, and pigment on a painted wooden shelf and painted wooden pedestal, 74" x 100" x 12". Kim Light/Lightbox.

George Stoll

Kim Light/Lightbox
Los Angeles

This exhibition of sculptures and drawings brought together two very different bodies of work by George Stoll, both of which blend his interests in American consumer culture and Catholic iconography.

In the first room was a series of 21 small drawings, each a colorful, geometric composition rendered in tiny, delicate strokes of pencil. Carefully drawn within broad white borders in a variety of shapes, they evoked both stained-glass windows and hard-edged abstractions of the '60s. Their luminosity was echoed across the room by a large white wooden structure. Reminiscent of a cityscape, the structure is pierced with several small, rectangular holes, each one glowing in a different color. A look behind the piece revealed that the colored "windows" were actually wax models of Tupperware drinking cups. This reference to domesticity and childhood imbues the otherwise somber piece with a gentle humor and counters any spiritual pretensions.

Stoll's ability to find the sublime in the ordinary came through more strongly in the show's selection of cast-plaster sculptures. There were bones, ears, breasts, and skulls, as well as two casts of stacked jack-o'-lanterns. Pure white and smoothed over with Spackle, gesso, and sealer to create

shiny, rounded surfaces, the bones and body parts hold no macabre associations, becoming almost cartoonish. With their references to church relics, these pieces—most memorably an arrangement of three skulls in different sizes resting on a large leg bone—poke fun at the commodification of religious experience. By contrast, the stacked jack-o'-lanterns suggest the immortalization of disposable objects. Piled three high and cast in ghostly white, the grinning plastic containers took on an otherworldly aspect. They became a new kind of relic, of childhood perhaps.

—Sharon Mizota

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KIM LIGHT / LIGHTBOX

2680 S. LA CIENEGA BLVD. LA. CA 90034
T. 310.559.1111 / F. 2911
INFO@ / WWW.KIMLIGHTGALLERY.COM