

## David Tremlett

### Gering & López

British artist David Tremlett is best known for his wall drawings—site-specific images that wear away with time or eventually get painted over. Both ephemeral and memorable, these images are intended to encapsulate the artist's equally fleeting experiences as he has traveled around the world. The abstract compositions function surprisingly well as picture postcards, conveying the tone and color of various locations without being too specific.

In *Square #1* (2008), the Mediterranean is evoked by a field of bright blue pencil strokes that could represent breaking waves or an expanse of dry grass. In *Cochin* (2008), the name of this Indian city is spelled out on a rectangular

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shape resembling a sign in a train station. Tremlett's power is cumulative, and was enhanced here by having the works grouped together. His art is also strongest when the abstraction is complex: in *Drawing within 3 Lines* (2008), letters are broken up and rearranged on three paral-



David Tremlett, *Drawing within 3 Lines*, 2008, pastel and graphite on wall, 75" x 235".

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lel planes, suggesting luggage rolling on conveyer belts.

Tremlett risks becoming merely a tourist in this world of his own creation, letting sensations skitter along the surface, and not delving beneath. But one work, *Kolkata* (2008), is deeply disturbing. For this "snapshot" of Calcutta, the artist smeared the wall with a thick rectangle of black grease applied like ripples of water and finished it with a border of vertical stripes along the bottom edge. It was simultaneously beautiful and gross, alluring and repellent—a minimalist work with maximal impact. *Kolkata* is as difficult to forget as it must have been to remove from the gallery's wall.

—Barbara Pollack