

KANTOR / FEUER GALLERY

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The New York Times

**Phoebe Washburn
Simone Shubuck**

LFL

*530 West 24th Street, Chelsea
Through tomorrow*

For her second Manhattan solo, Phoebe Washburn has filled the main exhibition space with an undulating topography made of countless short, upright lengths of wood held together by zillions of drywall screws. Entering the gallery, you first pass under the massive structure, which is held aloft — rather precariously, it seems — by wooden studs anchored by plastic buckets full of leftover materials. Coming around to the front, you discover a mountainous, room-filling terrain sloping down from the far upper wall to below knee level.

All the short boards, each painted a pastel hue on one side, create a pixilated landscape. They also look like little buildings, and the whole resembles a vast city on a steep hillside. The tension between the raw materialism and the expansive miniaturist illusion is compelling, and the industry that evidently went into producing it is impressive. If you have seen Ms. Washburn's previous installations, you may worry that professional procedure might start to outweigh the zany or otherwise unpredictable invention, but for now that is a remote concern.

In the small rear gallery, Simone Shubuck's drawings display industrious zaniness on a more intimate scale. Working in graphite and colored pencil, Ms. Shubuck mixes gestural abstraction, calligraphy and finely rendered fragments of flowers, birds, feathers, jewelry and horseshoe magnets, producing layered, richly patterned, cheerfully visionary compositions.

Johnson, Ken, "Phoebe Washburn / Simone Shubuck", The New York Times, October 1, 2004, p. E31