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Art in Review

Vincent Fecteau

Matthew Marks

523 West 24th Street

Chelsea

Through next Friday

Curators like Vincent Fecteau. His works have been included in Whitney Biennials, in 2002 and 2012, and he was featured in the 2013 Carnegie International. He's had museum solos in San Francisco, Chicago and the Netherlands. This is interesting because his sculptures display hardly any fashionable postmodern traits like toying with high- or low-culture semiotics or asserting sociopolitical imperatives. The opposite of showy, the six wall-mounted reliefs in this show look like formal exercises in old-fashioned Cubist aesthetics.

- Imagine a wadded-up thick blanket with some geometric elements added, all covered in plaster and painted drab green or gray. (The reliefs are actually made of epoxy resin.) That might not sound exciting, but the sculptures are nevertheless entrancing. It's hard to get a fix on the compositions. Your mind becomes absorbed in a constant circulation of forms: bulging soft folds, hard-edge protuberances and complex cavities. There are subtle textural variations with gridded or striped patterns impressed into some surface areas. Here and there, Mr. Fecteau has
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brushed in shadows and sprayed on colored tints, enhancing a degree of illusionism. The longer you look, the more you notice new connections. It's like hearing more in a piece of music with repeated listenings.

The exhibition also includes small, neatly made collages consisting mostly of photographic images of interior domestic design elements like rugs, pillows, beds and window treatments. They are intriguing but not as absorbing as the sculptures.

KEN JOHNSON