

# GEORGE ADAMS GALLERY

525 West 26<sup>th</sup> Street New York 10001 t 212-564-8480

info@georgeadamsgallery.com www.georgeadamsgallery.com www.artnet.com/gadams.html

**reviews:** new york

## Lesley Dill

George Adams

The imprint of language on the human figure has long held center stage in Lesley Dill's art, but for "Faith & the Devil" the artist flooded the zone, covering gallery walls floor to ceiling in a stunning mashup of typography. Dill's collage-like amalgamation of text snippets, gathered from a diverse group of writers and poets, coalesced into nine discrete tableaux, each the length and height of one gallery wall. These in turn served as moralizing backdrops for the installation's centerpiece, an oversize freestanding votive figure draped in sprawling vestments adorned with words and images.

Formally, Dill's approach is the logical extension of Jackson Pollock's all-over rectangle that extends beyond the limits of peripheral vision. Content-wise, it achieves a big/little inversion worthy of Lewis Carroll, with each wall-hugging panorama reading like an enormous page illuminating the adage "if these walls could talk." Elaborate articulations of Engravers' Old English and Fraktur typefaces jostled Times New Roman and Helvetica fonts; tangled, entwined, or telescoped through abrupt scale changes, the letters argued across the gallery's walls, interrupted occasionally by iconic illustrations that served as punctuation

**ARTnews** ARTnews  
Summer 2012



Lesley Dill, *Faith & the Devil*, 2011-12.  
acrylic paint, oil pastel, silver leaf, gold leaf, mixed media on cotton panel,  
installation view. George Adams.

marks. Drawn, painted, or collaged onto canvas, the variously shaped, sized, and colored words possessed a surprising

symbolic heft. Perhaps most importantly, given Dill's recent musical performances, the dramatic swings in scale, style, and color approximated the shifting pitches and intonations of speech. Like her typographical sources, Dill's texts commingled old (Dante, Donne, Milton) and new (Kafka, Nabokov, Sleight). These disparate voices serve as an ahistorical chorus voicing an argument between good and evil through a multitude of guttural, even grimly wrenching details. But in "Faith & the Devil" Dill's visually com-

PELLING scenarios free viewers from literal renderings, allowing them to search for a more hopeful translation.

—Christopher French

Robert Arneson Estate Luis Cruz Azaceta James Barsness Jack Beal Jose Bedia Elmer Bischoff Estate Joan Brown Estate  
Enrique Chagoya Roy DeForest Estate Lesley Dill Diane Edison Amer Kobaslija Andrew Lenaghan Lino Lago  
Ron Nagle Peter Saul Richard Shaw Joyce Treiman Estate Kako Ueda Alain Vaës

Member Art Dealers Association of America

Allan Frumkin Gallery (1952-1987) Frumkin/Adams Gallery (1988-1995) George Adams Gallery (1995 - )