

Volk, Gregory. Review. *Art in America*, January 2002, 110–111



Bruce Brosnan: *Daemons*, 2000, acrylic, masonite, wood, 22 by 52 by 56 inches; at Feature.

Bruce Brosnan and Bill Komoski at Feature

This pairing of Bruce Brosnan's eccentric sculptures and Bill Komoski's quirky abstract paintings accentuated the strengths of both artists while revealing some surprising, and pleasurable, correspondences between them. One thing became apparent—there are a lot of sculptural aspects to Komoski's acrylic paintings, and a lot of painterly ones to Brosnan's sculptures. In addition, both artists are adept colorists and enjoy smuggling some antic nuttiness into their substantial esthetic investigations.

The exhibition unfolded as a sort of visual conversation in which you moved from painting to sculpture and vice versa. The forms in Komoski's quasi-abstract vocabulary suggest snatches of cartoons, maps, geologic formations, architectural structures, computer simulations, blurry underwater visions and mutant machines. It's an exquisite jumble that he artfully arranges, pulls apart and otherwise transforms. In a painting titled *2/4/01*, broad and slight silvery swirls, yellow squiggles, tiny black marks, and scattered yellow and red patches combine to form an overall field that's at once rigorously intact and slipping into a ragged chaos. On the right, painted folds yield an optical illusion of height and depth, making it seem that everything is about to tumble over ledges and waterfalls in some rapidly descending river, which is a pretty good metaphor for the informational drift in Komoski's work.

Brosnan also deals with illusion. A sculpture stretching across a corner, for instance, is augmented by fake shadows painted onto the walls. The piece in question, *Daemons* (2000), features small, irregular half-ovals made out of masonite that are attached to a wooden stick protruding from adjacent walls. The bright orange "shadows" of this contraption painted onto the walls scramble one's perception to the point where it is hard to tell what is painted and what is three-dimensional, what is on the wall and what is angling into space. Brosnan's work consistently combines both-feet-on-the-floor weightiness and aerial exuberance in a way that's always visually engaging. Like Komoski, he also pulls in multiple allusions, for example, elements of *Daemons* suggest picket fences, gravestones and childlike drawings of ghosts. Such parallels made this show into a lively, rewarding visual conversation.

—Gregory Volk



Bill Komoski: *2/4/01*, 2001, acrylic on canvas, 84 by 60 inches; at Feature.