

GREENENAFTALI INC.

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Julie Becker, Padraig Timoney, Kelley Walker
Greene Naftali Gallery
September 6-October 5, 2002

Inaugurating its Fall 2002 program, the Greene Naftali Gallery is pleased to present works by Julie Becker, Padraig Timoney, and Kelly Walker, on display September 6-October 5, 2002.

In her largest New York exhibition to date, **Julie Becker** (b. 1972, lives and works in Los Angeles) presents a suite of drawings based loosely on the California Federal Bank building, a place of intense symbolic ambiguity for the artist. Infusing architectural motifs with baroque lines and hand-scrawled text, the works form an intimate mediation on money, death, success, and space. Accompanying the drawings is a video entitled *Federal Building (with music)*, a fever dream of architecture and art making reminiscent of Kenneth Anger, Robert Smithson, and Edgar Allen Poe.

This first New York exhibition of works by **Padraig Timoney** (b. 1968, Derry, Ireland, lives and works in Liverpool) offers a sample from one of Britain's most quietly significant artists of the last decade. Timoney's paintings and mixed-media installations evoke psycho-cultural spasms and experience hinging towards the extreme. An attention to spectacle, politics, and geographical and mythological location is keyed to the possible (and impossible) relief offered by art in the face of the real. Liam Gillick has written: "Timoney's work casts shadows that imply a visual understanding we have not come across before."

Extreme experience – or, rather, the commodification of it through mass media images – is also central to **Kelley Walker's** two "poster" installations. In one, an assortment of natural disaster scenes is overlaid with a system of highly saturated color "dots," evoking both graphic design and serial painting. In another, slick advertisements for DJ turntables get a treatment of drawn doodles. Walker's play on the cliché or recycled iconicity of such imagery points towards a repetition compulsion of culture – in which art, post-Warhol, may be complicit. Complementing the two sets of posters is a sculptural work comprised of a smashed-up and folded car windshield.