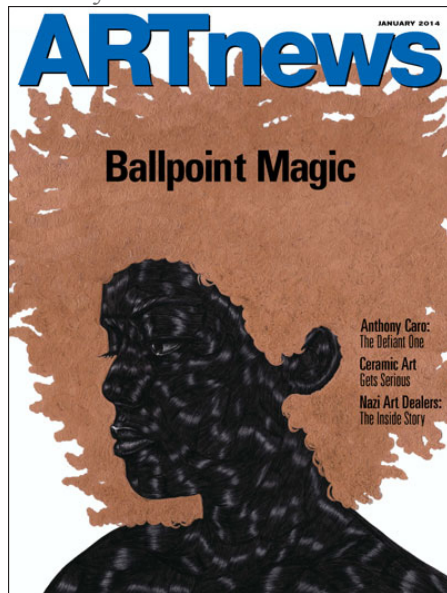


M A R G A R E T
 T H A T C H E R
 P R O J E C T S

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reviews: new york



Nan Swid
Margaret Thatcher Projects

This rich yet restrained exhibition included wall reliefs made of weathered rectangular objects, such as old books, ledgers, and wooden boxes, that had been drenched in encaustic paint and then assembled into compositions. When the works were viewed from the front, the seductive power of their variegated

Nan Swid, *Step Back*, 2013, encaustic on mixed media, 23" x 18" x 8". Margaret Thatcher Projects.

appeared paramount, although the identity of the objects themselves was veiled.

Evidence of book covers and pages could be discerned on the sides of the sculptures as viewers approached, yet they did not trigger sentimental associations. At the same time, the ostensible affinity with Minimalism in these extremely simple works was countered by their surprising

sensuality and hints of recognizable forms.

In *Uploaded White* (2013), for example, a book and two white boxes are set in a vertical stack of descending size, like a series of Donald Judd boxes. The central rectangle juts out a bit further than its neighbors do, and each box has a nail protruding from either side.

The large *NY 6* (2013) is slightly more complex. Three pairs of oversize encaustic-covered ledgers are also arranged in a grid. The top and bottom pairs are each painted white, one greenish and one creamy, and the central pair is black. Most have large cracks reminiscent of beautiful old walls. A bit of yellowed newsprint can be seen below an area of peeling paint, and the date 1918 appears upside down on the side of the lowest right section.

Assembled Grid (2013), an arrangement of 12 collages that was on view in a back room, made it clear that Swid is also interested in looser forms. Five of the works in the grid feature irregular bits of black paper glued onto other small, aging paper rectangles. Two other sooty black works bring to mind Redon, and another work is in bright blue. Overall, the show was a strikingly poetic gathering. — Elisabeth Kley