

# PATRICIA SWEETOW GALLERY

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### **Art review: Hangin' Together at Koplin Del Rio**

By Leah Ollman

Kerry James Marshall titled the group show he guest-curated for Koplin Del Rio "Hangin' Together" to suggest the mood of an end-of-summer reverie, a "relaxed, easygoing social gathering." He invited six artists to the conversation, making sure the mix was aesthetically and generationally diverse, "unburdened by a weighty theme." The exhibition isn't all small talk, however, more like a sequence of brief, variably engaging monologues, touching on a range of concerns, among them sex, religion, race and the beauty of nature.



Suné Wood, "Between Water", 2010, pigment print, 16" x 24"

Stacy Mohammed's reductive paintings of Christian icons have an immediacy and sobriety that is deeply affecting. At the other end of the spectrum, David Lozano's large, flamboyant, mixed-media canvases overstate their case, piling on sequins and gloss to heighten their erotic allure. Candida Alvarez's drawn and painted abstractions exude a jaunty, sensual sense of humor, and Luis Serrano's pencil and gouache renderings of dense woods are gorgeously realized, detailed but not fussy.

Robert Pruitt and **Suné Woods** are both represented by works that sustain long, fruitful eavesdropping. Pruitt riffs on power's different manifestations in his handsomely drawn charcoal and conte portraits, adopting a straightforward style but injecting enough discordant notes to give the work a compelling bite. In a series of staged photographs by **Woods**, the same eyelet dress appears worn by a young woman lying on a dirt path in one image, and by a bearded man on a rocky hillside in another. Each narrative fragment intrigues on its own, and together the scenes begin to spell out something rich and complex about black identity.