

JASON MIDDLEBROOK
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gallery

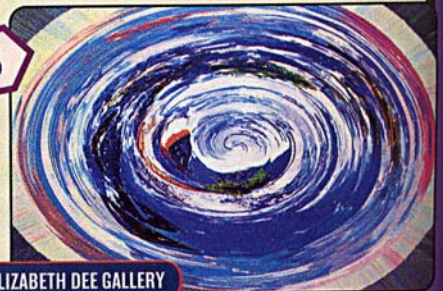
BY SARAH VALDEZ

TWELVE GUYS OFFER A twist on a traditional genre in "Nature Boy," an exhibition of landscapes by young male artists. Peter Rostovsky shows a painting that rests on the floor of a blue sky and snow-covered trees. Jason Middlebrook kicks in a sculpture. Other contributors include George Rush, Sean Landers, Peter Krashes and Kai Althoff. The organizer of the show, artist Doug Wada, comments, "Nature is a good escape from all the recent turmoil in the world. And most of these guys don't address nature as a full-time part of their art. . . . You'll learn stuff about them that they probably don't even know about themselves." **Elizabeth Dee Gallery, 545 W. 20th St. Through July 31.**

Between the years 1915 and 1932 Kazimir Malevich strove to invent a visual lexicon that would be universally comprehensible, regardless of viewers' race

or religion. The artist, once arrested for distributing banned literature, wanted to "free art from the burden of the object," "swim in the white, free abyss" and create nothing less than the secular equivalent of religious painting. It was a huge slap in the face to Soviet state-sponsored art that at the time had the mandate of being representational, "socially useful" and nationalistic. Among Malevich's gutsy "peasant art" is a red square slightly askew on a white canvas, *Pictorial Realism of a Peasant Woman in Two Dimensions, Called Red Square* (1915). Another painting includes nothing but a red square and a black square, the red off-kilter, *Painterly Realism: Boy With Knapsack-Color Masses in the Fourth Dimension* (1915). While the political significance of these radically simple geometric forms may have diminished, Malevich's revolutionary, minimalist compositions still look terrific. **Solomon R. Guggenheim Museum, 1071 Fifth Ave. Through September 7.★**

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PETER KRASHES AT ELIZABETH DEE GALLERY