

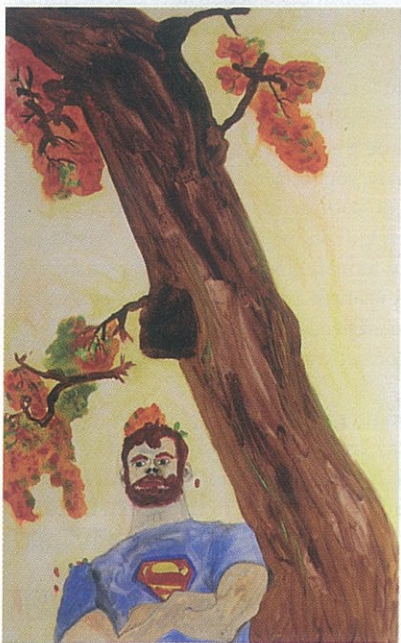
## EVE WOOD

WESTERN PROJECT

In her recent show at Western Project, the Los Angeles painter Eve Wood has decidedly left the quiet curiosities of her previous semiabstract work behind. The reserved, sparse, elegant imagery she is known for and that seemed to combine Audubon and Wyeth has been reinvigorated through a fresh, saturated palette of emerald, crimson, azure, and canary, and quirky, expressive brushwork, as well as distended figures and perspectives that at times approach outright caricature, sacrificing realism at the altar of post-illustration mannerism. An elaborate lexicon of quasi-narrative symbolism both promises and blocks access to deeper meaning. For example, in *No Way Home* (all works 2007), two small figures are dwarfed by the sea of empty red velvet theater seats that surrounds

them, and in the emotionally charged *Self-Portrait as Derelict Irish Boy*, a naked adolescent with a dove perched on his head stands before a loosely rendered redbrick wall. In another painting, *Between Sea and Land*, a woman stares out from a garden of sunflowers and vaginal seashells, with an expression that could be read as optimism or despair. But in the end the compendium of fraught archetypal cues is something of a red herring. Wood's fundamental subject is and has always been the balance between intimacy and exhibitionism, the terror of telling strangers the truth—a terror that all people feel but that art crystallizes. In jettisoning the competent but emotionally reticent draftsmanship of her early career in favor of the ebullient, assertive painterly abandon she braves here, Wood manages to both map a private terrain and invite her audience along on her expedition.

—SHANA NYS DAMBROT



ABOVE: Eve Wood, *Kryptonian Moment*, 2007. Gouache and graphite on canvas, 48 x 30 in. Photo: Erin Kermanikian. Courtesy Western Project, Los Angeles.

RIGHT: Alessandro Balteo Yazbeck, *West facade for the Faculty of Architecture and Urban Studies building, Ciudad Universitaria de Caracas, designed and built by Carlos Raul Villanueva, polychromy in glass mosaic by Alejandro Otero, 1956. Photo: Paolo Gasparini. Photocollage by Pedacito de Cielo, 1998–2008. Courtesy the Carpenter Center for the Visual Arts at Harvard University.*