

Ryan McGinness

Artcore

When contemplating the over-the-top fecundity of Ryan McGinness's wildly patterned works, art historians may think back to the excesses of the Baroque. But the trippy joys of youth culture are the key points of reference for McGinness's utterly entertaining retinal blasts.

For this show, organized by independent curator Randy Gladman, a pair of large acrylic-paint-on-acrylic Plexiglas sculptures flanked a freestanding structure built in the center of the gallery's converted industrial space. The interior room thus created was enveloped in black-lit darkness so the fluorescent visual mash-ups that hung there snapped into sharp focus. Emphasizing the viral aspect of his silk-screened canvases, the artist allowed the imagery to bleed onto the gallery walls via hand-painted extrapolations.

The pictures, a number of them circular, recall the eye-crossing glories of kaleidoscopic or spirographic art. Within



Ryan McGinness, *Untitled (Black Hole, Fluorescent Yellow I)*, 2008, acrylic on canvas, 72" x 72".

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the large patterns, which lend geometric structure to individual works, all manner of shapes and signs commingle. The 36-year-old New Yorker amalgamates musical notation, logos, pictograms (such as the little forward-leaning worker wielding a big housepainter's brush), silhouetted emblems (demons, mushrooms, feathers), and much more, repeated among the flourishing curlicues that call to mind automotive pinstripe detailing. These symbols are not meant to be read individually, but to express creative exuberance collectively.

—Betty Ann Jordan