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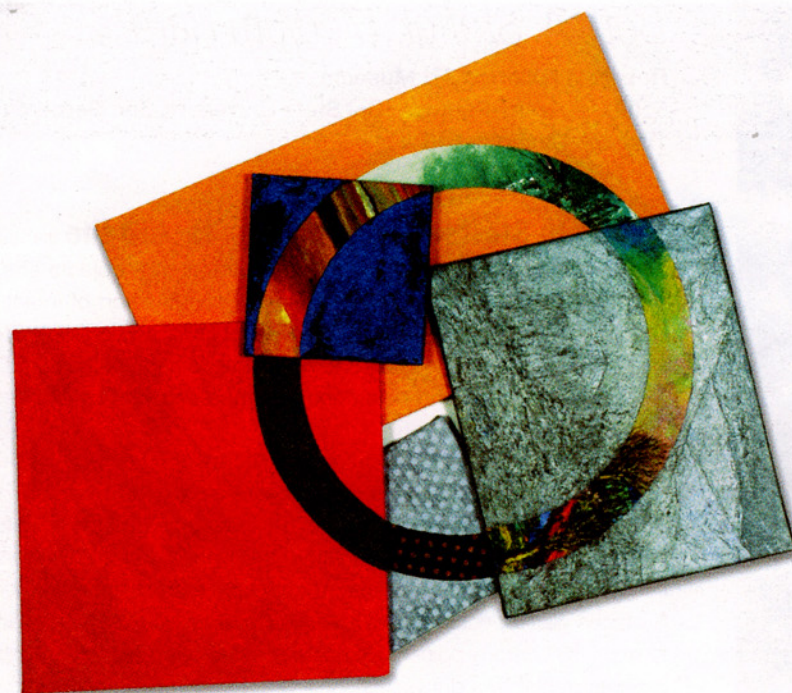
LA'S MONTHLY MAGAZINE FOR THE ARTS • DECEMBER 2008

Susan Weil: Motion Pictures

Sundaram Tagore Gallery
9606 Santa Monica Boulevard, Beverly Hills

A longtime fixture on the New York art scene, Susan Weil has always maintained an adventurous attitude toward material and form even as she continued to paint self-assuredly in both abstract and representational modes. In fact, the body has always been a central motif in her work, going back to her experiments in the early 1950s with large photograms (undertaken with her then-husband, Robert Rauschenberg). Lately, Weil's reputation has begun to reemerge from the New York "artists' underground," and the recent fruits of her labor — and play — are being more widely exhibited. In this show, Weil displayed works from the past year composed of multiple irregularly overlaid canvases; across the scattered panels Weil has painted fractured motifs superimposing figures, objects, abstract devices (such as patterns), and passages of pure color. Some of the works are more homogeneous than others, presenting, for example, a single nude subject broken up across a dozen or so segments. Rhythmic, colorful, and full of surprises, the pieces are variously successful, with the best not simply clever or dynamic but humorous, theatrical, and continuously unfolding. *Bicircle*, for example, can appear at first as an abstract composition of silver disks and irregular, colored forms or as a parade of exuberant cyclists (some riding hands-free) or even as a neo-futurist sequence of the same figure in various stages of passage (his clothing changing color as he goes by). Weil's earlier multipartite works were stater and more monumental, but they were conspicuously lacking in the wit, vigor, and sparkle that animate these newest paintings — without, it should be noted, any loss of visual substance.

— Peter Frank



Susan Weil, *Rotor*, acrylic on canvas, 40" x 53", 2008