

PST ROUND-UP: The Galleries

By George Melrod



"UNTITLED," 1968

Terry O'Shea

CAST RESIN, 2½" x 1¼" DIAMETER

PHOTO: COURTESY CARDWELL JIMMERSON CONTEMPORARY ART, CULVER CITY

"Terry O'Shea: Actual Size," at Cardwell Jimmerson Contemporary Art, curated by Doug Edge, gives a nifty cross-section of O'Shea's practice, which melds resin in diverse formats, and conceptual strategies which seem oddly contemporary. The first work one encounters is a notarized note to LACMA, documenting O'Shea's "donation" of one resin sculpture into the nearby tarpits. The works on display evince a fascination with layering, preserving time, and documenting their own creation. These range from small, cast resin lozenges in multi-colored bands (an homage to the era's art-as-drug or drug-as-art overlap?) to large rectangular slabs of black resin set off with gloppy phosphorescent pigment. One large work, composed of thin squares of yellowing, clear resin stacked atop each other, contains in addition to the sporadic smears of color, bits of detritus: from hairs to insects, to the paw-prints of a curious raccoon that used to visit the studio. In its artist-as-archeologist approach, as if preserving fleeting bits and moments from the art-making process in minimalist amber, O'Shea's fused planes presage the current meta-referential obsession with the studio, as evinced by artists such as Jedediah Caesar, with loopy, raw-yet-delicate appeal.