

**HOLLY LANE
AND CYBÈLE YOUNG**

FORUM

In this lively two-person show, Holly Lane and Cybèle Young shared a finely considered sense of the carefully wrought object. Both artists seem to delight in the potential strangeness of the ordinary, and both bring focus to the power and pleasures inherent in the solitary work of the studio artist.

Based in Toronto, Young produces miniature sculptures constructed of Japanese paper, some ornamented with copperplate etchings, depicting common objects. They are displayed in simple frames on the wall. Not much more than a foot high, the subject of the somewhat macabre *It Was Very Similar* (2009) is a comically fetishized woman's high-heeled black boot, the irrationally long shank splayed open to expose a scarlet lining. At roughly 12 by 11 inches, *What I Said and What I Meant* (2008) contains four objects: an unfurled and a furled umbrella, in white and black respectively, and two teapots, likewise one white and one black, ranked below. While the elements themselves are resolved, the four-part equation is the viewer's to decipher. As though to demonstrate the complexity of the creative process, in *I Didn't See That Part* (2008), Young offers a paper-construction tableau with etching and chine collé. Next to a tiny movie projector are five rows of little screens with sketchy images. Organized in groups of three, each shows a shape or object undergoing transformation. For example, in one grouping, a tight

cluster of small spheres seems to open into a molecular configuration and then metamorphose into a school of tadpole-like bodies. Enabled by the specificity of her medium, Young adds nuance to this highly personal, abstract narrative.

Resident in Northern California, Holly Lane is a self-trained wood carver whose sculptures suggest Gothic altarpieces. Most of the works take the form of elaborately carved objects inset with small paintings. The images often depict landscapes with small figures, recalling a type of Neo-Surrealism not unlike that found in the work of the Spanish-Mexican artist Remedios Varo. The 4-by-4-by-1-foot *Summer Plans for Cognitive Augmentation* (2008) portrays floating books hovering over an elephant in one small vertical panel, and a woman in the other, all set in a large dark wood structure with multiple niches, eaves, columns and cornices. At roughly 6 by 3 feet (and 1 foot deep), *And So It Began* (2005) is a heavy wood apparatus, resembling a cross between a lectern and a monstrance, which presents three paintings. The central painting offers a Boschian landscape. A nude woman is in the foreground, surrounded by small objects, with her back to the viewer. We see a room with an empty bed partially enveloped by opaque red curtains in the left panel, and a brown field winding through trees into the distance on the right. Each seems bound to the next by the suggestion of gestation and growth.

—Edward Leffingwell



Holly Lane: *And So It Began*, 2005, carved wood and acrylic, 66½ by 34½ by 11 ½ inches; at Forum.



Cybèle Young: *I Didn't See That Part*, 2008, etching and chine collé on Japanese paper, 23½ by 42½ by 3 inches; at Forum.