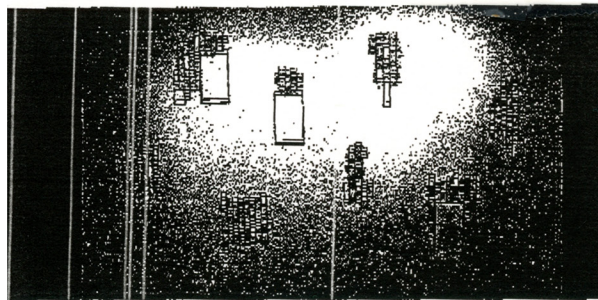


# art on paper

US \$8 / CAN \$10 • May-June 2003 • Vol. 7, No. 7

gallery walk / by Glen Helfand



Stephen Sollins, *Available Space*.  
Courtesy Brian Gross Fine Art and the artist.

I appreciate Stephen Sollin's recent works at Brian Gross Fine art for their sense of discovering poetry in everyday sources-and the artist's labor intensive-technique. His detail-oriented, mostly monochromatic works are derived from pages of daily newspapers and direct mail catalogs. He mines these sources for visual structures-the graphic matrix used to present the daily television listings (a grid of one month's worth) take on all understated visual dazzle when the text is blotted out with dollops of white correction fluid. Similarly, a camping-gear catalog, when submitted to the same kind of process, is transformed into a swirl of concentric lines from which the semblance of figures in down jackets or the shape of pup tents are vaguely visible.

A new series of works titled "Available Space" (2002-3), is concerned primarily, and poetically with absence. After laminating pages of the real estate section of the Los Angeles Times, Sollins meticulously cut away the text with a razor, leaving only the geometric arrangement of empty classified boxes and larger display ads. The result is a delicate, irregular latticework that functions quite well on a formal level. The subtle reference to notions of inhabitable places, however, adds depth to the proceedings.