

ARTFORUM

Jacin Giordano

GALERIE SULTANA
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Testing the limits of conventional painting—both as a medium and a process—Jacin Giordano's latest works are born of a cyclical, waste-not studio practice. The bulk of the works presented (all 2014) were made with the byproducts of an ongoing series—a single example from which, *Cutpainting #52*, represents the cornerstone of the show. To create his "Cutpaintings" Giordano layers thick coats of brightly colored acrylics onto wood supports, then sands, cuts, and shreds the paintings to reveal their multicolored strata. Conscious that this additive/reductive process is also potentially wasteful, Giordano has found various ways to recycle his materials, reusing everything from leftover acrylic deposits on his palette knife to wood scraps that fall to the studio floor.



View of "Jacin Giordano," 2015.

"Arrowheads," a series comprising hundreds of small, flat oblongs, is installed in neat rows on three low pedestals. The title and clinical presentation likens the collected multicolored slivers of hardened paint to archeological finds awaiting classification. Elevating these fragments from remnants to artifacts, Giordano reveals their intrinsic aesthetic value. Two wall-mounted series are made up of canvas shreds, paint gobs, glitter, and other detritus accumulated in the artist's studio. The "Monochromes" are canvases covered with a layer of said studio refuse and then painted a single color. The row of seven such works, representing a rainbow spectrum from red to violet, links the artist's process to a dispersive prism. Taken one step further, the "Shredded Paintings" are "Monochromes" whose surfaces Giordano has stripped and sanded to a smooth finish. One can only imagine what new series the resulting dust might inspire.

— Mara Hoberman

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