



Lauren Greenfield, *Camp Shane*, 2001, Cibachrome print, 16" x 20".  
Annenberg Space for Photography.



Sylvia Sleigh, *Nancy Spero, Leon Golub and Sons Stephen, Phillip and Paul*, 1973, oil on canvas, 72" x 96 1/4".  
Smart Museum of Art, University of Chicago.

## Shaun O'Dell

**Inman  
Houston**

Visitors entering "Feeling Easy Feelings" were immediately confronted with a massive wall text titled *Describe in one sentence a moment in your life when you experienced a radical change in the way you think about things* (2011). Twenty responses, which Shaun O'Dell solicited from friends, were rendered in graphite directly on the wall. They included "November, 2010: I saw beauty in the pure pollution which oozes from a dump" and "End of spring, 1986: I hold my blood-stained hands, in one day it all melts away."

Works on paper filled an adjoining gallery, among them luminous abstract collaged-paper drawings that the artist created by cutting up and reorganizing "finished" works, using a process similar to musical improvisation (O'Dell is also a jazz saxophonist). In these and other gouache-and-collage pieces, the artist's delicate linear configurations and repetitive checkerboard-like patterns—executed mostly in deep blues, rich greens, and bright golds and reds—bring to mind

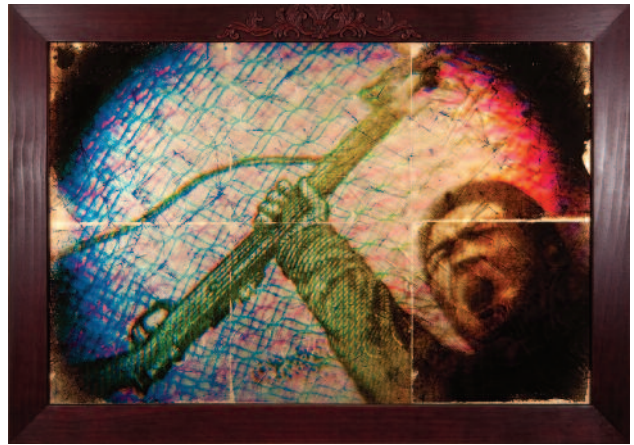


Shaun O'Dell, *feelings.oxbowCollapse.gold*, 2011, gouache on collaged paper, 10 1/2" x 8 1/2" x 1/2". Inman.

Paul Klee's color polyphony and Alfred Jensen's magical grids and mandala-like compositions. Pyramids, obelisks, totems, and other forms derived from folk vernacular can also be found in these strange and evocative works.

The show's centerpiece—a whimsical sculpture made of two brass rods cutting through two stones, one limestone and one marble, placed atop a plank of Ponderosa pine—was on view in a third room, installed between a collaged gelatin silver photograph of the 1980 Mount St. Helens eruption and a wall covered in shimmery aluminum leaf. The sculpture's teetering rods stretched across the room, skimming the floor and nearly touching the walls.

While it took some effort to enter into the state of obsessive concentration that suffused "Feeling Easy Feelings," O'Dell's work ultimately seduced viewers with its playfulness. This was a mesmerizing show. —*Susie Kalil*



Louviere + Vanessa, *PETULANCE DEFIES its OWN TANTRUM*, 2011, gold leaf and photo noyée, 32" x 48". A Gallery for Fine Photography.



Sandra Ramos, *90 Miles*, 2011, aluminum and digital prints on light boxes, 32' x 3' 4" x 2' 3", installation view. Dot Fiftyone.

COURTESY THE ARTIST AND DOT FIFTYONE GALLERY