



View of Paul Bloodgood's oil-on-linen paintings, both 2008, and Michel Auder's video *The Weather Channel*, 2008; at Newman Poplavshvili.

PAUL BLOODGOOD AND MICHEL AUDEUR NEWMAN POPLASHVILI

In "Peace Among Topographers," Paul Bloodgood's lush abstract paintings were strikingly juxtaposed with Michel Auder's two-channel video of wild weather. The gallery's intimate space placed the two artists' works in close proximity, forcing a marriage that smartly underscored their differences as well as their similarities.

Auder's 10-minute *The Weather Channel* (2008) was shown on two monitors, one placed in the center of the gallery floor, the other wall-mounted. Consisting of what initially appears to be footage taken from the titular network—people huddled against encroaching storms, wind tearing across a boardwalk, rain beating down on a harbor—the work is in fact an assemblage of original material filmed with hidden cameras.

That the artist (or at least his equipment) endured such conditions is not only impressive, but makes the work all the more effective in its portrayal of a population at the mercy of the elements. (Did the gallery deliberately schedule the show for hurricane season?) In focusing on the sheer force of the weather—howling wind forms much of the work's soundtrack—Auder underlines the dangerous beauty in the world. As the video progresses, fewer and fewer people appear, until ultimately

we are left to contemplate the order of things without human presence.

Bloodgood, for his part, showed a strong series of paintings that resonated with the deep grays and blues of the video. Making loose reference to maps of lakes, Bloodgood's canvases also suggest hills and mountains. In *Irena #9* (all works 2008), for example, lines of vivid blue snake like rivers over gently undulating forms picked out in brown and green.

Distinguished by a complex palette and an engaging friction between figuration and abstraction, Bloodgood's paintings recall elements of both late de Kooning and the seductive works of Amy Sillman. Paired with Auder's video, however, they seem not so much reflections on the development of abstraction as direct allusions to our physical environment. Like the skies in *The Weather Channel*, Bloodgood's paintings shift before our eyes, their flickering brushstrokes appearing to reform and regroup. Seen together, the two artists' works develop a rhythm marked by fascinating disquiet and an awareness of the inescapable.

—David Coggins