

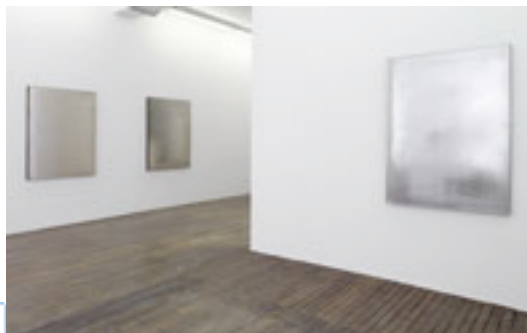
Jacob Kassay  
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ART:CONCEPT  
Paris, through June 5, 2010

It is a curiosity of synchronicity, or zeitgeist perhaps, that everything gets invented at the same time, as true in the history of art as industry. Thus the telephone, camera, and airplane were developed simultaneously in several places by several people. Thus, on entering Jacob Kassay's exhibition at Art: Concept in Paris one feels as if looping into a time machine of sorts, back to a Liz Deschenes exhibition held last year at Sutton Lane gallery, just around the corner.

Artists never like direct comparison to other artists (or they love it if the other artist is very famous and very dead, but hate it if the artist is a rough contemporary), let alone the suggestion that their work should seem similar to someone else. However, comparison and differentiation is an engaging methodology to genuinely engage with work. Kassay and Deschenes are both New Yorkers, but from very different generations, the former born in 1984 and the latter in 1966, which by the tight chronology of current practice constitutes a vast shift. Deschenes' work is all about photography and its processes while Kassay is concerned with painting and its own manifold processes. But both produce utterly seductive, beautifully blank, deliciously tarnished variations on a silver surface somewhere between Richter's reflections and an antique Venetian mirror. Both also show their work to optimum effect in Paris thanks to the contrast and compliance between the worn elegance of their burnished surfaces and those of their respective galleries. Both are much concerned with the ensemble, the installation and its spatial effect, rather than individual art work.

Kassay uses industrial techniques, serial production, to create his panels but they retain an engaging quality which one might dare term "painterly" especially compared to his other work in such varied fields as video, performance, or music. As a complementary experience (viewed so closely both temporally and spatially) these shows by Deschenes and Kassay provide a fascinating essay on current approaches to painting, photography, and their future potential fusion, a conceptual synthesis as much about the architecture of the viewer's experience as any singular *objet*.



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