

GANDY BRODIE Edward Thorp ✓
JACOB PINS Israel Museum

By JOSHUA TEPLow

GANDY BRODIE

Walking into the Gandy Brodie exhibit was a little reminiscent of entering a room filled with antiquities from a foreign land, myriad objects all seemingly important and thus of worth, but because they are mysterious, their "true" values are unknown. Each antiquity in a collection (in Brodie's case, too) is classified not by the utility of the object, its monetary value, or the quality of its physical appearance. As it is with all collectors (and I am talking "passionate"), collectables are judged by their "genuineness," their "authenticity" as part of a selective and yet uncatalogued grouping (how *do* you classify "genuine"?). This is the feeling that Brodie's paintings impart, a veracity that evolves from their physical presences, the materiality of the paint on the canvas, from their just "being."

Brodie's work seems to materialize from the same rubric of historical documentation as ritual items and talismans. These paint-encrusted pieces, then, celebrate at once communion with nature and powers that transcend (and control, perhaps) the temporality of their surroundings. These paintings vitalize not the precariousness of natural objects but their tradition of historicity (the kind of time, for instance, that is summarized by the rings of an old tree, a period that is acknowledged physically but not necessarily experienced directly).

So in *Tree in the City* layers and layers of color create rich textures that instigate not so much life and animation but structured stability and an awareness that such objects can broach vast dichotomies, first in life and then in preservation. *Fallen Tree*, a part of a tree that has fallen over, and *Apple Blossom Branch*, a growth which is calligraphically inclined, similarly evoke life after timed decay. Brodie's images naturally evoke a reverence, time felt and substantive, inspired by the contemplative gesture and attention to theme that is so apparent in his work.

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overwhelm me; it was coupled with great reverie, with the discovery that mystery and its attending revelations are still implicit to good painting. (Edward Thorp, *October 5-November 9*)

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Joshua Teplow

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Gandy Brodie Exhibition, Edward Thorp Gallery, NYC