

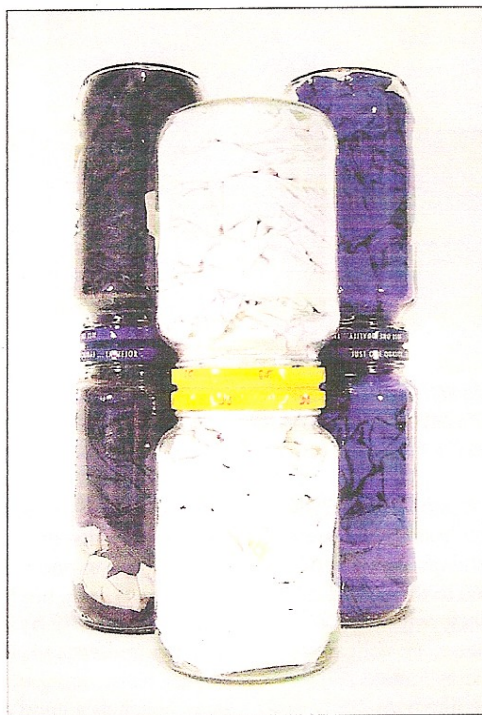
Reviews: New York

Ryan Sarah Murphy

Outrageous Look

Ryan Sarah Murphy filled this gallery's cramped space with sculptures composed of food jars, books, clothes, and clothespins. A series motif pervaded the exhibition.

Some works consisted of fragments of a single garment stuffed into clear glass jars and displayed like lab specimens. Titles like *Little Black Dress, 10 Parts* (2004), *Blue Button-Down Shirt, 4 Parts* (2007), and *Yellow T-shirt* (2006) hinted at who might have worn the garments and on what occasions. The containers, arranged in neat formations on shelves, suggested that the isolated clothing fragments had retained memories of having once belonged to a larger whole.



Ryan Sarah Murphy, *Bottled Button-Down with Pants, 2 pair*, 2004, cut clothing, glass jars, 14 1/2" x 7" x 7 1/2".

Outrageous Look.

Another work, *Page-break* (2007), was made by rolling the pages of paperback books into tightly wound pipettes and stacking them horizontally into a shadowbox. The effect was reminiscent of a hive, such as a wasp's nest.

Crowded living conditions also came to mind when looking at *(Untitled) Plots* (2000), in which more than 10,000 whitewashed wooden clothespins

were tightly clamped together and installed in two wooden trays on the floor.

This exhibition was palpably restrained, conveying the tension behind a frustrated action, such as a suppressed rebellion. It is not hard to imagine the bottled pieces of fabric hatching out of their glass prisons to reassemble as angry, wrinkled skirts, shirts, and pants. Or to think of the clothespins snapping out of their tight formation just as, in an illustration of an atomic reaction, a Ping-Pong ball tossed onto a surface of hundreds of mousetraps sets off a wild storm.

—Elliott Green