



Issue 115: May 10–16, 2007

Review

Jon Rajkovich

Lisa Boyle Gallery, through May 26.



Jon Rajkovich's six sculptures in "Partial Interference" could be mistaken for abandoned home-improvement projects; some seem to be mere jumbles of half-painted wood with odd appendages such as a duck-shaped basket. The Los Angeles-based artist says this lack of polish is a deliberate departure from his earlier, highly finished work of colorful latex and cast plastic. "I wanted to give away all the secrets," he explains during an unexpected encounter in the gallery. "I was just letting the materials do what they do."

As a result, Rajkovich's new sculptures primarily call attention to their materials, process and structure. One freestanding assemblage of wood scraps—splashed with slate-blue, white and lavender paint and adorned by a cement lion's paw—clearly reveals its wooden support,

which looks like it should hold up an easel or stage set.

In the mesmerizing *Untitled (blue and white rhombus)*, aqua-painted strips of bendable plywood undulate through a wall-mounted, whitewashed wooden base that appears to be a seamless form. Upon close inspection, however, the piece's myriad components—individually painted and nailed together by the artist—become visible.

Despite the prevalence of unfinished wood, Rajkovich's work is also notable for its vivid colors, including the magenta used in *Partial Interference*, another wall-mounted layered piece, and the electric blue engulfing the stunning *Gilroy Ripple*. (The paint stops before the tip of the sculpture, which supports a fake plant in a tacky beaded macramé holder.)

Rajkovich notes that he could not be sure how his materials would behave. His sculptures appear different from every angle, reflecting the element of chance that shaped them—*Lauren Weinberg*

LISA BOYLE GALLERY

1821 West Hubbard Street, Chicago, Illinois 60622 773.655.5475 www.boylegallery.com