

REGEN PROJECTS

Taft, Catherine, "Elliott Hundley: The Bacchae," *Artforum*, September 2011, p. 145

ARTFORUM

SEPTEMBER 2011

I N T E R N A T I O N A L

PREVIEWS

COLUMBUS, OH

"ELLIOTT HUNDLEY: THE BACCHAE"

WEXNER CENTER FOR THE ARTS ·

September 17–December 30 · Curated

by Christopher Bedford · Ambitious,

dramatic, and earnestly personal, Elliott

Hundley's assemblage-based practice

is forged from ancient narratives and

contemporary realities, sublimating

notorious characters and plotlines into

cyclonic images or structures. "The

Bacchae" will feature a dozen works

made in the past two years, all drawing

from Euripides's tragedy. Including

quasi-figurative sculpture and billboard-

size prints, paintings, and collages, this

body of work breaks down the revenge

story into discrete elements—gendered

accoutrements of bacchic ritual are poised

like spindly shipwrecks on the gallery

floor; a semiabstract portrait of Pentheus

renders the young man at once whole

and torn to pieces at his mother's hands.

And with essays by curator Christopher

Bedford, poet and classicist Anne Carson,

critic Doug Harvey, and art historian

Richard Meyer, the accompanying cata-

logue should further tempt the imagination,

providing rich perspectives on Hundley's

modern-day interpretations of the classics.

Travels to the Nasher Sculpture Center,

Dallas, Jan. 28–Apr. 22, 2012.

—Catherine Taft



From left: Elliott Hundley, *The Lightning's Bride* (detail), 2011, six panels, wood, sound board, inkjet print on Kitakata paper, pins, paper, plastic, magnifying lenses, metal, photographs, wire, found paintings, 8' 3" x 24' 1 1/4" x 1' 7".