

DeWitt Godfrey and Lael Marshall

BLACK & WHITE

This new Williamsburg gallery held an impressive exhibition of work by two contemporary artists, sculptor DeWitt Godfrey and painter Lael Marshall. Of the two, Godfrey is the more established. He has been showing internationally since 1984. His new, characteristically enormous, site-specific work was represented here by the Cor-ten steel *Driggs Sculpture* (2002), named after the street where the gallery is located.

Godfrey claims that, in these works, he has done nothing short of creating “shifting and breathing organisms.” And he almost has. Here, three big, warped, molten-looking tubes sat next to one another in the gallery’s courtyard. The longest cylinder was positioned farthest to the right; the shortest, farthest left. In the tradition of Richard Serra, visitors were invited to enter the sculpture, where they found the experience was something like being in a playground fort.

Godfrey’s tubes are rusty and somewhat orange. They are composed of bands held together by shiny silver bolts that contrast nicely with the otherwise decayed-looking Brobdingnagian shapes. With Godfrey, there’s always a tension of opposites. The piece is big, but it’s also thin; and while, from inside, the atmosphere may be notably confining, the stunning fish-eye view it affords of its surroundings—here, the sky—is wonderfully expansive.

Inside the gallery was Marshall’s first solo exhibition, consisting of abstract compositions with superimposed



DeWitt Godfrey,
Driggs Sculpture,
2002, Cor-ten steel,
11 $\frac{3}{4}$ ' x 23 $\frac{1}{2}$ ' x 29 $\frac{1}{2}$ '.
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representational elements (such as a hula dancer or mannequin heads) and text (“dough ball” or “dazzle do”). The artist’s handling of paint and sense of color are sophisticated and satisfying, but the words and objects she rendered in these works were more cute than provocative or evocative.

—Sarah Valdez