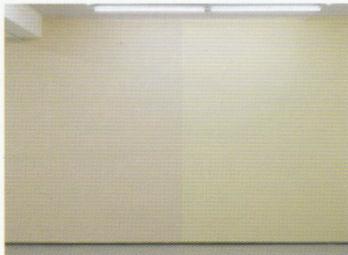


# FLASH REVIEWS

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## KATE OWENS DICKSMITH - LONDON



Kate Owens, *Change God*, 2009. Magnolia paint, dimensions variable. Courtesy Dicksmith, London.

“Personal Bow” is a brilliantly assured debut from Scottish artist Kate Owens, an exploration of turning and folding, of tracing and remembering. The exhibition is titled after a subtle composition of water-soluble dyes on the gray gallery floor, interwoven with marks of its audience such as near-invisible dusts and prints. We’re tempted to bow, to theatrically fold ourselves over this minimal, horizontal intervention. Two other works are turned away from us, *The Speaking Exercise # 1*

and # 2, both framed digital prints hung backwards, reflecting warming glows of color back onto the wall. And *Slippery Peter* is nothing more than an electrical cable hung across the space at unexpected angles, a support structure re-appropriated as sculpture itself.

The show is slight and understated, formed from the leftover traces of a series of events and performed actions; many of these works will soon disappear, existing only in memories and photographs. Owens is fascinated by everyday variations of color, light and surface, and attempts to temporarily capture an essence of the ephemeral. And this Proustian excavation of perception and memory appears beautiful, as a sort of joyful formalism. In *History of the Turn*, a tiny looping projection in a corner of the room, we watch a circle on a window, an unassuming portal to another time and place.

*Dean Kissick*