

FOR IMMEDIATE RELEASE
Charlotte Becket, January 7th to February 5th, 2005
Opening reception, Friday, January 7th, from 6 to 8 pm

Looking at Charlotte Becket's *The Wishing Well*, a ten-foot tall sculptural contraption built mostly out of trash, is like catching a glimpse of the industrial imagination gone awry. Rectangular buckets fastened to a vertical conveyor belt collect and carry rubbish upwards, and dump it over and over, creating a trash-stirring waterwheel. The stuff cascades over modular steps of plywood that have been cut flush by a band saw, and sandwich weeks worth of studio-generated refuse. Positioned at the top of the conveyor channel billows a fan-fueled spinnaker of plastic bags, straining to lift or break free of the hulking earth-bound structure that anchors it.

Artistic novelty requires a necromancer to bring the deceased back to life in a world eroded by hyper obsolescence. Dan Graham said that art combats the amnesia of commodity culture by revitalizing what he calls the "just-past". Becket does just that—she resuscitates moribund objects by transforming them into kinetic sculptures. If ours is an era after the end of everything, then Becket's re-imagining of detritus preempts the inertia of the studio.

Becket's sculptural apparatus creates freely, adding and subtracting simultaneously. Becket takes a post-apocalyptic approach to sculpture, fabricating an ensemble of self-composing media. What the artist calls "the kinetic thing" takes the formal pressure off the materials and distributes it over a field of activity. That field of activity brings to sculpture what cubism brought to painting and what film brought to photo: it inserts the forth dimension. Here, viewers experience time not by the ticks of a secondhand but by the fits and starts of a creature remixing and remembering a material past, which, though not so distant, has already been forgotten.

- Matthew Schum