

**reviews:** new york

## Carl Fudge

### Ronald Feldman Fine Arts

It's always fun to jump into Carl Fudge's digital constructions and deconstructions and see how they demonstrate and intercept perception. It's also fascinating to discover his art-historical allusions, which allow him to keep the past and present in continuous play.

The two-tone, mostly black-and-white images in this show, "Dazzle," partook of modernist esthetics—of Constructivism, Cubism, vorticism, Futurism—while at the same time offering a kind of social realism, if not Socialist Realism. The total image and its components share the foreground, creating the big picture.

The show's central idea derives from "dazzle camouflage"—a pattern of chopped-up geometries designed to baffle the enemy during World War I. And Fudge shows how it works in his images, such as one of a docked steamship. The fractured depictions do indeed engage and impede perception.

Lucio Fontana used no-tech to cut into space and deconstruct emptiness; David Bomberg broke form down into geometric fragments analogous to typography; and Andy Warhol mastered the art of camouflage in flat, nondimensional-seeming space. Now Fudge has come up with his own style and vision, which reflect optimism, a sense of potential, and a fascination with the manufactured world of industry.

He evokes the fabric and wallpaper designs of the '50s, as well as Native American patterning, in works like *Plate Layers 2* (2010), while the narrative geometry in *Yaw* (2010), a stunning horizontal sequence of fractured geometric shapes, alludes to the British satirical romance *Flatland* (the title of another Fudge work).

What Fudge offers is a pixelated boogie-woogie, with social, political, esthetic, and art-historical underpinnings on the one hand, and a serious consider-

ation of the nature of modernity on the other. Where vorticism, Futurism, and Cubism tried to show motion and evolution, Fudge looks ahead to a new reality and indicates how much beauty can be found in the products of technological sophistication.

—*Barbara A. MacAdam*



Carl Fudge, *Plate Layers 2*, 2010,  
unique screenprint collage on mulberry paper, 58¼" x 59½".  
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