

Rob Wynne

Locks

"Glamorous," an adjective usually applied to fashionable, luxurious, eye-catching things or people, perfectly describes the glittering, evanescent spell cast by Rob Wynne's art. More than that, the roots of the word "glamour" encompass the ideas of deceptive beauty and the uncanny, and these qualities were also evident throughout this show, titled "Like the Flickering of a Candle." Ranging from small sculptures to full-scale installations, the works exhibited iridescent, reflective, and translucent surfaces that suggested shape-shifting magic and mutable forms.

Wynne's accomplished use of varied materials and technologies is impressive. His beautifully executed, moderately monstrous, 19-inch-tall ceramic *Fly* (2000) is glazed to mimic the dark, lustrous body of a common housefly. More flies appeared on the white wallpaper of the gallery's bathroom. In this purportedly hygienic environment, *Flypaper* (2008) perversely introduced symbols of filth, but the work's elegant black-and-white design actually reinforced a sense of simplicity and functionality.

A photograph of a rose, in fact a piece of costume jewelry on crumpled coral



Rob Wynne, *Fly*, 2000, luster-glazed ceramic, 19" x 13" x 5". Locks.

satin, was printed on several canvases and overlaid with thin drifts of glitter and embroidered turns of phrase such as "I'm Lonely for Myself." Wall-mounted letters in mirrored, puddled glass lent a more monumental feel to phrases combining the cryptic and the mundane: "The Feeling of Departure Clings Like a Wet Leaf to My Heart" or "Silence that Wants to Speak."

Another glass work, *Teardrops* (2008), features large globules frozen in time on a wall—but the piece's meaning remains tantalizingly fluid. It exists on the line between an exquisitely beautiful expression of pathos and a self-mocking example of bombast. Like many of Wynne's seductive enchantments, the work embraces a hackneyed symbol and invests it with new power to communicate. —Robin Rice