

# DAVID NOONAN

DAVID KORDANSKY GALLERY

The large, layered silk screens (all untitled, 2006) of Australian artist David Noonan are composed largely of black-and-white images—like an obscured, upside-down harlequin superimposed over a bare-breasted female performer and a figure in lycanthropic makeup overlaying rows of seated spectators—collected from theater and performance print material primarily from the 1960s and '70s that he found in European used-book stores. One such montage depicts a vaguely-Persian-costumed “actor” flanked by a young girl and a hooded attendant. Trees, albino peacocks, and a hand grasping a bouquet overlay the scene. Montage was also a major feature of the exhibition’s only sculpture, a four-paneled freestanding wood wall. On one side is an owl talisman; on the other, four collages that incorporate pictures of children engaged in arts-and-crafts projects. In these images, Noonan alludes to a kind of conformist socialization through aesthetic training, an indoctrination to which the artist seems theatrically indifferent.

—CATHERINE TAFT

DAVID NOONAN, *UNTITLED, 2006* • SCREEN-PRINT ON PLYWOOD, 74 X 105 IN • COURTESY THE ARTIST AND DAVID KORDANSKY GALLERY, LOS ANGELES

