

Jonathan Delachaux + Lizzie Fitch



★★★★★

Foxy Production, through Feb 21
(see Chelsea)

Foxy Production has a winner in this pairing of painter Jonathan Delachaux and sculptor Lizzie Fitch. Both deal with the elusive nature of identity, their subjects fading into piles of clothing or lumps of clay.

Delachaux paints on the back of clear plastic film, hiding the surface beneath a skin. His works, all titled *Golem*, show the same three figures in different stages of fashioning the titular figure. It soon becomes evident that these golem-makers are themselves mannequins, no more sentient than the sculpture they're creating. The latter is sometimes draped in a plastic drop cloth, its presence sheathed like the paint itself. Delachaux thus denies the tactile and

emotional conventions of his medium along with our desire for a narrative anchor.

Lizzie Fitch's department-store animism offers piles of objects infiltrated by cast-rubber body parts. Fitch is at her best when her various elements seem to coalesce into a kinetic whole, as in *Tower—Comfortable Risk*, a ghostly plume of white linens issuing from a pair of legs like a body frozen in a pleasurable or painful eruption. In other pieces, she loses her focus and one is left searching her tableaux for evidence of their maker.

For Delachaux and Fitch alike, the notion of identity seems unstable at its core. But the politics underlying this conceit are downplayed in favor of a delight in sleight-of-hand gestures that refuse to give up on the body.

—Brian Zeeger