MUSEUM

\textbf{FROM 1E} \hfill THE contemporary art field, but equally respected Roni Horn, an artist known for making a lot of everything — sculptures, drawings, paintings, writings. The 62-year-old New Yorker has had a stellar career, including a well-received 2009 retrospective at London's reportedly admired Tate Modern, which featured such diverse objects as large-scale, pink glass columns and 100, right, close-up photographs of the same woman's face as she's sitting in groaning pleather in pools. Critics are known to describe her work as "inscrutable," which in the art world is a compliment. It's just not for an artist's work to be inscrutable, a challenge to understand, a self-absorbed.

And if she makes a good choice to cur-
resses the curatorial challenges of these things himself. Schabel and Bradford are painters, formally, and their fictions had to do with the way the still used his brush. Horn dives into his mystery, trying to sort out what still, painting as painting, was attempting to accomplish over his long career. But what is it about Roni Horn, with a new exhibition, a show of his paintings titled "Horn of a New Day," that draws you in? How does he make it sound? The palette knife scraping and scratching of the canvas in the night as it's laid out. So, in some ways, this exhibition aims to re-enact this experience, to make itself "real," of painting, wiping, wiping, wiping, slicing thick masses of paint against and across the canvas" a soundtrack for viewers walking through the movements. And you do hear it. Especially in works like "PHIL-05," from 1990, which is black and piled on with thick paint, or 1995's "PHIL-13," where Still has glopped on roosters of red. Still: famous travels is audible in the sounds of long lines, in orange, red, yellow and blue, this gives form to the 24 works on the exhibition's checklist. But she also managed to quiet Still down, which is a nearly impossible task with an artist known for large, loud gestures. Still's paintings come in various sizes, but the showstoppers stretch on horizontally for 40 feet and beyond. Horn went decidedly small.

One gallery features five paintings where nothing is over feet long or wide. It feels intimate, almost more in compari- son to the way we are used to experienc- ing Still. And it shows a gentle side of him. "PHI- 14," from 1999, is nearly all gray and has a rather dappled appearance to it, while 1995's "PHIL-10" has mostly soft blacks and muted whites, which come together in pockets of color. No one would describe Still as serene or tranquil, but these five paint- ings, combined together, slow him down. "Still has said he is a painter in a way that may surprise museum regu- lars.

As an artist, Horn is known for subtle juxtapositions, for painting things that are similar and asking viewers to recognize subtle differences and, while doing so, gain a better understanding of the small things that inform our visual perceptions. Horn does that throughout this show, putting side-by-side paintings whose forms, colors or site complement one another. In discussing the exhibit, Still museum director Dean Sobel notes that some of the painted surfaces are separ- ated by more distance than is customary in art galleries which, he believes, "gives them autonomy, but also, by virtue of being on the same wall, forces a kind of comparison."

There is, and quite noticeably, a lot of blank spaces. One of Still's trademarks was to simply position the canvas on the wall, allowing craggly fields of gold or blood to exist as islands or penumbral shapes or color starkly plain backdrops. Horn favors this work at its extreme, selecting pieces such as 1957's "PHIL-13," which features just a few vertical lines of red and black on a canvas that goes on for nearly 30 feet. There's a palpable, subtle depth to these paintings that make them logical choices for an artist who works so easily in these dimensions and who came to age at a time when minimalism was in fashion. Of course, there is a lot of gazing on whatever Still's work is assembled in groupings. You can see Horn doing that, making assumptions, building con- clusions, conjecturing. He was an artist, just as she is, and there is some secret jus- tice in the fact that she was tasked with solving the same kind of puzzle she puts out there for the rest of us.

But there's also an ease to it, and this show feels different, unconstrained, enjoyable.

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