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Erika Vogt, "Slug," 2015, installation view.

ERIKA VOGT

SIMONE SUBAL
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The unexpectedly dramatic video at the heart of Erika Vogt's exhibition "Slug" follows the creature of the title as it ripples over a patch of dirt. The film played on a monitor suspended by ropes from the top bar of a metal coat rack on wheels—one of seven parallel to one another down the length of the gallery.

A translucent, two-sided work on paper featuring printed, drawn, and painted meandering lines (looking something like slug trails) hung from another coat rack, while each of the five remaining racks supported and framed a different enigmatic object cast in colored resin. These included a blue squiggle, a dark-gray latticed panel, and something resembling an industrial cutting blade. Textures imprinted on the objects' facing surfaces—a basket-weave pattern in one case, fine corrugations in another—were as specific, and as mysterious, as their forms. From the front, the installation read as a single stratified image, however, walking the length of it revealed the work as a group of discrete sculptures.

Like all of Vogt's walk-in artworks, "Slug" expands collage into theatrical space, where viewers can make of her disjunctive images what they will. More focused than in the past, "Slug" is, in addition, anchored in the real world by its mesmerizing, protean star, making it her most intriguing installation yet.

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