

# ARTFORUM

## Andy Moon Wilson

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662 11th Street NW

March 2–April 20

Andy Moon Wilson's newest drawings are complex geometric designs that transfix the eye with depictions of the future. The twenty-two untitled works on paper in this exhibition, all roughly ten inches square, feature a diverse array of forms ranging from pixels to undulating pinwheels and intricate networks of laser beams, all rendered in the intense hues of gel pens. Though Moon Wilson employs some Op-art techniques, the impression of movement is carefully restrained; these drawings tease the eye with a hint of vibrating pattern, but they stop short of a fully disorienting effect. This forces the viewer to confront the physical surface of the works. The edges of the paper are torn, and the gel pens Moon Wilson uses are clumsy tools given the detail of his drawings; color bleeds over the lines. These intentional contrasts raise these works from mere pattern play to a new status as platforms of symbolic meaning, thus inviting a study of Moon Wilson's source material.

Moon Wilson musters a clash of imagery, ranging from art-historical references like medieval architecture and the drawings of Simon Gouverneur to cinematic depictions of the future. The stained-glass windows of gothic cathedrals mix with air-borne superhighways and the computer code matrices of campy sci-fi classics. By combining these sources, Moon Wilson suggests they function similarly as visions of power and progress. Both stained glass and sci-fi depictions of the future aim to dazzle and impress viewers. Moon Wilson's drawings, by combining these references with straight-from-the-tube colors and simple materials, emphasize that these are constructed visuals, not reality. This undermines their status as authoritative representations of possible realities, and celebrates aesthetic properties as their main achievement.



Andy Moon Wilson, *Untitled (16)*, 2013, mixed media on paper, 10 x 10".

— Lilly Lampe

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