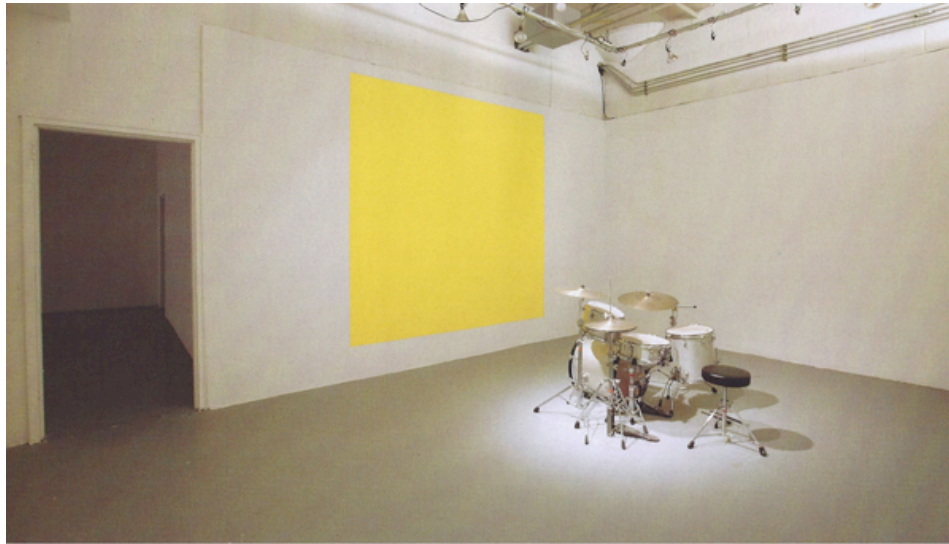


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Above: Lynne Harlow, *BEAT*, 2007, acrylic paint, drum kit, live performance with musicians. Installation view. Photo: Julio Gebrziatt.

Opposite page: View of "Notations: The Cage Effect Today," 2012. Foreground: Edgardo Ruzvinsky, *Octopus*, 2008. Background: Kaz Oshiro, *Orange Speaker Cabinets and Gray Scale Boxes* (18 parts), 2009. Photo: Julio Gebrziatt.

BEST OF 2012

"Notations: The Cage Effect Today"

Hunter College/Times Square Gallery, New York

THOMAS CROW

Artist Lynne Harlow's installation *BEAT* is featured in writer Thomas Crow's *Best of 2012* review of the exhibition "*Notations: The Cage Effect Today*" at Hunter College/Times Square Gallery, New York (Artforum, December 2012 issue). Crow is Contributing Editor at the magazine. Harlow premiered *BEAT* at MINUS SPACE in December 2007.

Crow writes "...Not that "Notations" lacked for noise. Against the meditative sonorities of *One and 103*, which faintly suffused throughout the gallery, variously disruptive sound events asserted themselves. Lynne Harlow's 2007 *Beat* also puts painting together with sound, but in an active mode. She paints a monochrome yellow square, some eight feet on a side, on the wall of a small, boxy gallery. In the center of the space sits a full rock drum kit, on which a succession of percussionists may improvise while facing the field of intense color. Few artists have so activated the position of painting's normative viewer, fixed and rapt as the modernist ethos would have it, but behaving with utter lack of decorum in the throes of another art activity. Of course, the indeterminacy of perception in front of the monochrome harks directly back to Cage's famous enthusiasm for the *White Paintings* of Robert Rauschenberg."

To view Lynne Harlow's work, please contact Cade Tompkins Projects and visit her artist page on our website: <http://www.cadetompkins.com/artists/lynne-harlow/>