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# Kristen Morgin: ‘The Super Can Man and Other Illustrated Classics’

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Art in Review  
By KEN JOHNSON

*Zach Feuer*

*548 West 22nd Street, Chelsea*

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I shouldn't confess this, but I will. On my first pass through [Kristen Morgin's show](#), I thought it consisted of all kinds of grungy found objects, including moldy old paperback books and magazines, beat-up toys and children's books, flattened cigarette packs and a rusty tricycle missing one wheel. Collages made of scraps torn from corrugated cardboard boxes added to the impression of an artist beguiled by the humble poetry of rubbish.

Something seemed to me not quite right about this. Referring to the exhibition checklist, I found that every one of the 41 items listed involved unfired clay. Going back for another look, I realized that nearly everything I took to be real was, in fact, illusory, a feat of trompe l'oeil realism. On close examination, I saw that the beat-up copy of an early Beatles album was really a flat piece of hand-painted clay. And the rusty and bent old cans cobbled together into a rudimentary figure called "Can Monster"? Painted clay.

Ms. Morgin also uses crayons, ink, graphite and markers to create apparently weathered, used and abused surfaces. Some works include real pieces of wire, string and wood as supporting elements, further confusing what's real and what's fabricated.

The effect of Ms. Morgin's eye-fooling magic is to make you attend with heightened sensitivity to things in the world and, at the same time, to your own processes of perception. Overlook nothing: The more you see, the more there is to see.