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## Galleries

### KAHLIL ROBERT IRVING

*Through Oct. 20. Callicoon Fine Arts, 49 Delancey Street, Manhattan; 212-219-0326, callicoonfinearts.com.*

In “Black Ice,” his outstanding sophomore show at Callicoon Fine Arts, Kahlil Robert Irving takes a longer view of history. He’s still making trompe-l’oeil ceramic replicas of everyday objects, from a scrap of corrugated cardboard to a clamshell takeout container.

In the first show, in 2017, small piles of those replicas were often adorned with newspaper headlines relating to Michael Brown, the unarmed black teenager fatally shot by a police officer in Ferguson, Mo., in 2014. The current show includes four white ceramic tiles overlaid with text from a “malicious prosecution” lawsuit filed by a former police officer, Jason Stockley, after he was acquitted of murder in the death of Anthony Lamar Smith, a 24-year-old black man.

Most of the replicas, though, are embedded this time in the show’s imposing title piece, a grid of 80 handsome black clay rectangles that sit on an elegant wooden platform six inches off the floor. Mr. Irving’s process of reproducing familiar objects from scratch seems to argue that there’s no escaping your context, or even that, as Ecclesiastes says, there’s nothing new under the sun.

Your imagination is as conditioned as anything else by your lived experience, and certain facts of history are impossible to escape. Taken alone, this would make for a bleak, though compelling, political statement and a dispiriting view of art. But what Mr. Irving does with his replicas — the restless and inventive way he combines and recombines them — makes an opposite point, one charged with hope and excitement: that everything is always changing, and that even if some details persist, their context is never the same.

WILL HEINRICH