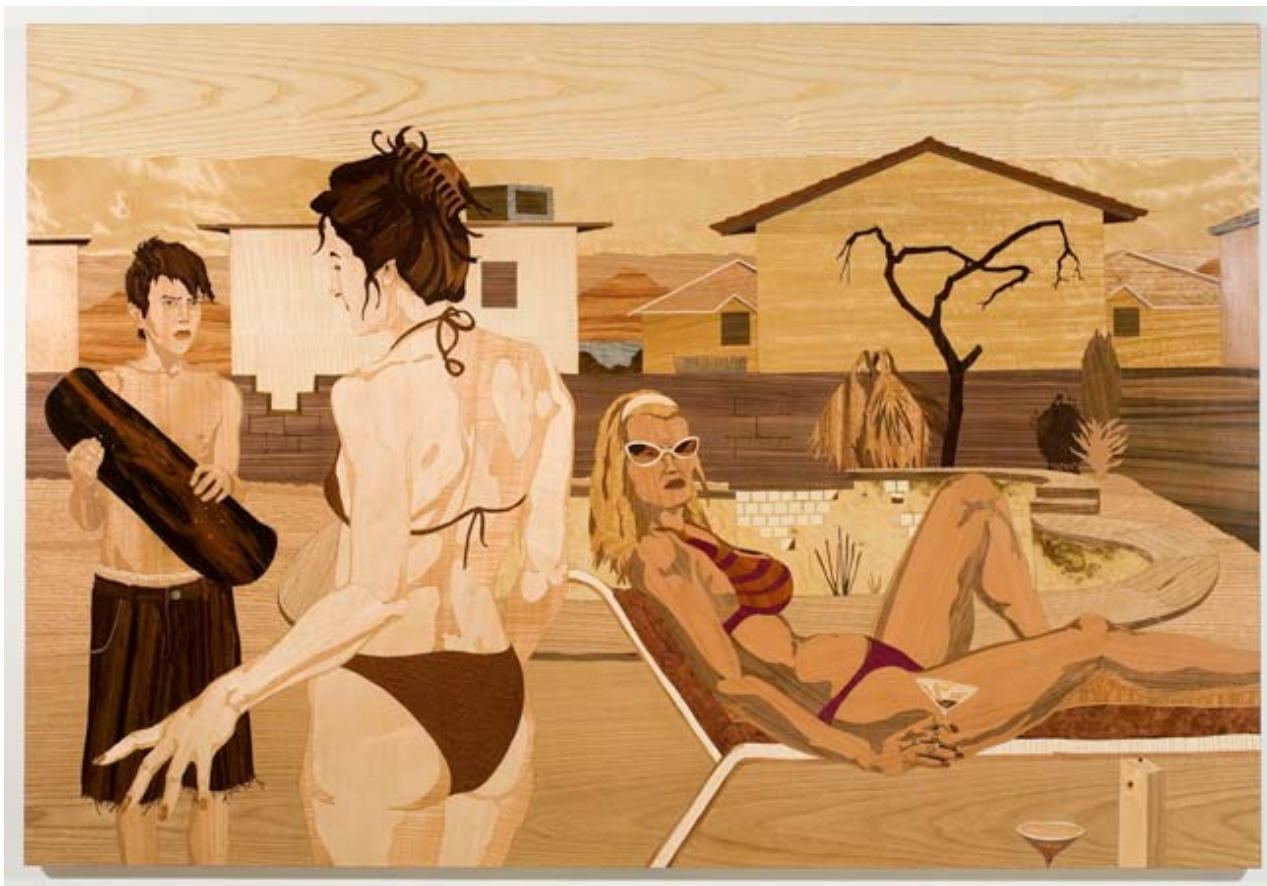


## JAMES COHAN GALLERY

Genocchio, Benjamin, "Alison Elizabeth Taylor," *The New York Times*, September 8, 2006

## The New York Times



Alison Elizabeth Taylor, *Swimming Pool*, wood inlay, shellac, 40 x 78 inches. Image courtesy James Cohan Gallery, New York.

Ms. Taylor's wood veneer inlay images dwell on the darker side of the suburban idyll. Sexual tension, waste, bigotry and violence underlie their luxurious-looking surfaces, along with a gnawing estrangement from nature: in this case, mostly the desert landscape around Las Vegas, where Ms. Taylor grew up. Couples and small groups of people embody fractured, ambiguous relationships in her carefully constructed marquetry "paintings." The technique, inspired by Florentine marble inlay work, was developed for luxury cabinet-making in Antwerp, Belgium, in the early 17th century. Ms. Taylor does all the inlay herself. Amid a charmingly abstracted desert landscape a couple sit apart in silence, drinking beer as the sun sets; in another work two boys hunt deer with rifles on the fringe of a subdivision from the ease of their sport utility vehicle. Beige, umber and brownish wood veneer — some of it exotically colored and all extra-grainy — is skillfully combined in another painting (above) to pick out the contours of the human body, as two women and a boy frolic in swimsuits beside an empty swimming pool in the midst of an affluent desert exurb. Who are these people, and what is their relationship to one another? The work, once again, hides an inner world of tension and unspoken desires. (James Cohan Gallery, 533 West 26th Street, Chelsea, 212-714-9500.)