

Shaw, Michael.

Review. "Continuing and Recommended."  
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## CONTINUING AND RECOMMENDED, OCTOBER 2012



Christopher Michlig, "Kiosk (subtraction)," 2009, wood, laminate, 18 x 48 x 108".

**Christopher Michlig** has been making collages from found Colby posters – those ubiquitous neon sign posters mainly seen attached to chain link fences – for several years now, and this latest iteration suggests that the final destination of this inquiry may be 'pure' abstraction. The imagery that previously existed included letters and character symbols, which have been used both in a textual minimalism as well as in arrangements of throbbing interplay. They've all been cast aside here, leaving the objects themselves, which had already been quite visceral, boiled down to simply poster board and glue. It's a crafty direction for sure, but throughout Michlig's ongoing investigation the posters' potential, there's always been an inherent interest in the ontology of design. The artificiality of the given neon palette – green, yellow, pink, and orange - is a bold proposition aesthetically, especially when used in iris-popping combination. Here, the strongest works are full-on brightness barrages, as in the largest work, a succession of layered and overlapping rectangles and cut-out sections. Among the smaller works, which are about 8 1/2 x 11 inches, when the slimmest edges of color glow thru the margins of otherwise white bands of poster, they achieve a state of post-belief system bliss crossed with textiles crossed with a high-art level of design. It will be interesting to see if the artist manages to continue maneuvering and in turn evolving through the self-imposed limitations of Colby-land, or if instead he's reached an endgame ([Marine Projects](#), Venice).

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