

## REVIEWS

## BOSTON

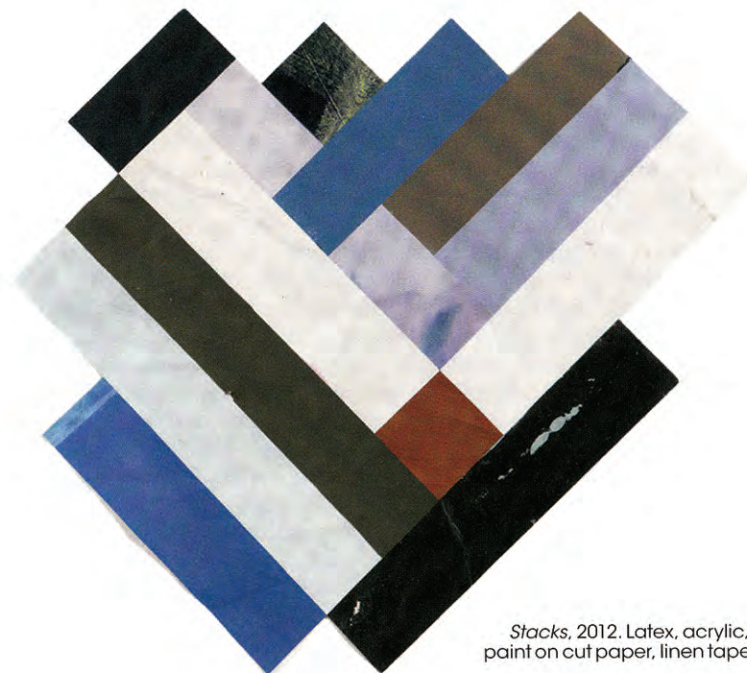
## Matt Rich

*Samson Projects // March 23–April 28*

“GHOST MUSCLE,” Rich’s second solo show at the gallery, finds the artist continuing to vibrate between a rough-edged patchwork process and a pointed deployment of color, line, and shape. The last, in particular, feels central to these works, as Rich assembles various polygons alongside the more amorphous *Scribble*, 2012. Working outside the canvas (the press release refers to the stretcher bar as “hired muscle”), Rich layers pieces of paper with acrylic, latex, and spray paint. The results are thin, rubbery shapes that refuse to rest flat against the wall. Often appearing less obviously sutured than one might think, the works retain a set of ambiguous signatures signifying something like DIY-in-general. This tension is most acute when the large rectangular bands of color are laid side by side to form different, multifaceted shapes, as

in *Double Twist*, 2012, where the diagonal thrusting of the borderline offsets the internal circulation of individual parallelograms. On the one hand, there is the familiar sort of abstraction in color and line, and on the other, a second kind: the messiness of slipshod fabrication divorced from any clear narrative of how that process actually took place. The work looks to have been stored in closets or between couch cushions, or assembled hastily after school from detritus recovered therefrom. Yet Rich also possesses a certain wholeness, clarity, and weight proper to gallery painting, which offsets the documentary quality of his method’s traces. In the context of the show, this has the effect of highlighting *Scribble*, whose circular parts and jumbled lines hide even more effectively the borders concealed within its edges.

—Stephen Squibb



**Matt Rich**  
*Stacks*, 2012. Latex, acrylic, and spray paint on cut paper, linen tape, 47 x 52 in.