

## Critics' Pix 2

**Exhibition dates:** January 11 - February 22, 2008

The University of Texas at Dallas

(Catalogue excerpt)

### Josephine Durkin

I became a fan of Josephine Durkin's work when I first saw it a couple of years ago. Formally inventive and courageously beautiful (you have to be brave to make things so ravishing), her work is also informed by a web of human/social associations. Consider those rocking chairs: They're made from laser-cut and folded digital photographs (patent pending – really). Chairs conform to our bodies to one degree or another. Their contours and proportions reflect the articulation of our bones. So it's not a stretch to read Josie's arrangement in social terms with the chairs metonymically standing in for a crowd of people, an audience for the (blowhard?) fan before them. Little fans of a big fan, they rock and nod agreement to the asymmetrical power relationship implied by the work's relative proportions and by the unilateral transmission of energy. I've been in that situation, and I'll bet you have, too.

— Mike Odom, *Art Forum*, *Art Papers* and *Art Lies*

