

Gallerist

'Sam Anderson: Flowers and Money' at Chapter NY

By **Andrew Russeth** | 12/10 4:01pm

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Installation view. (Courtesy Chapter NY)

There may be no works on view in New York that are more improbable than Sam Anderson's latest sculptures. The Brooklyn-based artist's solo show, which inaugurates **this new space** in what was formerly Bureau gallery's Henry Street shoebox, includes 39 of them, none more than a few inches long. They are arrayed on a 5-by-5 grid marked out by thin standing wood dowels of various heights, which frame views of works and sometimes act as pedestals.

There's a little wooden bird skeleton that looks as fearsome as a giant dinosaur as it stands

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gingerly amid minuscule clay flowers, two stacks of miniature *Wall Street Journals* tied with twine atop one dowel and, on the ground, three adorable little barrels paired with two carob seeds and a cherry stem slid through a minute metal string, alluding to settings as diverse as prehistoric times, the present day and the Wild West. At the center of the grid is the meatiest work, just about 9 inches tall: a frog skeleton struggling to climb a rock like it's fighting for its life.

Each little assemblage seems to hint at a vignette as short as one or two sentences that could be fused with other pieces to produce an almost infinite number of longer, surreal narratives. Charles LeDray's carefully modeled bite-size sculptures are clearly reference points, but Ms. Anderson seems to work small less for reasons of fetishistic craft than for its storytelling potential.

Ms. Anderson's recent, only-slightly-larger show at the **Bed-Stuy Love Affair** project space, her **current one-work solo outing** at SculptureCenter and now this exhibition position her as one of today's most interesting young artists. (*Through Dec. 22*)



'Drum,' 2013. (Courtesy the artist and Chapter NY)

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