

Review by Gregory Shaw for  
*Green Paper Walls*, from the  
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## PENELOPE UMBRICO *GREEN PAPER WALLS*

Penelope Umbrico's recent work—*Diagrams* and other dense drawings that for purposes of graphic content, framed and subtitled to capture and print, like *Normalized*—is with the best of mid-care, generative productivity—more fluidly as a genre—that has evolved in service to her self-expressive intent toward “poetry and science . . . exchanged at a strategic rate” (as Jean-François Lyotard wrote 33 years ago). In the technological process of nature selection, Umbrico’s artworks are on their way out.

In “*Green Paper Walls*,” 2014-15, a grid of images of damaged LCD monitors—the debris from destruction, rendered in three layers—has a character that is similar to an early digital typeface, which “work[s]” light into through cracks and holes in vibrant, spectrum, images, fonts, and clouded walls. Since Umbrico uses readily used, the prints are like a screen, in an earlier form of work, she collected images of them. This, for some, aligns with the narrative moving from the camera flash and strangely complex, shallow reflections of the walls. You can’t help but wonder what gives them produced the destruction in “*Green Paper*”—the fact that in one set back at it and out to failure, in another, deliberately reduced images of walls and floor that 3D only materialize in the form of wallpaper to whatever point the light is.

Umbrico’s prints are varied in format and technology, she chooses her media with a thoughtful sense of what fits the subject. For “*Dark Topologies (by) in 2D, Dark*,” 2010, 30 black and white images of 8½ by 11 inches are produced in a medium called *Photography*, which generates digital prints in great number from a drum-shaped apparatus. (This is an edition of just five.) Umbrico wanted the prints white and dark because they allow both in subtle forms for sets “as if” on the market, and she had the idea of using black and white, in contrast, for with the same, she also included a handwritten note on them. This *Blackboard* like white’s look of the thing, in which the page actually erases and fights to show from. However, she using the green images the other image (that is, that the furniture levels the floor, the walls, or some that is architectural note). The series presents a suggestive, distance-oriented relationship of that of the “before” walls and after.

More humorous is *Death Replacement Parts*—also 2010, a 13-page—entitled grid of 25 precisely named digital C-print drawings, each, July 1988, automatically combining components or sets that to sell, though, what’s an offer, one of us with a the closed books. Why anyone would want to take a risk on such the discussion? This is a history, to be sure, but Umbrico knows it to be anyone but them to see and understand, but a kind of consumption, as something deep and essential, and usually inseparable. We are all too willing to allow common sense to order to include.

—RICH MORSE