

Wonderful works explore ties between humanity, technology

By Kaizaad Kotwal
FOR THE COLUMBUS DISPATCH

On paper, Christian Faur's first solo exhibit at Gallery V seems lofty and unapproachable.

The gallery's press release says that his work "explores the concepts of math, logic, physics and metaphysics" and is "inspired by the existential artworks of Beckett, Kafka, Eliot, and the philosophy of Wittgenstein."

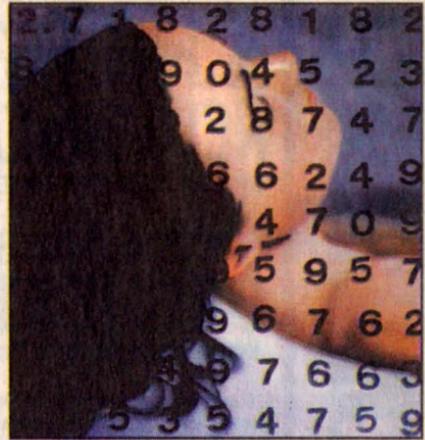
Heady stuff, even for the most cerebral.

But in many ways, the description does a disservice to Faur's work, which speaks volumes on its own, without explicitly diving into the aforementioned philosophical and literary derivations.

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Transcendental

present human forms emerging from and disappearing into webs of num-



► "Seg Mentation" continues through Feb. 26 at Gallery V, 694 N. High St. Hours: 11 a.m. to 5 p.m. Tuesdays through Saturdays. Call 614-228-9871 or visit www.galleryv.com.

painting in a white sheath like that used at a morgue. Is she dead or deeply asleep?

Above her is a nude male, turned away from the viewer, his head shrouded in swathes of fabric. A panel of numbers and letters is layered over and connects the forms. The letters seem to be trying to form words, speaking in some sort of code. This numeric and alphabetic ambiguity adds a strong layer to the communication (or lack of) between the man and woman.

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Jacque Louis David's portrait of *The Death of Marat*. The painting is covered with uniformly sized numbers in bold black.

Again, the painting raises more questions than it answers. Are these numbers related to the demise of this woman? Is she even dead?

Faur's canvases find beauty in their details embedded beneath glossy sheens. His use of stencils, silk-screens and vinyl letters add intriguing visual and psychological patina.

The use of harsh, black-vinyl letters is the most powerful in Faur's encaustics.

In *To the Letter of the Law I*, a four-paneled encaustic, Faur seems to be speaking to issues of societal power and domination. A hand holding a baton emerges from the flatness of the panels. Jacques Louis David's portrait of *The Death of Marat*. The painting is covered with uniformly sized numbers in bold black.

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0's and 1's is similarly compelling. This diptych features a nude male torso (from neck to navel) on the left panel and the same figure in business shirt and tie on the right one. The nude form is posing before a background composed of 0s and 1s — a code perhaps comprising the two basic numbers in computer programming. The numbers are layered onto the surface in horizontal lines. On the right panel, the numbers are in disarray. More interestingly, the man seems to want to yank off his tie, which is also coated with numbers.

The piece seems to question the ubiquitous nature of computers and technology in human life.

Faur's show is compelling on several levels. His artistry is refined; his ideas *0's and 1's* is similarly compelling. This diptych features a nude male torso (from neck to navel) on the left panel and the same figure in business shirt and tie on the right one. The nude form is posing before a background composed of 0s and 1s — a code perhaps comprising the two basic numbers in computer programming. The numbers