

THE  
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**Doris Guo**

Dim lighting establishes a quietly theatrical ambience inside this small gallery, evoking the interiors where Guo's materials were once at home. In her new suite, the young sculptor uses sliced sections of chairs, which she has carefully framed with stained wooden boxes and mounted on the wall. One trio of works showcases the front legs and halved seats of three distinctly different styles of mass-produced chair. The effect is unsettling, as if a magician had given up in the midst of a vanishing act. A larger sculpture offers the view in reverse: glossy spindles face out, and a pale cushion ends abruptly at the back of a dark recessed cabinet. Guo's truncated forms have an affinity with Robert Gober's uncanny domestic objects and body parts, but her confined furniture achieves a formally astute effect all its own.

— *Johanna Fateman*