

## GAGOSIAN GALLERY

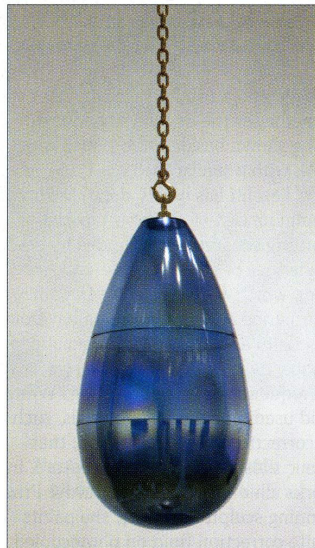
### Aaron Young

**Gagosian  
Beverly Hills**

In this show, "The Right Way to Do Wrong," Aaron Young rendered symbols from the renegade macho cultures of surf, skate, and motocross in delicate materials and colors that estheticized all that bravura and bruising.

*Underdog* (transparent purple), 2009, an upraised fist cast from the artist's hand and forearm and amplified to the scale of Michelangelo's *David*, greeted the visitor. Realized in lavender resin, the piece is sleek and beautiful, but ambiguous. Just which side is Young taking in the battle of tender youth versus giant? Is it meant to suggest gay solidarity with black power? Is it strong or fragile?

A similar sense of contradiction



Aaron Young, *Falling in love and not getting arrested*, 2009, Murano glass, steel, and 24-karat gold, wrecking ball 35 $\frac{5}{8}$ " x 19 $\frac{7}{16}$ " x 19 $\frac{7}{16}$ ", chain 177 $\frac{3}{16}$ " long. Gagosian.

haunted other works in the show. A series of glass panels, covered in black rubber kicked up by a spinning motorcycle tire, offered stenciled slogans broadcasting brashness and territoriality ("IN LAW OUTLAW NO LAW" and "GO HOME"), but the pieces were too fastidiously

crafted to be taken seriously. A group of twisted crowd-control barricades plated in 24-karat gold looked as much like brass headboards as like commemorative souvenirs of a riot.

In the strongest series in the show, technique and sentiment achieved a delicate balance. Three large hand-blown iridescent glass teardrops—meant to evoke wrecking balls—hung from the ceiling on thick steel chains coated in gold and black nickel. Filled with cigarette ash, they invert the normal relationship between wrecking ball and assaulted object and imply a "you-can-dish-it-out-but-you-can't-take-it" hollowness in male bombast. Wall panels made of nickel-plated brass had been burnished with painterly flourishes by motorcycle tires spinning on and grinding their surfaces. The intriguing finish was created by the hot rubber fusing with the low-melting nickel—an alchemical transformation of noisy and dangerous actions into a thing of beauty.

—Susan Emerling