

# ARTFORUM

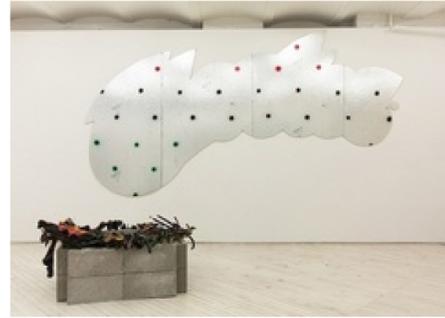
## Tom Holmes

BUREAU

178 Norfolk Street

October 6–November 10

For “Piss Yellow / Bars and Stars,” Tom Holmes’s second solo exhibition at this space, the artist presents three similar silver-foiled reliefs cut to evoke the Cheetos logo that has haunted his previous works. Each is composed of several interlocking parts, joined by generic hardware-store fasteners and bolts, and made of oriented strand board (OSB), a common insulating component in residential construction. The reliefs are a most fitting substrate in the artist’s larger body of work, which often aims cool-eyed Pop techniques at “hot” commercial illustration designed to get mass-produced junk food into the hands of distracted American children by exciting their imaginations.



View of “Piss Yellow / Bars and Stars,” 2013.

These works, and Holmes’s entire sculptural practice, are oriented around the creation of funerary artifacts: A floor-bound cinder-block sculpture is a “plot,” altered confederate flags are “shrouds,” painted mules’ bones become an “arrangement.” What, then, does it mean for this artist to inject the notion of death into things that are seemingly already quite dead? The Cheetos logo he uses as subject matter for his silver-lined relief *Untitled Arrangement*, 2013, may be designed to scream for attention on crowded convenience-store shelves, but seems rather vintage and threadbare in comparison to the current visual regime of social media–driven branding that favors advertising intended to look like reality. Even the affective power of the confederate flag is dispelled under Holmes’s sly stewardship, becoming another signifier that signifies a passing rather than any meaningful force in the world.

— *Boško Blagojević*