

Art in America

EXHIBITIONS THE LOOKOUT



Caleb Considine

at Bureau,
through May 3
178 Norfolk Street

In his historical novel *Salammbô* (1862), set in ancient Carthage, Gustave Flaubert describes the bombardment of the city by catapults. The stone missiles are inscribed with words and phrases: insults aimed at the targets ("pig," "vermin") and the odd, ironic pleasantries, including, "I have thoroughly earned it." In Caleb Considine's *Painting for Salammbô* (2015), the latter sentence appears written backward on a spherical object—a stone, perhaps—resting on a vintage-looking couch adjacent to a slightly frayed parka that is speckled with paint. The alien rock thus joins a vignette one might find in a Brooklyn artist's studio. In a text accompanying the exhibition, Considine discusses the work in a way that suggests it is integral to the genesis of this show, which includes a small selection of smallish paintings. Some are careful renderings of corners of the artist's studio, one depicts a group of figures, and others approach abstraction. All are more ambitious than their size would suggest, the outcome of what Considine describes as a long, historically aware process of "communing" with images and objects.