



Clockwise, from far left: Edward "Skip" Bailey, *Loose Vinyl Silver Seat*, 2005, at The Late Show; Diane Meyer, *Train Car Installation/Cards* at SCP; Jaimie Warren in *Y-Topia* at Byron Cohen; Jane Almiral, from *Wood Nymphs* at taxiDermY Gallery.



## Y-TOPIA at Byron Cohen

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Byron C. Cohen Gallery for Contemporary Art

Kansas City, Missouri

January 7- February 26, 2005

Like an art-scene Godfather, James Brinsfield reintroduced viewers to his residual gang of young Kansas City-affiliated artists like Peter Demos, Eric Sall, Jaimie Warren, and Lynus Young in the recent exhibition *Y-TOPIA*. As the artwork gave full definition to the title, *Y-TOPIA* offered a contrasting perspective on the serious art world, where ignorance is bliss and artistic responsibility is less about gaining face and more about unabashed experimentation. Crammed into the upper level of the gallery, this remake of an art-based *X-Men* exploded with abstract fluidity and boldly simplistic comedy.

While freeing the medium from the artist's control, Demos' *Technidrip IV* documents a humorous event of plasticity and high-key color formation as gravity shapes layers of paint. Jaimie Warren's *Sorrow Is the Key That Gets My Tears Out of the Eye Jail* presented a collection of horribly unflattering (somewhat hilarious) photos that openly mock, yet participate in the eighth-grade antics of her subjects, who are obviously passed their teenage prime. Just short of a timeless fart gag that inevitably begets a giggle, *Sorrow ...* details a laughable sense against the pressing maturity found in most professional art environments. To counter-balance the restricted activity of Eric Sall's encumbrance-upon-canvas oil paintings, Liz Smith's works invited viewers to experience a euphoric flow of abstract motion. Overall, *Y-TOPIA* was proof that the refreshing intuition prevalent in the minds of younger artists is held in high regard.