

# ARTNEWS



Charles Mayton. *Seasick*. 2015. acrylic and collage on canvas. 72" x 60".

## CHARLES MAYTON

THOMAS DUNCAN  
LOS ANGELES  
SEPTEMBER 11 - OCTOBER 31

Charles Mayton's visual feast, "Song of the Shrimp," began and ended with images of edible sea creatures. But more than appetizer and dessert, the two works were a substantial part of the menu in a stimulating exhibition that grappled with the production and consumption of food and art. The introductory painting, *More Speculation (There's a Storm in the Sea)*, all works 2015, conjured up an epic struggle between men and fish amid a torrent of brushwork. In the more placid *Entrée*, at the end of the show, a video projection of a red-and-white checked tablecloth flickered over an ominously oversized black crustacean painted in oil on canvas.

A New York painter with a Surrealist attitude, Mayton honors no boundaries between abstraction and realism while freely mixing traditional painting with found objects, video, and installation. In one canvas, eyes and hands populated a wobbly grid. Abstractions painted on kitchen towels married high art to low functionality. A pepper grinder with an eyeball-like top was a totemic figure flanked by bottled condiments in the painting *Shelf Life Season 1*, but also a real-life object set, along with a lemon on a plate, on a little table on the gallery's mezzanine. Interpretive possibilities ran rampant to intriguing effect, as the artist continued to expand his multilayered vocabulary.

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