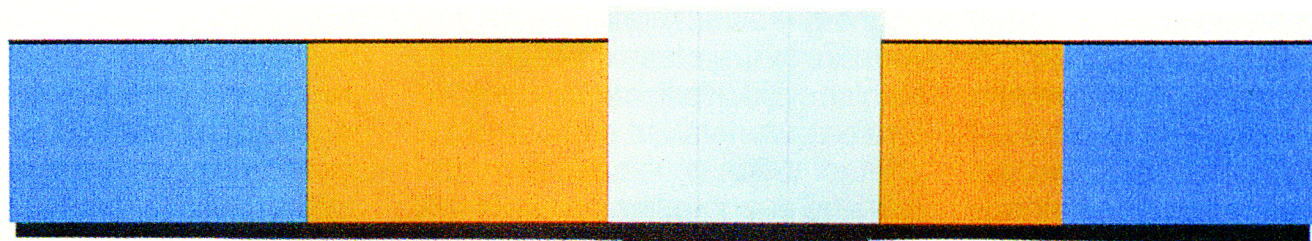


# Art in America

March 2004



Scott Ingram: *CSH #12 Smith, W Elevation*, 2003, enamel, aluminum on MDF, 14 by 87¼ inches; at Sandler Hudson.

## ATLANTA

### Scott Ingram

#### at Sandler Hudson

Scott Ingram's new paintings are elegant studies in color and composition. Rectangular panels of fiberboard, each painted a solid color, are juxtaposed to create works that achieve harmonic balance. Cool and sleek, they share similarities with both Piet Mondrian's paintings and Donald Judd's wall sculptures.

Unlike the works of Mondrian and Judd, however, Ingram's minimalistic compositions (all 2003), nine of which were on view, have a specific reference. The arrangement of the panels in each work correlates to an architectural elevation from the California Case Study project. Initiated by *Art and Architecture* magazine in 1945, the project challenged eight young

California architects to propose low-cost alternatives to the mass-produced houses springing up around the country.

Ingram's paintings have a slight three-dimensionality as a result of shadows cast by adjacent panels of different thicknesses (some up to 4 inches deep). The surface finishes are also used to suggest depth. Elements covered with flat latex paint recede when placed next to those with glossy auto enamels. In some instances, Ingram has added a thin aluminum strip across the top of the panels to indicate the overhang of a roof.

*CSH #12 Smith, W Elevation* derives its structure from a design by Whitney R. Smith. At its center, three tall white rectangles represent floor-to-ceiling windows. On either side, panels of yellow and blue indicate alternating sliding

glass doors and solid walls.

Also on view were 11 preparatory drawings that illustrate the evolution of the paintings. Two examples reduce house facades to their rectangular components, which Ingram filled in with pieces of patterned Japanese paper. In the drawings that followed, the artist replaced the patterns with flat planes of color. Some of the latter studies became the basis for paintings in this show.

Just as the Case Study program challenged architects to rethink the concept of tract housing and to consider affordable options that incorporated interesting design, Ingram has challenged himself to question traditional painting methods and to explore the space between art and design.

—Rebecca Dimling Cochran