



Adam Berg, "Alchemical Portrait #2", 2010, oil on canvas, 40" x 30", is currently on view at Edward Cella.

One consent to experience art, suggesting complicity between the viewer and the works presented. "Consensual" erases boundaries and establishes connections. Israeli-born Adam Berg uses multiple mediums – video, paintings and mirrored sculptures – to form a consensus, an agreement among different art forms. Although he builds ideas and makes shapes, Berg's central trope is destructive entropy, or the inevitable disintegration of order into disorder. With this versatile artist, entropy becomes a dialectic from which a new synthesis emerges. A recent scientific study suggests that, far from a pathway of decline, entropy is a fragmentation of possibilities that allow for a greater range of choices. Indeed Berg's fractured paintings indicate that devolution is not to be feared. The colors he gravitates to are cheery yellow and blues. The forceful fragmentation and splintering which shatter the spiraling, buttery surfaces suggest an outward thrust. Through a genial use of the wisdom and truth of the comic, Berg forces a mash-up of space and time that explodes boundaries, absorbing the viewer into the art. Words in paintings insist on their right to communicate; the shining sculptures twist and bend to swallow up their surroundings; and a talking head video remarks upon the entropic events with the pseudo-seriousness of an actor playing scientist (Edward Cella Art+Architecture, Miracle Mile)

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