

Mark Larkin's 'Upwardly Wall-Bile'

Written by Editor
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What, pray tell, is a Wall-Bile?

Walk into the featured artist area in the SOBA Gallery during February and you'll find yourself in a world of brilliantly colored wall sculptures with moving parts—discs, balls, odd shaped metal pieces—that dip, sway and swirl in the air when tapped. These kinesthetic metal designs spring from the fevered mind and skilled hands of sculptor Mark Larkin, who pays homage to his hero, twentieth century artist Alex Calder.

Calder, Larkin explains, created mobiles—massive kinesthetic sculptures suspended from ceilings—and stabiles—large floor-based kinesthetic sculptures. Larkin, in turn, uprooted the idea of mobiles and stabiles from those horizontal anchors and attached them to walls, normally the province of paintings that invite the eye. Wall-biles, however, also cajole fingers to touch, lips to blow and laughter to erupt. Shadows cast by the moving pieces become part of the show.

In *Ergonomaly* Larkin tops a broken disc of Roy Lichtenstein-style Ben-Day dots with a

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Mark Larkin's 'Upwardly Wall-Bile' is a digital artwork. It features a central, multi-colored, textured sphere with a yellow and blue outer layer. A yellow ribbon-like structure extends upwards from the sphere, ending in a red and yellow shape. Below the sphere, a blue ribbon-like structure extends downwards, ending in a red and yellow shape. The background is white.