



Marlborough
Contemporary

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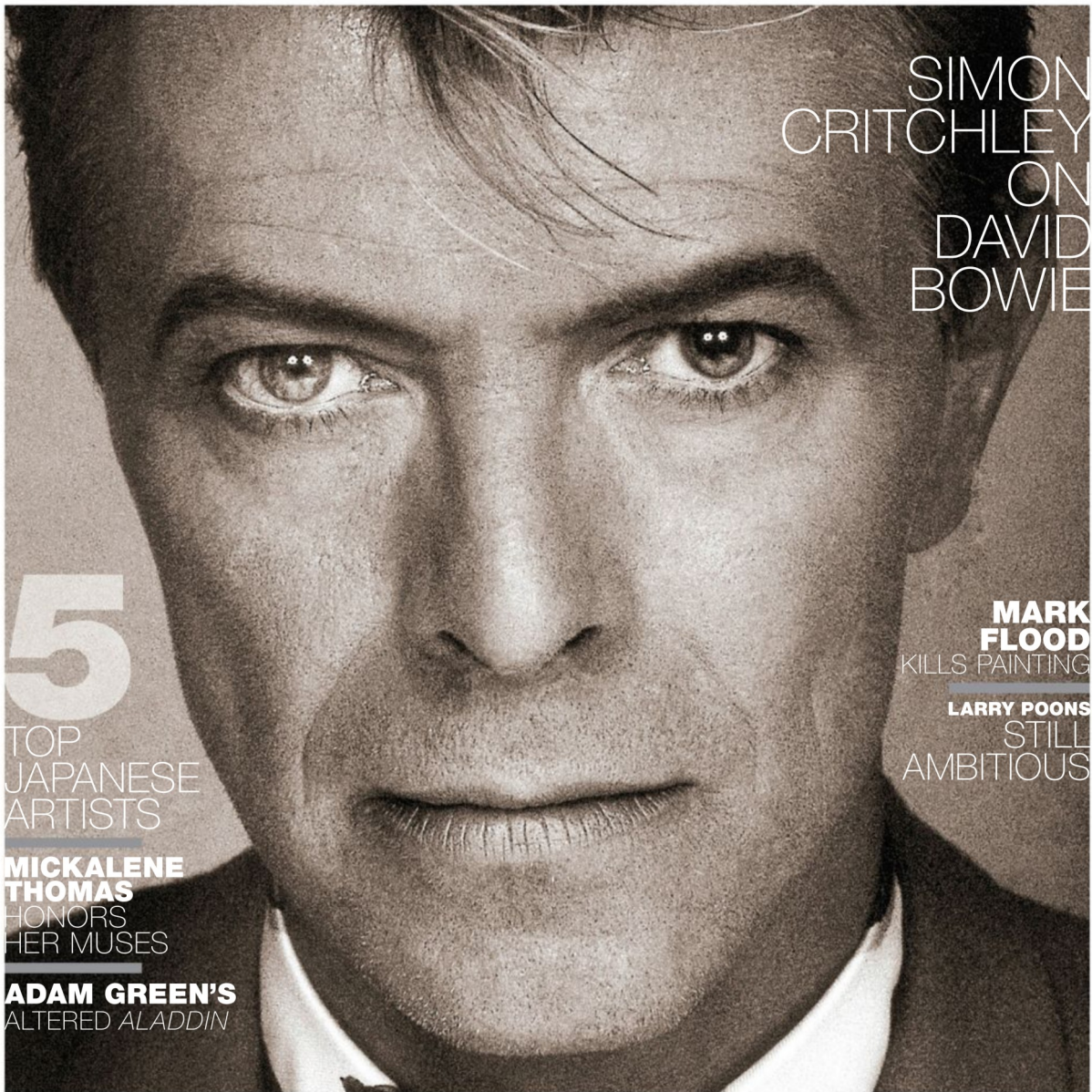
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MARCH 2016



SIMON
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ON
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5
TOP
JAPANESE
ARTISTS

MICKALENE
THOMAS
HONORS
HER MUSES

ADAM GREEN'S
ALTERED ALADDIN

MARK
FLOOD
KILLS PAINTING

LARRY POONS
STILL
AMBITIOUS



PELHAM
communications

LONDON

Jim Shaw

Simon Lee // November 19, 2015–January 8, 2016



The Angel of the chemical plant, 2015

Shaw's own paintings are almost as bizarre as the thrift-store canvases he notoriously collects and curates, mixing together various vernacular styles, from religious iconography to comic book superheroes to advertising imagery. Painted against found theatrical backdrops from the 1940s and '50s, the sense is of American culture and history as a sort of macabre, hysterical masquerade, a performance of demented excess. The specific references—to historical episodes or Shaw's own childhood—may occasionally be a little obscure, but the overall effect is quite captivating. —GABRIEL COXHEAD

Ellen Hyllemose

Fold // November 21, 2015–January 16, 2016

The title of Hyllemose's show—"Landscape Reconfigured"—may be a tad pretentious and overreaching, but the works themselves are brashly alluring. The central idea is the contrast between natural, organic forms and ersatz or artificial materials: a suspended array of hillock-edged MDF panels swaddled in acid-lemon nylon; more nylon, paler and semitranslucent, wrapped around bulging, boulderlike stacks of concrete; ragged, dangling ribbons of paper dipped in bright acrylic paint. They're simple pieces, but very effective at creating an atmosphere of slightly sinister sickliness. —GC



Glue Between Landscapes, 2015

Pamela Golden

Marlborough Contemporary // November 11, 2015–January 9, 2016



Shoe fly, dragon fly, get back to your mother, 2015

There are two sources for Golden's large watercolor-and-ink works: schlocky sci-fi illustrations of prehistoric worlds and photographs of off-duty American soldiers surfing during the Vietnam War. The resulting mashups, featuring longboarders frolicking in lagoons also hosting dinosaurs, are strangely, powerfully evocative. With their bleached or saturated colors, and their gauzy, almost filmic quality, they suggest a kind of dreamlike yearning for lost innocence, a fantasy of prelapsarian grace. —GC

HOUSTON

Peat Duggins

Art Palace // October 29–December 19, 2015

Boston-based Duggins draws viewers into the grotesqueries of the natural world to interrupt American mythologies—for example, a resin-cast coyote who births an endless litter of pups that squirm in the slime of afterbirth. Taking his cues from a 1977 Charles Bronson film, he conflates the elusive whale from *Moby Dick* with the white buffalo of Native American legend. A chandelier of cast and sculpted horns and a buffalo head flocked in white fur and mounted in a charred



Coyote and Pups, 2015

wood frame are death scenes that complete the life cycle begun by the coyote. Dürer's hare, mounted from behind by a male of the species, watches mid-coitus from a drawing. —RISA PULEO

Leon Ferrari

Sicardi Gallery // October 13–December 19, 2015

Scrawled letterlike arabesques accumulate into a dense thicket of markings that speak to language's failure to adequately describe experiences of trauma. Legible texts articulate poignancy when words connect as symbols to their counterparts in reality. Sculptures consisting of tenuous networks of wire translate the graphic nature of the drawings into three dimensions, while a selection of work that pairs Catholic objects with images of global warfare offer a glimpse of the artist's rarely seen representational work. —RP



Untitled, 2001

Pat Steir

Texas Gallery // October 29–December 12, 2015



Green, Orange, and Mica, 2015

In each of Steir's canvases, "zips" down the center nod to Barnett Newman, offsetting and separating two fields of color in subtle dialogues that rival those of Josef Albers. Paint stains, bleeds, saturates, and drips onto the underlying canvas, animated by viscosity and fluidity in this study of painting-as-verb. Inflected by the light, surfaces glow with iridescence and hum in different lusters of matte finish. Scaled to the height of the gallery, the monumental canvases transform the space into a painted room. —RP

LOS ANGELES

Whitney Bedford

Susanne Vielmetter // December 12, 2015–January 23, 2016

In small panel landscapes, Bedford explores the borderlands between abstraction and figuration. In *Forever August*, 2015, cacti are rendered with a naturalist's eye in black ink on the painting's dusty-pink ground; gestural brushstrokes of mossy greens, creams, mustard, hot pink, and browns mimic the vegetal shapes beside them. These studies are synthesized and streamlined into much larger works, such as *Tender is the Late Night*, 2015, where the vegetative patterns blossom in elegant gold on flat backgrounds.



—GRANT JOHNSON

The Dirty Campfire, 2015

"The Avant-Garde Won't Give Up: Cobra and Its Legacy"

Blum & Poe // November 5–December 23, 2015



Julian Schnabel, Veramente Bestia V (Girl with No Eyes), 1988

The second installment of this exhibition extends the domain of Cobra, a lesser-known postwar avant-garde, into the present. Works by founding figures like Asger Jorn are smartly paired and well matched with later entries, such as Julian Schnabel's *Veramente Bestia V* (*Girl with No Eyes*), 1988, or Mark Grotjahn's *Untitled (Cloud and Pond William Mask M38.b)*, 2015. In this blender of history, is it gauche to ponder who was ahead of his time and who, behind? —GJ

Michel Majerus

Matthew Marks Gallery // November 21, 2015–January 9, 2016

In *Overdose*, 1997 (this show's largest work, which spans an entire gallery wall), the cowboy doll Woody from *Toy Story* raises a hand to his tired brow, as if to comfort his troubled mind.



Overdose, 1997

Behind his back, other paper scraps hover in the picture plane: graphics advertising laundry detergent, nightclubs, and ice cream sandwiches are blown up and painted in super-size. This 15-panel work, an image made of visual fragments, aptly summarizes the pleasure and puzzle of Majerus's post-Pop work. His intense, colorful, and gregarious appropriations remain incomplete; they keep looking like just a partial view. —GJ

LEFT TO RIGHT, TOP TO BOTTOM: JIM SHAW AND SIMON LEE; ELLEN HYLLEMOSE AND FOLD; PAMELA GOLDEN AND MARLBOROUGH CONTEMPORARY; ART PALACE; SICARDI GALLERY; TEXAS GALLERY; EVAN BEDFORD; WHITNEY BEDFORD; AND SUSANNE VIELMETTER LOS ANGELES PROJECTS; JULIAN SCHNABEL STUDIO; ESTATE OF MICHEL MAJERUS AND MATTHEW MARKS GALLERY