

BLOUINmodernpainters

ART / ARCHITECTURE / DESIGN / PERFORMANCE / FILM

MAY 2016

MINERVA CUEVAS

LIFE
HACKS
IN MEXICO

GOSHKA MACUGA

WOMEN
OF ALL
LANDS
UNITE!

DUKE RILEY

PIGEONS
AS
PERFORMERS

BETTY TOMPKINS

GETS
EXPLICIT
WITH
**MARILYN
MINTER**



**THE LONG
SHADOW
OF RUSCHA'S
SUNSET**

< BERNARD FRIZE

SPEED AND
PLAY IN
THE STUDIO



"Reviews in Brief: New York," Modern Painters. May 2016.

albertz benda

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Larry Bamburg

Simone Subal Gallery // February 14–March 20

Bamburg has previously worked with unconventional materials, including animal bones and moss-covered logs watered by automatic misters. Here, he experiments with pigmented soaps, carving and forming them into wonky monuments. Get close and take a whiff—especially the peppermint-scented sculpture meant to resemble an oversize shell. The delicate pastel palette is offset by one black sculpture slumped on the floor, looking like an immolated mass of PVC and rubber tires. —SCOTT INDRISEK



Color Study: Mulberry Rounds #1 and #2, Book-Matched in Anoxia, 2016.

Zoe Beloff

Momenta Art // January 28–March 20



Still from *The Infernal Dream of Mutt and Jeff*, 2011.

Mimicking the appearance of a mid 20th-century studio for producing worker efficiency films, this exhibition reveals the chaos of the human condition, implying futility in attempts to systematize it. Beloff's implanted moments of bedlam include a film animation of cartoon characters Mutt and Jeff trapped in freefall, and a three-panel projection juxtaposing segments from vintage examples of corporate instructional films against gestural reenactments. Interspersed is footage capturing the jolting movements of women diagnosed with hysteria, breaking up the thin veneer of order. —JULIET HELMKE

Claire Falkenstein

Michael Rosenfeld Gallery // January 23–March 19

The late Falkenstein was a peer of the likes of Clyfford Still and Sam Francis, not that masculinist histories of modern art would have you know it. On view here are a selection of her compact metal-and-glass sculptures from between 1955 and 1975, accompanied by graphic patterned canvases. The sculptures are the standouts: Nest-like bundles of wiry metal with improbable-seeming centers of gravity, offset with jewel-size chunks of colored glass, they're quietly otherworldly. —THEA BALLARD

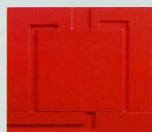


Structure and Flow, ca. 1960.

"Low"

Lyles & King // February 14–March 13

Co-curated by artists Ethan Greenbaum and Michael DeLucia, this exhibition is all about material artifice. Benjamin Phelan's wall covering resembles a sheet of crystallized ice; Michael Henry Hayden's paintings of doors play with the illusion of dramatic lighting. At the back of the space, Anissa Mack's relief sculpture of a mask has a ghostly presence, gazing out past a suite of strange Peter Halley works—monochromatic, dimensional paintings, never before exhibited, that appear vacuum-sealed. —SI



Peter Halley, *Relief (Red)*, 2001.

Liam Gillick

Casey Kaplan // February 11–March 19

The two components of this exhibition—a series of text works mounted on the wall in glimmering vinyl sans serif lettering and functional-looking but ultimately abstract structures built from colored Plexiglas and white aluminum—mimic the aesthetics of commercial and corporate design in a way that belies the knottiness of Gillick's conceptual practice. While the sculptures physically organize the gallery space, text rubs up against it to inject the intellectual and labor histories that are the site of Gillick's



Installation view of "Phantom Structures."

(often rather oblique) inquiry, conjuring images of "shuttered factories in the snow" and "coats of asbestos spangled with mica." —TB

Matias Faldbakken

Paula Cooper Gallery // February 18–March 19

The centerpiece here is a video screened inside a TV cabinet adorned with decrepit turquoise bathroom tile. The work, *Europe Is Balding*, 2016, has the look and feel of a documentary, but thanks to a pitched-down effect on the shadow-shrouded narrator's voice, it's unclear what story, exactly, the disparate images—vintage Mickey Mouse cartoons, a boxing match, video game footage—are meant to tell. The effect is funny, but also unsettling: Faldbakken brings to surface fallibility in the materials meant to help us make sense of our history and present. —TB

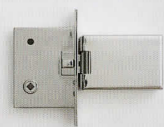


Europe Is Balding, 2016.

Zarouhie Abdalian

Clifton Benevento // March 5–May 14

This stark collection of clever sculptural work responds to its location, six stories above SoHo's long-gentrified, tourist-stuffed main drag, emphasizing a general theme of "transition." A few works toy with traditions of decorative functionality: Steel poles with curlicue accents rise in a cluster from the floor, and a pair of plaster busts gaze at one another on a plinth like an inward-looking Janus. More disarming are the subtler interventions, like a noisy electric lock affixed to a wall and a screen hung over one window that's printed with a one-off image of the rooftop view it half-shields. —TB



Openings, 2016.

Irfan Onürmen

C24 Gallery // March 4–April 26



KP-2, 2015.

Onürmen was originally trained in painting, and the medium informs the sculptural tulle pieces the Turkish artist is known for. Framed by canvas stretchers, layers of the transparent fabric are set slightly apart, creating marginally separated dimensions on which the artist has painted or collaged other scraps of fabric. The image alters as the viewer moves around it: Many hang along walls, but four that are suspended from the ceiling, allowing for a 360-degree perspective, benefit the most from this ability to transform the visuals of the work by changing one's own sight line. —JH

Koen van den Broek

Albertz Benda // February 25–April 9

A visual poet of curbs, gutters, and roads, Van den Broek works in a sparse, photo-influenced mode not unlike that of his fellow countryman Luc Tuymans. Van den Broek's references are often filmic—one canvas is based on a still from the Wim Wenders film *Paris, Texas*, and there's a diptych that the artist says was inspired by Quentin Tarantino's split-screen aesthetic. The show is appropriately called "The Light We Live In." The effects of light and its absence—from the variegated majesty of sunset to the play of shadows on asphalt—is this exhibition's true focus. —SI



Ravenstein, 2015.