

LOS ANGELES

“And Yes, I Even Remember You”

Aran Cravey // July 18–August 30



Patricia Fernández, *Points of Departure (between Spain and France)...*, 2014.

Human Resources director Eric Kim curates this show that investigates relations between history and memory. In works by Scott Benzel, Patricia Fernández, Hailey

Loman, D’Ette Nogle, and Mungo Thomson, material culture acts as a conduit for collective memory. Thomson’s “Inclusion” series from 2014—small sculptures comprising magazine pages suspended in Lucite—speaks to the way the past becomes inaccessible. Archaeological specimens, advertising logos, and editorial spreads become relics, making change perceivable but remaining impervious to it. —DAVID MATORIN

“Augment This (Meditations on the Image)”

Cherry and Martin // July 12–September 13

International artists explore the layers of apparatus between an image’s surface and the eye’s perception of it. Curator Christopher Eamon calls for a “slowing down of the spectator and a return to the visual.” A mesmerizing example is found in Mandla Reuter’s *The Shell*, 2011, a 35 mm film projector-cum-kinetic sculpture looping a static shot of a carved seashell embellishment. It fluctuates with pulsing Technicolor, ambiguously reflecting the room, the projector, or some effect of vision. —DM



Jennifer Boyesen, *Untitled*, 2012.

David Horvitz

Blum & Poe // July 12–August 23



Public Access (El Segundo), 2011–14.

Glass vessels containing ocean water collected at sea between the Pacific and the Alaska time zones line the gallery floor but contain little

vitality in themselves. *Public Access*, Horvitz’s spellbinding online project in which photos of himself were uploaded, inserted into, and deleted from Wikipedia pages, has a mystique drawn from its impermanent form. A sidelong poetics emerges from conflating the Internet’s ephemerality and the properties of water. But these pictures turn stagnant on the wall. As ideas, Horvitz’s projects have a numinous quality; as objects, they tend to read as cast-offs. —DM

NEW YORK

Ohad Meromi

Nathalie Karg Gallery // July 10–August 15

The video *Worker! Smoker! Actor!*, 2010–13, hints at utopian methodologies, like Montessori pedagogy and the 1920s Russian radical theater technique, Biomechanics, that inspired it. Developed from Meromi’s “Rehearsal Sculpture” workshops at Art in General, the film uses actors and stop-motion animation to narrate a laborer’s elevation from alienation while working at an American Spirit cigarette factory to an idyllic space of collaboration. The accompanying



A-Frame Units 2 & 3, 2010.

props delight as independent sculptures; primitivist objects, inspired loosely by the exoticism of American Spirit’s Native American logo, do not. —WENDY VOGEL

Gilbert & George

Lehmann Maupin // July 1–August 8

Black-and-white videotapes feature three actions from 1972 by the “live sculpture” artists—perambulating in the forest, drinking gin, and smoking and staring. The feature-length *World of Gilbert & George*, 1981, is a master lexicon of the gray-suited duo’s visual vocabulary. Vignettes accompanied by mellifluous verse sketch a depressed England entering the Thatcher era. Young naked punks, wilting flowers, wartime and religious iconography, and hard alcohol become metaphors for suppressed desire. The artists’ flamboyant melancholy evokes lyrics by “Pope of Mope” Morrissey as much as Conceptualism. —WV



Still from *The World of Gilbert & George*, 1981.

“Mineral Spirit”

Laurel Gitlen // June 28–August 8

In this group show, industrial processes lead to alchemy (see Nancy Lupo’s yeasty concoction in a Rubbermaid trash can) or estrangement. The latter proves the richer, weirder territory. Sean Paul’s pull-down shades embed two contrasting, concealed images: Catch the right light and you can glimpse both, like a ghostly shoe and



Installation view of “Mineral Spirit,” 2014.

torso, surrealistically combined. A standout is Eric Snider’s eyeball-like sculpture of a pink Hostess snowball cake, enshrined in jiggly silicone that smells like the dessert. —WV

LONDON

Aaron Curry

Michael Werner Gallery // June 6–August 9



ShiftBrain Barner, 2014.

All sorts of different, funky vernaculars are mashed together in Curry’s paintings: street art, psychedelia, sci-fi. The resulting works are big, bold, and bright—yet also just that little bit banal. Headlike, vaguely mechanoid shapes feature gloopy, sexualized appendages and oozing, corpuscular cavities, while the colors are deliciously fizzy and moody. But ultimately, without the overt high-art references that bolstered his similarly whacked-out sculptures, Curry’s move into painting ends up feeling slightly too whimsical and indulgent. —GABRIEL COXHEAD

Mario Schifano

Luxembourg & Dayan // June 27–August 16

Offering a brief survey of Schifano’s 1960s work, this exhibition begins with some pleasantly Pop-ish, stencil-like monochromes. But it’s the collage-based pieces he began making a few years later that truly excite, with their jittery combination of Plexiglas and diagrammatic drawings of signage and other technical schemata—like some schizophrenic halfway point between painting and product design. Moving on to his woozy experiments with spray-painted tropicalia and plastic overlays, the claim that he was one of Italy’s most significant postwar artists feels entirely justified. —GC



Tempo Moderno, 1962.

“Mirror”

Frith Street Gallery // July 4–August 16



Fiona Banner, *The Vanity Press*, 2013.

Portraiture, both of self and others, is the Lacanian concept ostensibly tying these heterogeneous works together—from Mohamed Bourouissa’s photographs of people caught shoplifting to Fiona Banner’s pile of dummy life-drawing manuals, the covers themselves consisting of drawn reproductions. Painters Margaux Williamson and Victor Man add to the sense of unreality with fractured images of celebrities and a pagan idol, respectively. Yet while the works themselves are full of thoughtful reflections, the overall theme feels rather too hazy and ambitious for a show this size. —GC

TOP TO BOTTOM, LEFT TO RIGHT: ARAN CRAVEY; BRIAN FORREST AND MARTIN; DAVID HORVITZ AND BLUM & POE; NATHALIE KARG GALLERY; GILBERT & GEORGE AND LEHMANN MAUPIN; LAUREL GITLEN; MICHAEL WERNER GALLERY; LUXEMBOURG & DAYAN; FIONA BANNER AND FRITH STREET GALLERY