

LOS ANGELES

John Finneran

Hannah Hoffman Gallery // September 19–October 31



Dream of the Spirits with Mountains, 2015.

Bodies are fragmented in Finneran's paintings, heads and feet rendered in profile while torsos stand straight on. In a retrograde maneuver that recalls Matisse or Picasso, Finneran parrots a Primitivist fascination with the female form as a logical site for formal play. Finneran's stylization translates the female form into a slick vocabulary of geometric building blocks rendered in jazzy pink, yellow, and periwinkle. If this is about composition and abstraction, why not leave the ladies alone? —GRANT JOHNSON

Though devoid of human figures, Awad's "Gate Paintings" recall the very gendered and gentrified spaces of 19th-century works like Goya's *Majas on a Balcony*, 1800–10, or Manet's *The Balcony*, 1869. Familiar metal-gate patterns trace through haphazard fields of abstract color. Nominating these decorative elements as worthy sites of inquiry, the paintings play the game of figure/ground and characterize the surface of the canvas as a liminal screen. These might be the peripheries of any private property, from the modest to the palatial, and we could be in just as easily as out. —GJ

Sarah Awad

Diane Rosenstein // September 12–October 10



Unter den Linden, 2015.

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Rebecca Morris

356 Mission // September 11–November 1



Untitled (#05-15), 2015.

Recalling the funky graphic design and anything-goes combinations of the '80s, the paintings in Morris's "Rose Cut" (like those she presented at the 2014 Whitney Biennial) are stuffed with intriguing form and pattern but never really take off. Too muted, too random, too imprecise, they are like a mood board—the aesthetic of *Saved by the Bell*, the environments of the Memphis Group—that got left out in the rain or bleached by the sun. Viewing the work is like looking at nostalgia, blown up to super size. —GJ

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LONDON

Ugo Rondinone

Sadie Coles HQ // September 11–October 24



Installation view of "clouds + mountains + waterfalls," 2015.

Cartoonlike cloud-shaped canvases line the gallery walls, while the floor space is filled with pretend arrangements of balancing rocks (actually supported by hidden steels) painted in bright, plasticky colors. It's a jam-packed, jaunty, eye-catching display. But when you consider the concepts that Rondinone is trying

to evoke—about denatured nature, a sort of ersatz romanticism—the works end up seeming just a bit too lightweight, too brash and easy.

—GABRIEL COXHEAD

William Kentridge

Marian Goodman Gallery // September 11–October 24

The motifs in Kentridge's film installations are starting to seem slightly familiar and formulaic: the danse-macabre procession across a blasted wasteland; silhouetted figures, both live-action and animated; the blending of South African themes with Soviet or utopian iconography. The eight screens of *More Sweetly Play the Dance*, 2015, may provide an immersive experience, but they also make the lack of new ideas more glaring. His vast drawings, on the other hand, combining Chinese Communist slogans and found dictionary pages, feel strange and provocative. —GC



Notes Towards a Model Opera, 2014–15.

Richard T. Walker

Carroll/Fletcher // September 25–November 14



Momentarily Together Forever, 2014.

The core idea of Walker's twin-channel video is wonderfully effective: Guitars, drums, and other instruments, placed in deserted landscapes across the American West, are "played" by throwing rocks from behind the camera, the footage then edited to form a sparse, beautifully haunting score. Yet the purity of it, the sense of solipsistic yearning, is occasionally marred by too many extraneous shots. The same goes for the overcomplicated accompanying sculptures, where the buzzing, rock-battered guitars are combined with various neon or photographic elements. —GC

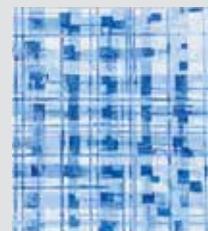
COPENHAGEN

Troels Wörsel

Galleri Susanne Ottesen // August 14–September 26

Pretty garden landscapes are deconstructed in Wörsel's hands, the paintings choppy at their edges and superimposed with dimensional lines in black. The layered planes give the otherwise pastoral compositions a somewhat self-consciously contemporary effect. Polite gold-framed mountain views with foliage in the foreground appear

to have been sawed vertically into sections, leaving the sides of the canvas raw. And a smattering of abstract pictures place these lines atop chalkboard greens or sparse lavender rectangles. —THEA BALLARD



Untitled, 2015.

Ryan Gander

David Risley Gallery // August 14–September 26



Growth Market, 2015.

At the risk of spoiling any surprises, this somewhat severe exhibition, attributed to one almost 70-year-old British playwright named Spencer Anthony, is indeed the work of Gander, who assumes various artist characters in his practice. The sculptural objects

have the veneer of the cerebral—a massive pile of hand-numbered black poker chips all over the floor, pigeon spikes decorating a stripper pole and a pile of plastic boxes, rubber mats with illegible sprinklings of letters and numbers—without quite amounting to any salient critique. —TB

Allan Nicolaisen, Steffen Jørgensen, Robert Kjær Clausen

Christian Andersen // August 14–September 26

This trio's video *Sirens*, projected in a large gallery space with conspicuously echo-y sound, takes place mostly beside a backyard pool in the hot midday sun. Its ragtag cast of characters—drunk lifeguards, hard-boiled detectives, brought together following the death of a mermaid—slowly unravel under the weight of their own absurdist malaise. The plot ultimately melts away in favor of a sometimes funny, sometimes sad, and often navel-gazing meditation on infinity from the most claustrophobic place possible. —TB



Sirens, 2015.

TOP TO BOTTOM, LEFT TO RIGHT: MICHAEL UNDERWOOD, JOHN FINNERAN, AND HANNAH HOFFMAN GALLERY; SARAH AWAD AND DIANE ROSENSTEIN; LEE THOMPSON, REBECCA MORRIS, CORBETT VS. DEMPSEY, CHICAGO, AND 356 MISSION; UGO RONDINONE AND SADIE COLES HQ; WILLIAM KENTRIDGE AND MARIAN GOODMAN GALLERY; RICHARD T. WALKER AND CARROLL/FLETCHER; ANDERS SUNE BERG; EMIL MONTY FREDDIE; CHRISTIAN ANDERSEN