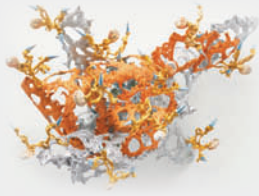


NEW YORK

Richard Van Buren

Gary Snyder Gallery // November 10–December 17



Olongapo, 2011.

A cursory glance at this work can be confusing—the gaudy colors, the seemingly decorative shapes, those shells—and it’s certainly an acquired taste. But spend some time with these weird, sprawling wall pieces—and the monster of a sculpture, *Walking with Garth*, 2011, that lies in the middle of the gallery floor—and you might find a sharper edge to what, at first, appears lighthearted and ornamental.

Who knew seashells and thermoplastic could combine to such effect? Van Buren is a peer and a friend of Lynda Benglis’s, and both

NEW YORK

Robyn O’Neil

Susan Inglett Gallery // October 13–November 23

So sprightly is the hand that created the drawings in O’Neil’s works that one’s first impression is of insouciance. The pieces include collaged elements—also drawings—that punch up the play of texture and depth. They seem pucky rather than ponderous. But the show’s title, “Hell,” gives the game away. O’Neil’s tiny figures—and in the central work, a 14-foot-long triptych, there are more than 65,000 of them—are not romping; they’re writhing in pain. People screech from the agony of wounds; arms stretch desperately from a crater; and a mound of bodies serves as a pyre upon which to immolate an enormous severed head. The scene is infernal, but its effect is heavenly.

NEW YORK

Devin Troy Strother

Monya Rowe Gallery // September 8–November 5

This exhibition focuses on “paintings” that are a combination of collage and diorama, manic vignettes in which pink-nippled



Charmaine and the Chamberlain, 2011.

construction-paper women cavort in domestic interiors—and in versions of artworks by the likes of Felix Gonzalez-Torres or Gerhard Richter. They’re shockingly bright and alive with movement, both forceful and delicate. Strother’s larger works are masterpieces of tiny detail; a wall grid of “Shot Paintings” splits his unique vision into 247 bite-size segments. He’s also got a wicked sense of humor, racially-charged and irreverent, as is seen in titles like *Shawntaye’s Last Performance of “To Live In a de Kooning, My Nigga.”*

NEW YORK

Sarah Braman

Mitchell-Innes & Nash // October 27–December 3

For Braman’s newest found-object sculptures, which include salvaged car, furniture, and industrial parts, the artist used Craigslist to source the works’ unifying material: a broken-down camper chopped into several pieces. Slivers of a deconstructed domestic interior rest unsettlingly off-kilter, some with pieces of steel and gem-colored Plexiglas grafted onto them, offering views of an otherwise private space that at once conjure up and destabilize associations with home and family. One’s previous understanding of the arrangement and utility of domestic aesthetics is, quite literally, turned on its head.



8pm, 2011.

NEW YORK

Josephine Halvorson

Sikkema Jenkins & Co. // October 21–December 4



Generator, 2011.

These objects and slices of the environment into abstract ruminations on color and pattern: The everyday world becomes refreshingly alien.

This exhibition could have used a serious edit, but Halvorson’s Realist oil paintings of simple things such as rock walls, machine parts, and the occasional piece of raw meat possess a low-key brilliance. The artist’s eye for cropping images turns

NEW YORK

Nan Goldin

Matthew Marks Gallery // October 29–December 23

This show juxtaposes photographs from Goldin’s career with images she took of works in the Musée du Louvre. There’s no denying certain formal similarities: Her nudes at times take the pose of Classical odalisques, for instance. Yet Goldin’s bathers, her women displaying their tresses, her angels, and her Pietàs come off, in this context, as mere copies. Her portraits, powerful as they are, get their juice from utterly different reserves than vaguely similar ones by Rembrandt, Edouard Manet, or Agnolo Bronzino. And her self-comparisons with Eugène Delacroix and Gustave Courbet are simply grandiose. She’s titled the show “Scopophilia,” which means “love of looking” in Greek. It ought to be called “Amour Propre”—love of self.

LONDON

Brad Phillips

Residence Gallery // November 3–December 18



Phillips started out as a photorealist painter, and several pictures in his first U.K. show, “Suicide Note Writer’s Block,” are firmly grounded in the figurative realm. But in the exhibition’s most successful pieces, the artist focuses on one detail—a number,

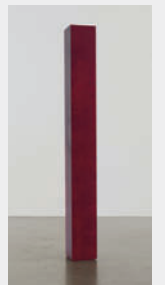
or a snippet of text—as if, in considering the real, he had zoomed in until his eyes reached the satisfying flatness of the written word. “Call 911,” *Note for a Door*, 2011, says in a retro font. The word “Private” in *Dr. Shopping*, 2011, turns viewers into the clients of a shady detective—or nervous addicts in search of narcotics. Phillips’s simplest compositions are also his most eloquent.

LONDON

Anne Truitt

Stephen Friedman Gallery // October 10–November 19

This American Minimalist was a pioneer of the phenomenological approach to sculpture—her pieces make viewers aware of their own bodies as they circle around her lean, towering structures. It’s a radical exercise in efficiency: Painting and sculpture are both combined and reduced to their bare bones. But Truitt was not averse to sensual lyricism. Her slender pillars shine with complex hues, an effusion of life pulsating through the prism of geometrical modules.



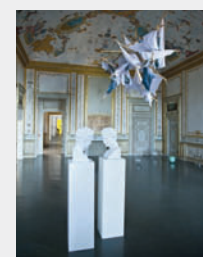
Speak, 1988.

RIVOLI, ITALY

Arte Povera International

Castello di Rivoli // October 9–February 19

Germano Celant is to Arte Povera what André Breton was to Surrealism: a staunch champion and a fierce guardian of the movement. His latest project, “Arte Povera 2011” is a nationwide analysis with eight simultaneous exhibitions. Here, the show examines the relationship between Arte Povera artists and their international counterparts.



Giulio Paolini, Mimesis, 1975.

Celant doesn’t budge from the canon, but still, seeing the works of Jannis Kounellis, Richard Long, and Mario Merz in the Castello’s unique setting teases out Arte Povera’s roots, quietly asserting its antique lineage.

TOP TO BOTTOM, LEFT TO RIGHT: RICHARD VAN BUREN AND GARY SNYDER GALLERY, NEW YORK; DEVIN TROY STROTHER AND MONYA ROWE GALLERY, NEW YORK; CHRISTOPHER BURKE STUDIOS, JOSEPHINE HALVORSON AND SIKKEMA JENKINS & CO., NEW YORK; BRAD PHILLIPS AND THE RESIDENCE GALLERY, LONDON; ESTATE OF ANNE TRUITT, STEPHEN FRIEDMAN GALLERY, LONDON; AND MATTHEW MARKS GALLERY, NEW YORK; GIULIO PAOLINI