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ARTNEWS

A CRITIC'S DIARY

May: A Roving Restaurant, Frieze New York, A\$AP Rocky Alights, the School in Kinderhook

BY *Andrew Russeth* POSTED 09/13/18 8:00 AM

And more: “We Buy Gold: Four,” with **Elliott Jerome Brown Jr.**, **Ja’Tovia Gary**, **Texas Isaiah**, and **Shellyne Rodriguez** (Sargent’s Daughters); **Terry Winters** (Marks); **Hein Koh**’s exuberant cartoon sculptures (Marvin Gardens); **Tony Cokes** (Greene Naftali); **Adam Taye**’s “soft targets,” which do Jasper Johns by way of Bed Bath & Beyond (Rawson Projects); melodramatic **Mara De Luca** paintings (Totah); **Catalina Bauer**’s first New York show, which includes a corner filled with colored pencils on strings of various lengths that have been used to make a sprawling wall drawing (Proxyco); strong **Liz Deschenes** (Abreu); a grimy pairing of sophisticated grittiness: **Robert Mallary**’s rusted angular sculptures and **Ryan Foerster**’s bright blue printing plates (Schuss); **Serban Ionescu**’s whimsical chairs, which come alive in animated videos, much to the bafflement of a little kid who’s wandered in with his mother (Larrie); **Martin Roth**’s effective, if overwrought, presentation of a desert plant from the yard of Las Vegas shooter **Stephen Paddock** in a vitrine and a kinetic installation in the basement that is lit bright yellow, hot at hell (Yours Mine & Ours); tough, dense black paintings that **Al Held** made in Paris in the early 1950s; a very promising **Cici Wu** installation, light shimmering onto tender

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info@lubov.nyc

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New York, NY 10013

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little sculptures (hands, a train engine, little lights), projecting fully and partially assembled images onto a back wall (47 Canal); a tight survey of unbelievable **Miyoko Ito** paintings—abstractions in ingenious, subtle color combos that suggest not-quite-there bodies or ghosts (Artists Space); a lovely, loose film by **Ruth Novacek** with appearances by **Eileen Myles** and **Chris Kraus** paired with photographic glimpses of ex-lovers by **Monica Majoli** (Queer Thoughts); **inviting photographs of lithe bodies and ripe fruit by Jenna Westra (Lubov)**; a fresh batch of **Wade Guyton** inkjets that unglamorously document day-to-day studio life (Petzel); a formidable but not-overwhelming **Charles Atlas** video installation, including portraits of artists and art types, Myles among them (The Kitchen); an invigorating survey of the still-too-little-known **Claire Falkenstein**, with her glass-and-metal sculptures, organically geometric paintings, and careful abstract drawings (Rosenfeld); and “A Luta Continua: **The Sylvio Perlstein Collection**” (Hauser & Wirth), which overflows with Dada, Surrealist, and other special nuggets I would like to take home, by fairly obscure names like **Friedrich Schröder Sonnenstern**, **Laure Albin Guillot**, and **André Steiner** and big guns like **Man Ray**, **Duchamp**, and **Picabia**, who has an electrifying 1913 watercolor on view of a mechanical device—part motor, part ballon. He penned its title written along its top: “MECHANICAL mEXPRESSION SEEN THROUGH OUR OWN MECHANICAL EXPRESSION.”

Lubov, 373 Broadway, #207, 6–9 p.m.

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