

CRITICS' PICKS

CURRENT PAST

New York

- David Goldblatt
- "A Relative Expanse"
- Tamar Halpern
- Liz Magic Laser
- Scott Teplin
- "Resurrectine"
- Thomas Struth
- "Solid-State"
- Dirk Braeckman and Bill Henson
- Eirik Johnson
- Risham Syed

Los Angeles

- "Las Vegas Studio: Images from the Archives of Robert Venturi and Denise Scott Brown"
- Alice Neel

San Francisco

- Ewan Gibbs

Chicago

- Jessica Labatte

Houston

- Emilie Halpern and Eric Zimmerman
- "An Exhibition of Proposals for a Socialist Colony"

Portland

- Natascha Snellman

San Diego

- Ruben Ochoa

London

- "Unto This Last"
- Nick Hornby

Paris

- Polixeni Papapetrou
- Will Cotton

Berlin

- Elizabeth Peyton
- Florian Pumhösl
- "Rethinking Location"
- Arturo Herrera

Zurich

- Luis Camnitzer

Brussels

- Angel Vergara Santiago

Copenhagen

- Kasper Akhøj

Helsinki

- "New British Painting"

Madrid

- Pierre Huyghe

Stockholm

- Tony Matelli

Beijing

- "Rem(a)inders"

Tokyo

- "Roppongi Crossing 2010: Can There Be Art?"

London

"Unto This Last"

RAVEN ROW
56 Artillery Lane,
May 20–July 25

This exhibition takes its title from an impassioned essay by the great nineteenth-century art critic John Ruskin that considered the social effects of capitalism. Ruskin's seminal text helped to spawn the Arts and Crafts movement in Britain, which advocated the primacy and democratization of design and craft.

"Unto This Last" does not illustrate Ruskin's or the Arts and Crafts movement's philosophy so much as point to the increasing prevalence of contemporary artists who ally craft-related techniques and disciplines to Conceptual and post-Minimal orthodoxies. The eight participating artists are of different generations, operate in varied contexts, and have achieved disparate levels of exposure, and the highlights are many.

Alice Channer has a particular interest in abstracting fashion prints or clothing—here, elastic waistbands are cast in aluminum to suggest smoke rings. Meanwhile, Isabelle Cornaro creates sculptural still lifes that are made with a technique used by French Renaissance ceramicist Bernard Palissy for his brightly hued plates with animal reliefs. Though unglazed and uncolored, Cornaro's gray plaster tableaux share the strange, even macabre qualities of Palissy's work. For her ongoing series "Common Knowledge," 2007–, Sarah Browne subverts a widespread hobby of wealthy nineteenth-century women by pressing flowers in philosophical or sociological books and including each book's title at the foot of each image. One of the show's chief delights is the way the artworks correspond with flourishes in the cornices, fireplaces, and decorative moldings of this gallery's whitewashed eighteenth-century spaces.



Alice Channer, *Inhale*, 2010, two powder-coated cast aluminum waistbands, each 12 x 8".

— Ben Luke

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Nick Hornby

ALEXIA GOETHE GALLERY
7 Dover Street
May 21–July 9

The young British artist Nick Hornby produces alchemical structures: lanky, white, marble-dusted sculptures. He blends familiar art-historical echoes from Rodin, Calder, Newman, Hepworth, and Moore. "Atom vs. Super Subject," the title of his latest exhibition, reveals a battle wherein individual fragments seem to both succumb to monumentality and resist absorption into the whole.

Plundering the canon, Hornby's formal amalgamations reflect on modernism. He deploys the metaphor of food, as if following a recipe passed down through generations, but approaches it like modern fusion, altering expectations. Beginning with an assemblage of familiar forms, he arrives at a new, seemingly futuristic articulation.

To create the works seen here, Hornby used a fabrication method typically used to construct luxury yachts: a precision cutting technique that achieves curves and distinctive, bold forms. Crisp yet organic, and vibrating at the edges, these tactile surfaces shimmer. The sculptures are in a state of flux: Circumnavigate one and different angles reveal emergent references. The spectator is drawn into a web of sensual and alluring visual play, resulting in visceral pleasure or giddiness in this phenomenological experience. Here, Hornby affirms that it is the viewer who completes the work by approaching and encircling it, perhaps while recalling a memory. It is thus a game of art history but also an unraveling of our inner balance. Hornby's confluence of perspectives defines him, as do his education and the art history he has learned. The show is to be unfolded like a sexy centerfold, but the revelation of cognitive dissonance is disquieting.



Nick Hornby, *The Broken Man*, 2010, marble resin composite, 118 x 68 x 25".

— Kathleen Madden

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