

CRITICS' PICKS

CURRENT PAST

New York

- "Besides, With, Against, and Yet: Abstraction and the Ready-Made Gesture"
- Alighiero e Boetti
- Jason Loebis
- Dan Fischer
- Gego and Chiharu Shiota
- Sopheap Pich
- "Evidence of the Paranormal"
- "Avant-Guide to NYC: Discovering Absence"
- Agnes Denes
- Peter Sacks
- "Dress Codes"
- Mercedes Matter
- Marcel Broodthaers
- Siah Armajani

Los Angeles

- China Adams
- William Powhida
- Josephine Pryde

Berkeley

- Omer Fast

Boston

Berlin

"British Art Now"

WERKSTATTGALERIE
Eisenacher Str. 6,
November 13–December 22

In "British Art Now," Edward Lucie-Smith has assembled a small group exhibition that is meant to provide "a snapshot view of what is happening in the London art world today." Embedded within this curatorial concept is an argument that a new type of YBA has emerged on the scene, one just as deserving of notice as the wine-splashing, headlines-grabbing Goldsmiths crew of the previous decade.

The centerpiece of the exhibition is inarguably a grouping of paintings by brothers Luke and Sam Jackson. Each works in a diminished scale, arranging small canvases into thematic clusters to form individual installations. Luke Jackson is the more eclectic of the two, with a colorful, free-ranging style that seems inspired in turns by Expressionism, cartoons, and B-movie trash classics. Sam Jackson's "Oral" series, 2008–2009, consisting of chiaroscuro portraits of sullen, half-deformed individuals, somehow comes off as more perverse and disturbing than "Against Nature," his series of close-up penetration and ejaculation images.

The Jackson brothers' work is framed by the installations of Hugo Dalton and the photography of Oleg Tolstoy. Dalton's work centers on the line—a twisting, curvy line, often projected into space via light and wall paintings but also manifesting itself in several drawings on display, a line that often coalesces into recognizable bodily forms (unlike the chaotic, endless lines of Otto Zitko, whose work otherwise recalls Dalton's pieces.) Finally, Tolstoy's solo and group portraits of seemingly randomly selected individuals on the streets of London raise a certain disquiet surrounding issues of collective unity that political correctness so rigidly enforces.



Hugo Dalton, *Rhapsodie*, 2009, mixed media.
Installation view.

— Travis Jeppesen

BLUM & POE

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