

Art in America

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The Lookout: A Weekly Guide to Shows You Won't Want to Miss aia staff 06/20/13

With an ever-growing number of galleries scattered around New York, it's easy to feel overwhelmed. Where to begin? Here at A.i.A., we are always on the hunt for thought-provoking, clever and memorable shows that stand out in a crowded field. Below is a selection of current shows our team of editors can't stop talking about. This week we check out drawings by architects at Storefront for Art and Architecture, sculpture-furniture hybrids by Brazilian design duo the Campana Brothers at Friedman Benda, and a survey of late work by Ana Mendieta at Galerie Lelong.

"POP: Protocols, Obsessions, Positions" at Storefront for Art and Architecture, through July 26

Architectural drawing may be the ideal subject for an exhibition at Storefront for Art and Architecture, the pocket-sized SoHo venue whose programs often have the highest ratio of ideas per square foot in the city. The 30 international architects who contributed drawings to the current show were asked to reflect on what it means to take a "position" in the field, and what roles two-dimensional renderings can play in a discipline concerned with physical space. The results range from a nearly-abstract visionary design by Form_ula (New York) to UMWELT's (Santiago, Chile) detailed conceptual intervention charting all of Storefront's previous exhibitions in the form of a plan for a massive modernist structure.



Lorna Williams, Installation view,
DODGEgallery, 2013

Lorna Williams at Dodge Gallery, through June 29

What starts off somewhat playfully with a trio of instrumentlike wall sculptures soon takes a turn toward the menacing. The sculptures in Williams's show "appositions: still / birth / shit" incorporate a staggeringly wide range of materials, such as molted snake-skin, razor blades, carved wood, hardware, root clusters, wires and rope. Most creepy is synesthesia, a long, narrow piece of wood embedded with two circular speakers surrounded by metallic teeth.

The Campana Brothers at Friedman Benda, through July 3

The Brazilian Campana Brothers are international stars with numerous museum exhibitions to their credit. Surprisingly, this is their first New York solo show. On view is an engrossing array of recent works that veer from more or less utilitarian furniture to purely sculptural pieces. The show demonstrates the brothers' use of unconventional materials and found objects to dazzling effect. Highlights include a couch incorporating colorful toy alligators, and an enormous mobile made of Brazilian amethyst embedded in large rectangular glass sheets.

Ana Mendieta at Lelong, through June 22

Cuban-born Ana Mendieta died in 1985, bringing a prolific 15-year career to a sudden end. She spent time at the American Academy in Rome near the end of her life, and the show focuses on that period and the four years before her residency. By this time Mendieta had moved away from the body art and performance work that she focused on in the '70s toward more permanent types of art-making like drawings on leaves and paper, photographs of outdoor sculpture/carvings, sculptures made of roots, ferns and mud, and two black-and-white films.

"Old Black" at Team Gallery, through July 26

Just in time for the hottest months of the year comes this group show, in which the perennially coolest color comes in for consideration by seven artists. Among the works is Harold Ancart's untitled intervention, for which he taped off a horizontal line high up along the length of one wall and threw charcoal powder at its lower edge; a chunky strip of the material remains at the top, and during the run of the show the powder gradually drifts down, darkening the wall as it goes. Also included are sculptures, prints and paintings by Edith Dekyndt, Robert Janitz, Donald Moffett, Jack Pierson, Mariah Robertson and Banks Violette.

Llyn Foulkes at the New Museum, through Sept. 1

This eye-opening survey of the 79-year-old Southern California artist's work spans from Foulkes's cartoon drawings and stereoscopic rock paintings to his portraits of bloody heads, from his painted indictments of Mickey Mouse and all things Disney to his tableau paintings with deeply modeled surfaces. Videos document his one-man performances using an elaborate multi-instrument contraption he calls "the machine," which made a splash at last summer's Documenta.

"The Lookout" is compiled by A.i.A. associate editor Leigh Anne Miller.