



ARTFORUM

**MATTHEW
MARKS
GALLERY**

ARTGUIDE DIARY IN PRINT PREVIEWS **PICKS** NEWS TALK BACK BOOKFORUM

 search

[log in](#) [classifieds](#) [subscribe](#) [advertise](#) [back issues](#) [contact us](#) [register](#)

New York

- "Off the Wall"
- Bruce Conner
- "Panoramas of the Moving Image"
- Miriam Back, Helen Bradley, Robert Greene, and Florine Stettheimer
- "Beginning with a Bang! From Confrontation to Intimacy"
- "Drawing Connections: Baselitz, Kelly, Penone, Rockburne, and the Old Masters"
- "The Geometry of Hope: Latin American Abstract Art from the Patricia Phelps de Cisneros Collection"



NEW YORK

"Off the Wall"

RENTAL GALLERY

**120 East Broadway, 6th floor
November 11–December 1**

To say RENTAL is off the beaten path is an understatement. A welcome change from the slick haunts of the Chelsea art mall, this sixth-floor gallery overlooks a windswept stretch of East Broadway in Chinatown and is notable perhaps only as one of the few place names on the block rendered in English. Inside, an assortment of work from the artists of Patricia Low Contemporary, a gallery based in Gstaad, Switzerland, provides a compact presentation of aesthetic strategies well suited to the unconventional location. The work here ranges from the scatological to the sublime, with the most transgressively playful created by Norwegian artist Bjarne Melgaard, whose painted psychological studies of stunted misfits, in this case a Chihuahua, unveil characters out of their depth and, often, in perverse situations. Melgaard's subversive philosophy also turns up on two pieces of designer furniture. Text silk-screened on one plaintively repeats ALL THE BEST COWBOYS HAVE DADDY ISSUES. Tjorg Douglas Beer arranges tape, cardboard, aluminum, and other industrial materials into unsettling collages that raise the question of whether such materials are in some way using us. The horror vacui of Andre Butzer's imagined world, often filled with ghastly, cartoonish ghouls who exist beyond any moral compass, turns up in this exhibition as a scribbled drawing rendered in crayon. Maya Hayuk, whose work has been featured on numerous album covers and T-shirts over the last few years, redeploys her graphic-design skills to create geometric wall murals that serve as backdrops for several of the other artists' contributions. Ultimately, it is Christian Ward's stunning paintings, invoking both simplicity and an obvious devotion to craftsmanship, that stand out. It is easy to become lost within the cavernous worlds depicted in canvases like *Desert Hole 2 (second version)*, 2007, which, although rendered using the static medium of oil paint, nevertheless seem to emit ever-shifting light.

—Adam Ganderson

TALK BACK (0 messages) [E-MAIL](#) [PRINT](#)

Bruce Conner

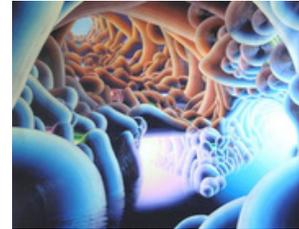
SUSAN INGLETT GALLERY

522 West 24 Street

October 18–November 17

Departing Angel, 1973, a photogram self-portrait created by posing in front of photosensitive paper, presides over this meditative Bruce Conner exhibition. Part of the artist's "Angels" series, the incandescent glow delineated a portion of Conner's askew torso, and the resultant artwork suggests ecstasy, a state which runs the gamut from fear and madness to pleasure and rapture—a bid for bodily transcendence and the effect of one of our most popular recreational drugs. This range typifies Conner's practice. One of the original angel-headed hipsters, he was part of the early-'60s California scene that included Jay DeFeo, Wallace Berman, and Dennis Hopper. He maintains an ambivalent attitude toward exhibiting, which, along with an embrace of media as diverse as assemblage, film, and the music video and an earnest exploration of spirituality, may account for the way his art-world profile lags behind his artistic achievement.

In the gallery's main space are fifteen drawings spanning forty years. Most, from his ongoing "Inkblot Drawing" series, are often created by folding sheets of paper accordion-style, applying ink incrementally along each fold, and then blotting, so that a dizzying riot of baroque



Christian Ward, *Desert Hole 2 (second version)*, 2007, oil on canvas, 78 3/4 x 98 1/2".

links



**GABINETE
DE ARTE
RAQUEL
ARNAUD**

Pilar
Parra &
Romero

I-20



GLADSTONE
GALLERY



LEHMANN
MAUPIN
GALLERY

W.P.S.1
ART RADIO

ROBERT
MILLER
GALLERY

STUDIO



Inkblot Drawing, July 4, 1992, pen and ink on paper, 23 1/8 x 22 7/8".