

Art Review

London Art Exhibitions, reviews, Paul Carey Kent



Art Exhibitions Not To Miss In November 2014 By Paul Carey Kent

02-11-2014

London UK - So many new international galleries seem to be opening in Mayfair that one might get blasé... but Marian Goodman's is heroically scaled, and kicks off with a refreshing account of Richter's recent work: not the auction-friendly strands of scraped abstracts or blurred photo-realism, but... a seven-pane glass sculpture; eight of the rigorously self-deconstructing photo-derived 'Strip' versions of his own painting, the biggest ten metres

wide; nine explorations of the grey monochrome, with oil on board, oil on glass and enamel behind glass showing their different effects; eleven 'Flow' paintings – multi-coloured pools of paint, its movement stilled by being trapped beneath glass; a particularly good set of 17 small oil on photograph works; and four colour-square works, cheekily installed to hint at the even grander space in which Richter has employed the motif in stained glass. This Adjaye-designed gallery isn't quite Cologne Cathedral, but is closer than most...

Over the past five years Richter has been primarily concerned with a series of paintings premised on systematically deconstructing a photograph of his own abstract oil on canvas from 1990. Revisiting an idea he first employed in his late-seventies project '128 Photographs of a Painting', he divided the work's surface into two vertical sections, then halved those halves, and so on, subjecting them repeatedly to a premeditated procedure he described simply as 'dividing, mirroring, repeating'. At the point when this digital process had generated 4,096 infinitesimal vertical sections, Richter intervened with a rigorous selection process, re-imposing his subjective will and choosing particular preferred strips with which to continue working. Following one further final halving and mirroring, he had each work printed to his desired scale, so that we might contemplate what have become remarkable horizontal, rhythmic fields of fine lines, oscillating with vibrations of colour, the largest of which stretches over ten metres, as seen on the gallery's first floor. By tellingly entitling these unique works 'Strip' paintings, Richter is referring not to those lines, but both to the minuscule vertical strips they represent of their source and to the sense of physically 'stripping' – taking apart and dismantling his original painting. Of not only reinventing, but wholly paring down and fundamentally abstracting his own abstraction.



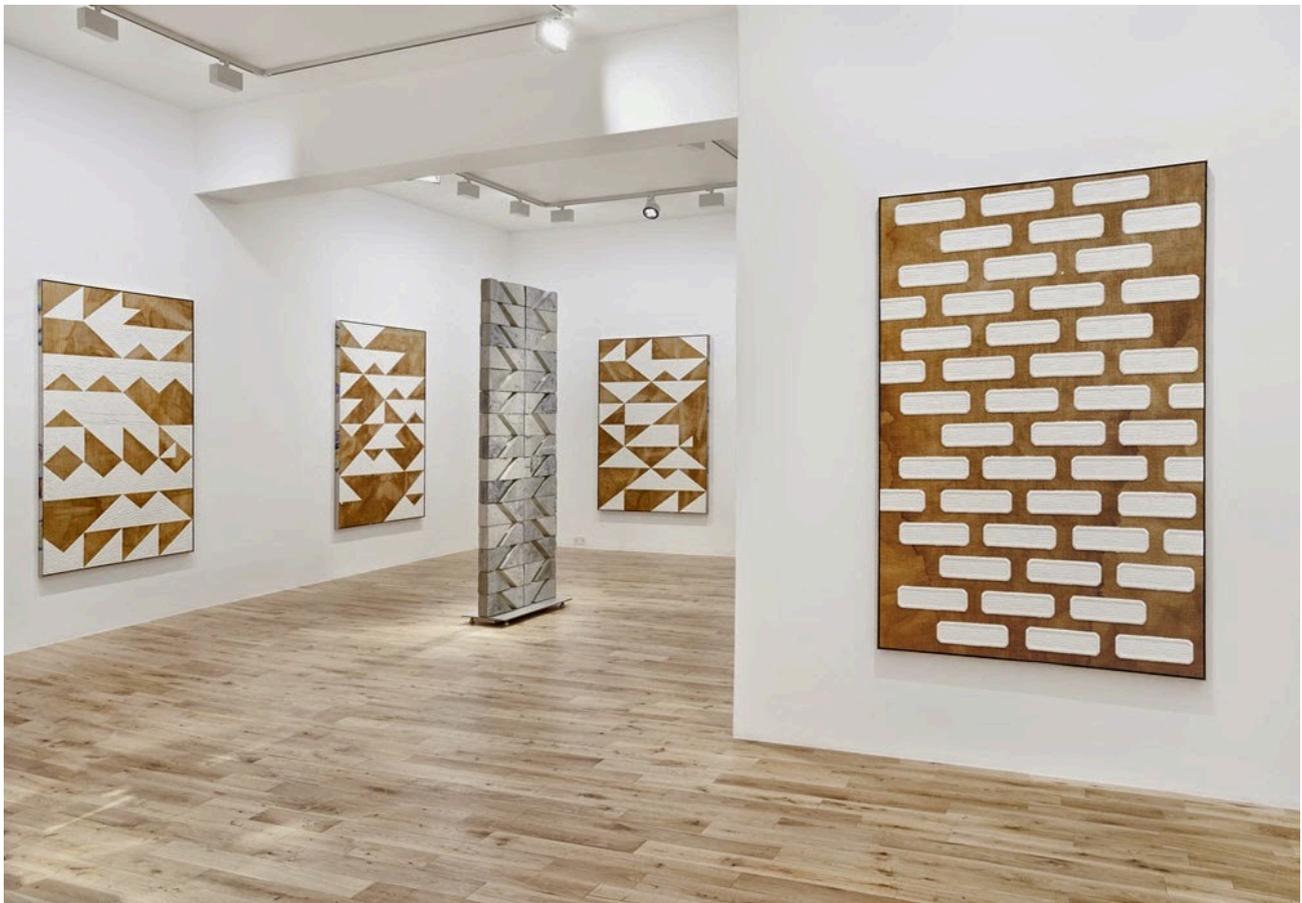
Flow 933-3, 2013

Mel Bochner: GOING OUT OF BUSINESS! (and other recent paintings on velvet) @ Simon Lee Gallery, 12 Berkeley Street - Central
Mark Hagen: A Parliament of some things @ Almine Rech Gallery, 11 Savile Row, 1st Floor - Central
To 14 Nov (Bochner) / 18 Nov (Hagen)



Mel Bochner: Chuckle, 2013

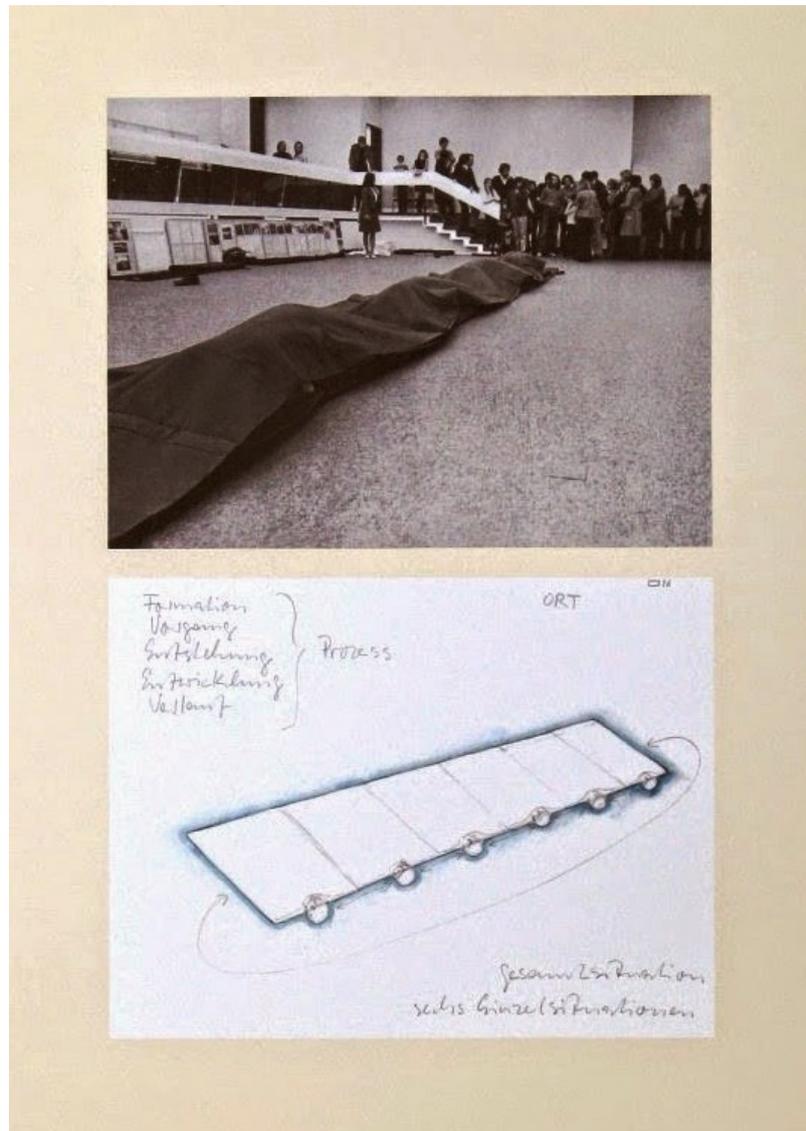
These shows both reach apparently painterly ends by ingenious mechanical means. Simon Lee has a good range (in colour, size, emotional content, and mood) of Mel Bochner's long running series of Thesaurus paintings. All are on velvet, which Bochner says is the textile most able, unprimed, to hold up paint. He puts large quantities into acetate templates of the phrases he has selected, then a hydraulic press is used to force it smeary-sculpturally onto the surface. Mark Hagen pushes black and white paint through rough burlap onto various textured surfaces such as packing tape and cut tiles, peels off the result, and reattaches it in reverse. The results are shown in customised frames and alongside modular sculptures, both of which take on rainbow colours from the anodisation of Diet



Mark Hagen installation

Coke. The results, for both Bochner and Hagen, are much more alluring than the methods would lead you to expect.

...and the stage darkens (or this voice is a big whale) @ **Laure Genillard, 2 Hanway Place - Tottenham Court Rd**
To 22 Nov: www.lglondon.org



Franz Walther lithograph, 1974

Seven artists on proprioception immediately sounds like a great idea to me. I'm not sure, having said that, this show delivers the premise – we're never disoriented – but it is by turns seminal, funny and hypnotic. Seminal: a portfolio by Franz Erhard Walther, the 75-year-old German who preceded Franz West and Bruce Nauman into the body zone. Funny: Ryan Gander sets a lion to play in an open cube by Sol Lewitt; Laure Provost installs a video face down to the floor, and wishes in her OTT French accent that 'the work was deeper': Hypnotic: the way Haroon Mirza's triple stack of would-be-banal videos of a Tesco filmed from a car at night interact. A copper wire picks up the fluctuations in the lower scene, turns them into a fuzzing signal on screen two, which drives the flickering Tesco sign at the top. The off-kilter process put me in mind of the store's profit mis-statements, but then I am an accountant. The title is from Peter Shaffer's 'Black Comedy', in which the audience sees the actors when they act as in darkness, and is in total darkness when the actors can see...



Laure Provost

Martine Poppe: Anatidaephobia @ Kristin Hjellegjerde Gallery, 533 Old York Road – Wandsworth
To 16 Nov: www.kristinhjellegjerde.com



Martine Poppe at
the private view

London-based Norwegian Martine Poppe disguises and half reveals the object represented as the viewer moves around her paintings. Inspired during a Greek holiday by a list of imaginary phobias, one being fear of ducks, Poppe has applied her method to beach scenes in which she tracks between the view as experienced, its photographic representation (several complete with 'bloopers' such as her finger over the lens or her own shadow), those photographs as the material for sculptures of boats, and her painted version of the photographs. The results are satisfying both for the complexity of investigation of different levels of remove from reality, and for the what the press release calls the 'signature soft opalescent fracture' of the painted surfaces.



Analogical Change (Self-Portrait with a Paper Boat, 2014)