

KATE WERBLE GALLERY

83 VANDAM STREET NEW YORK, NY 10013

Art Review:

New York gallery openings: *Island of Lost Souls*

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This newsletter comes from the shores of New York's East River, where the city's ears are ringing with the din of contemporary art's denizens complaining about getting to Randall's Island for Frieze New York (10–13 May). By ferry or shuttle bus, taxi or town car, the well-groomed masses are making their way to a spit of land whose only previous claim to fame is that it was once the site of urban planner Robert Moses's headquarters. Apparently it's also where one goes to see Cirque du Soleil. (Who knew? And why can't we go see that?) For those travelling in the VIP cars, there is additional clamour: among the fair's curated projects are soundworks piped into these vehicles (here's a clip from one, a collaboration between Charles Atlas and New Humans). There are plenty of exhibitions opening in the rest of New York, too. Here's our selection of five new shows to see that will make for good cocktail conversation long after the fairgoers not travelling in BMWs have figured out how to get home.

One: Stick up

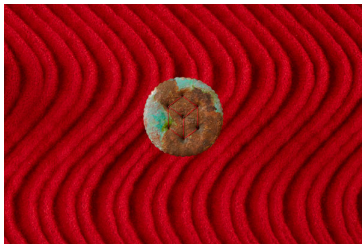
Imagine artist André Cadere wandering the halls of Frieze New York. You might notice the man, who was handsome in the way that only a Polish-born Romanian in Paris in the 1970s could be. But would you notice the stick – one of a number of multicoloured, handcrafted stacks of oversize wooden beads that he carried everywhere and leaned into corners, just so, as if in a shy gesture of 'me too' inclusion? It turns out there was very little that was shy about it, as this collection of archival ephemera, the only documents we have of Cadere's avant-garde art activities before his death in 1978, age forty-four, serve to show. Straight from Modern Art Oxford to Artists Space's new Tribeca reading room, Cadere's archive gives us all the necessary fragments with which to understand what artistic heroism might look like.

Documenting Cadere, 11 May – 23 June at Artists Space: Books & Talks, 55 Walker Street

Two: Jacked up

This show at the Jewish Museum is a long-deserved retrospective of influential Canadian-born Pictures Generation artist Jack Goldstein, whose work included experimental films, installations and audio as well as paintings. One of the best written insights into Goldstein's work is an essay by fellow artist Ashley Bickerton from 2012 called 'Jack 'n Me', which was published for Goldstein's exhibition *Where Is Jack Goldstein?* at Venus Over Manhattan gallery. As one of Goldstein's main assistants, Bickerton not only worked on many of the paintings on view here but also knew, better than most, the trajectory towards the artist's suicide in 2003. Until the end of September at least, if Jack Goldstein is anywhere, he's here.

Jack Goldstein x 10,000, 10 May – 29 September at the Jewish Museum



Three: Cracked up

This show of mixed media paintings is by an artist who hasn't been short of attention. Brock Enright has been the subject of a film documentary (*Brock Enright: Good Times Will Never Be the Same*, 2009); his kidnapping business (yes, kidnapping business) was given a lengthy profile in *The New York Times Magazine* and he was named an *ArtReview* 'Future Great' in our March issue. It's just that his work so often defies convention, so often cracks the frames and lenses we use and need to make 'art' legible, that the attention he gets is only ever catching up with the ideas he has since left behind. As sculptor Tony Smith once said, 'There is no way you can frame it, you just have to experience it', and this goes for Enright as well.

Brock Enright: Verdigris, 7 May – 15 June at Kate Werble Gallery

TEL 212-352-9700 FAX 212-352-9704

www.katewerblegallery.com EMAIL info@katewerblegallery.com

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Four: Freed up

From New York to Chicago to Japan to Rio, the emigration of Bauhaus pedagogy in the 1940s led to remarkably similar post-Second World War patterns of formalist then postformalist artistic practices around the world. In Brazil this pattern manifested itself in Concrete and Neoconcrete art; and at Cristin Tierney in Chelsea, a dash of the latter – a Lygia Clark *Bicho* sculpture; an early Hélio Oiticica abstraction – is mixed in with a small helping of contemporary artists from Brazil whose work either draws on or returns to the former. Not all of the way, though. Curator Jacopo Visconti's selections are keyed to that moment when 'composition' was not yet a dirty word and abstraction was just coming back down to earth as artists began to think through their materials. Before the 1960s slide into performance, there was a hesitation, a moment of indecision, and so of freedom, which is what one will find here.

Concrete Remains: Postwar and Contemporary Art from Brazil, 9 May – 22 June at Cristin Tierney

Five: Carved up

Back on Randall's Island the 24m-high inflatable red *Balloon Dog* (2013) is just one of the many 'droppings' that Paul McCarthy is leaving in the city this week. Another is monumental bronze sculpture *Sisters* (2013) in Hudson River Park. And accompanying both of these are two exhibitions of new work at Hauser & Wirth's uptown and downtown spaces – platinum silicone life casts of the artist and performer Elyse Poppers in *Life Cast* at 69th Street and walnut wood renditions of characters from folk tale Snow White in *Sculptures* at 18th Street. Oedipal doesn't really cover it as a description of McCarthy's work. Attending a live reading of Freud's *Civilization and Its Discontents* by the ghost of Viennese actionist Günter Brus would be more apt. Paul McCarthy: *Life Cast*, 10 May – 26 July at Hauser & Wirth, 69th Street
Paul McCarthy: *Sculptures*, 10 May – 1 June at Hauser & Wirth, 18th Street

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