

MODERNPAINTERS

REVIEWS IN BRIEF NEW YORK // LONDON // ISTANBUL

NEW YORK

Andrea Branzi

Friedman Benda // September 11–October 13



Tree 6, 2010.

For his first gallery exhibition in the United States, Branzi presents new works in two series, "Trees" and "Stones," which marry elements of nature with contemporary design. Branzi's sleek, minimal furniture is a graceful balance of form and function; exemplary are his bookcases, in which rootless, truncated birch branches appear as if floating in patinated aluminum shelves. The juxtaposition of smooth black metal and gnarled tree bark is unexpected, but it results in an elegant harmony of materials.

—Georgina Wells

Anya Kielar

Rachel Uffner Gallery // September 9–October 21



Installation view of "Women," 2012.

Eleven fabric-and-dye screens transform the small gallery space into a maze of images, with bodies and faces

rendered in an intentionally naive style or, occasionally, in the flattened manner of Egyptian hieroglyphics. Kielar's exhibition works best as an immersive installation, with fragments of one work glimpsed through its neighbor, but the stronger paintings can certainly stand on their own.

Luis Camnitzer

Alexander Gray Associates // September 12–October 20

While *Bricks*, 1974/2012, is a reaction to the Uruguayan dictatorship, the feeling of spatial malaise that this wallpaper of black-and-white photographs of blocks and cement creates in the viewer is independent of history. *The Shift of the Center of the Earth*, 1975, is a manipulated mason's plumb (an emblem of uprightness) suspended from the ceiling, resting on the floor, and pointing to a metal strip engraved with the work's title. By way of uneasiness and slight confusion, Camnitzer reminds us that we should always doubt the world around us.



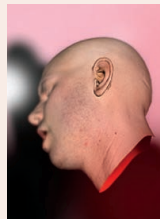
Detail of *The Shift of the Center of the Earth*, 1975.

LONDON

Ed Atkins

Chisenhale Gallery // September 21–November 11

Within this sunken, cavernous space, two disembodied, computer-rendered representations of heads are having a conversation. Or perhaps it's the monologue of one head on two screens. The subject is death and love, centered on an anecdote involving an eyelash. The eyelash becomes a motif for talking about living and dead matter, about the eye and looking, and about desire and the everyday act of loving. The accompanying soundtrack makes this something of a structuralist lullaby told by the head (literally) to the heart (imagined, or perhaps remembered). —RP



Production still from *Us Dead Talk Love*, 2012.

Edward Thomasson

Southard Reid // September 6–29

A schoolboy reads a dark and disconcertingly sophisticated tale to his teacher, who sits benignly listening to this recital. The tale concerns another teacher, a certain Mr. McKay, who—says the child—is "good at pretending." Mr. McKay, it seems, is having a nervous breakdown and "just about managing," as the title goes. Or perhaps he is acting out suffering a nervous breakdown. There is a deliciously murky



Just About Managing, 2012.

ambiguity at play within this complicit cast of actors and non-actors as they edge toward the choral finale. —RP

Thea Djordjadze

Sprüth Magers // September 1–29

The curtains are drawn on the front windows of the gallery. A visitor might think the gallery is shut, until he or she notices the tall, slender yellow structure standing innocuously on the sill. It is made from some kind of carpet. There is another carpet inside the space, with dainty black forms placed as if walking over it. These forms are suggestive of household cabinets or stairs, animated and elongated by some ghostly presence. Djordjadze conjures a strange and unsettling realm that traces itself into both a past and a future and yet is like nowhere at all. —RP



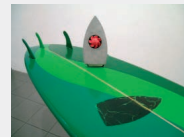
Spoons are different, 2012.

ISTANBUL

Servet Koçyigit

Rampa Gallery // September 12–October 20

Koçyigit is preoccupied with domesticity and women's labor in photographs and sculptural pieces ranging from a crocheted work that reads "Fuck You Sunset" to an upside-down surfboard used as an ironing board. The exhibition includes works dating back to 1999, as well as recent ones, but the sparse installation disconnects the pieces in the exhibition and disrupts the continuities in Koçyigit's practice. The concepts of romanticism, labor, and love are central to the works on display, which use theatricality to inquire into the production of truth and the relationship between power and vulnerability. —Ozge Ersoy



Das Boot, 2004.

Brian O'Connell

Protocinema // September 14–October 20



Openings to the water..., 2012.

O'Connell's 23-foot-long sculpture *Openings to the water...*, 2012, overwhelms the unused ground-level shop it occupies in Tophane, a neighborhood

with an industrial history. The artist bought an old boat, covered it with concrete, and subsequently removed the wooden skeleton. The sculpture still hosts the remnants of the original vessel, complicating our perception of the object as a sculptural form, an anti-monument, or simply trash. The unfinished aesthetic of the piece mimics that of the temporary exhibition space. —OE

Borga Kantürk

Galeri Non // September 25–November 10

This is an exhibition-cum-artwork. The artist constructs a gloomy yet seductive atmosphere in four rooms and takes us on a suspenseful tour of a state building, inviting us to wander through empty corridors, past never-ending stairs and bureaucratic signs about daily routines. Kantürk starts from a personal reference—the university where he teaches—and builds a narrative about the creation, display, and the experience of time in such a space. The invisible subject in Kantürk's works uses the building as a shelter and fights against it at the same time. —OE



Building, 2012.

TOP TO BOTTOM, LEFT TO RIGHT: JON LAM AND FRIEDMAN BENDA; NEW YORK: ANYA KIELAR AND RACHEL UFFNER GALLERY; NEW YORK: ED ATKINS AND CABINET; LONDON: GUY ARCHARD, EDWARD THOMASSON, AND SOUTHARD REID; LONDON: STEPHEN WHITE AND SPRÜTH MAGERS; LONDON: SERVET KOÇYIGIT AND RAMPA GALLERY; ISTANBUL: BATU TEZÜKSEL, PROTOCINEMA; ISTANBUL, AND REDLING FINE ART; LOS ANGELES: BORGA KANTÜRK AND GALERI NON; ISTANBUL