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April 5, 2018

LUHRING
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What to See in New York Art Galleries This Week

By JASON FARAGO, MARTHA SCHWENDENER and WILL HEINRICH APRIL 5, 2018



An installation view of "Sculpture," at Luhring Augustine Bushwick. From left: Tunga's "Revolution," 2007; Pipilotti Rist's "Untitled 2," 2009; and Oscar Tuazon's "Condenser (Vena Contracta)," 2015. Credit Farzad Owrang/Luhring Augustine, New York

'Sculpture'

Through April 14. Luhring Augustine, 531 West 24th Street, Manhattan; 212-206-9100, luhringaugustine.com. Through May. Luhring Augustine, 25 Knickerbocker Avenue, Brooklyn; 718-386-2746, luhringaugustine.com.

From Oscar Tuazon's tipped-over tripod of pebble-streaked concrete pipes to Reinhard Mucha's intricate, wall-mounted, picture-frame-like model of psychological avoidance, most of the Bushwick half of this adroit group show, curated by Julia Speed, isn't so much sculpted as built. Simone Leigh's fantastic

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“trophallaxis,” a hanging bundle of nut-shaped, slate gray terra-cotta breasts, bristling with fully extended car antennas, may be an exception. But, in that case, the found antennas serve the same function as the unpainted plaster surface of the low white consoles in Rachel Whiteread’s “Untitled (Double)” or the chunky base and welded black sutures on Christopher Wool’s 11-foot-high loops of copper-plated steel: They call attention to the vast industrial system from which their components were drawn, making the whole into a kind of networked ready-made.

In Chelsea, Ms. Speed lets this critical material self-awareness blossom into a lighter kind of visual doubleness, seen in the 17 white plastic sawhorses of Cady Noland’s wonderful, entirely found “Four in One Sculpture” and in Ms. Whiteread’s “Untitled (Amber Floor),” an eight-foot-long section of waxy orange rubber whose end curls up, like a snub nose or an afterthought, against the wall. The apotheosis of this duality is Roger Hiorns’s “Adolescent Torso” (2013), a Rolls-Royce Nimbus jet engine suspended vertically in a steel frame. It’s impossible to look at it, hanging as heavy and fresh as a glistening fish just pulled out of the ocean, without participating in the artist’s own detached amusement. WILL HEINRICH