

Devin Troy Strother

Marlborough Broome Street // November 17–December 22, 2013



Bitch lemme get a ride on yo dolphin tho, said Mary to Quiesha, 2013.

Having made the leap from sculptural paintings to actual sculptures, Strother presents new varieties of his tiny-headed, huge-Afroed women: posed

on plinths, popping a split on an International Klein-blue cube, or hanging out against the wall in self-conscious imitation of John McCracken's planks. Downstairs, the focus is on smaller, mixed-media pieces, most of them exploring a comical fantasia about hypersexual black cowboys. It's lewd, smart, and funny as hell.

Sophie Calle

Paula Cooper Gallery // October 18–November 16, 2013

"Absence" brings together two series by the French artist known for her courageous knitting of the personal and conceptual.

Purloined, installed in a small room with rich red walls, contains testimony by museum personnel on stolen works of art. Behind lace curtains embroidered with the word *Souci*, the cavernous main space hosts photo-and-text narratives on the artist's mother's passing. Though the scale and density of the hang clashes with the intimacy of the subject matter, Calle is at her melancholy best here, plumbing her emotional depths.



Works from the series "Rachel Monique," 2007–ongoing.

Justin Bower

Unix Gallery // October 24–December 10, 2013

This young artist specializes in much-larger-than-life paintings of heads—which he contorts, defaces, and occasionally Francis Baconizes—set against abstract backgrounds that borrow visual

tropes from Frank Stella, Daniel Buren, and Gerhard Richter, among others. These are portraits updated for the Internet age's love of glitch effects: the human body sliced, diced, and scrambled by speed and technology.



Dissonant Accord, 2013.

Halsey Rodman

Soloway // November 10–December 22, 2013

In "Cave System or Ear Canal," modernist motifs and science fiction are translated into Rodman's DIY language. A bedroom set from the film *Solaris* is reimagined through a gestural painting, overlapping circles painted on the wall, and a wonky,



Cloned Clocks, 2013.

floor-based shiplike structure. Another homespun sculpture joins houseplants, a lamp, and canvases stacked inside a geometric form. The New York painter shows his West Coast pedigree with these whimsical, colorful installations.

Benjamin Degen

Susan Inglett // October 24–December 7, 2013

With pigment occasionally applied in such dense patterns that it appears dispensed from a baker's pastry tool, these paintings suggest a utopian narrative, all semimude romps and solo idylls in the Upstate New York wilderness. They're portraits of people, but those natural elements—the sky, a lake's waves, shards of grass piercing a reader's picnic blanket—receive equal billing, lending the works a cosmic edge that stops comfortably shy of full-blown hippiedom.



Kleos, 2013.

Roni Horn

Hauser & Wirth // November 11, 2013–January 11, 2014



Untitled ("My name is Mary Katherine Blackwood..."), 2013.

Following over-the-top presentations by Paul McCarthy, Dieter Roth, and Matthew Day Jackson, the gallery's Chelsea space sings with

Horn's subtle new works in recurring motifs. A series of large maplike drawings, pieced together from panels with sometimes-sexual handwritten notations, creates an associative topography. Twin cast optical glass forms in Jolly Rancher shades of lime and violet, like pools seemingly lit from within, play on the gallery's generous natural light. Horn's beloved Iceland is effectively evoked on the West Side.

Dusty Boynton

Denise Bibro Fine Art // October 10–November 16, 2013



Heaven Can Wait, 2013.

With a sure command of faux-naïf techniques, Boynton's portraits on linen summon big emotions through economical scrawls and bursts of expressive color. *Small Intentions*, 2012, one of the show's best, depicts two overlapping figures

kissing against a field of orange, with a stylistic nod to Jean Dubuffet. A series of female figures with reddened lips and toothy smiles transforms one of De Kooning's famed *Woman* motifs from scary to wry and childlike.

K8 Hardy

Reena Spaulings Fine Art // November 17–December 22, 2013

The in-your-face mise en abyme of *Ur-Selfie*—a picture of the artist's genitals taken with an iPhone, rephotographed with an iPad, and finally re-photographed on film—opens "Kate,"



Installation view of Kate, 2013.

Hardy's update on queer-feminist performative tactics for the age of Instagram. Against two large mirrors spelling out "K8"—a perfect site for social network-bound self-portraiture—sculptures with titles like *Twerk Team* and *Sister Spit* seem to dance under multicolored theatrical lights. The slapdash Joel Shapiro-like figures, adorned with deflated Mylar balloons and bra straps, riff as much on dude art as Net art.

Malerie Marder

Leslie Tonkonow Artworks + Projects // November 2–December 21, 2013



#28 from the "Anatomy" series, 2008-13.

Fleshy bits and bobs aren't the only teasers in this show of jewel-toned photographs. The 30 unframed female nudes (or mostly undressed figures)

of many shapes, sizes, and skin tones—sex workers in Amsterdam and Rotterdam—are decidedly casual, and their formal qualities vary as much as their salon-style hanging. While the topic wages much in the way of desire, fantasy, and harsh reality, the images slip between idealized and documentarian, leaving Marder's take on women's bodies as ungirdled as many of her subjects themselves.

TOP TO BOTTOM: LEFT TO RIGHT: DEVIN TROY STROTHER AND MARLBOROUGH CHELSEA; STEVEN PROBERT; SOPHIE CALLE; ARTISTS RIGHTS SOCIETY (ARS); NEW YORK/ADAGP; PARI; AND PAULA COOPER GALLERY; UNIX GALLERY; HALSEY RODMAN AND SOLOWAY; BENJAMIN DEGEN; HAUSER & WIRTH; DENISE BIBRO FINE ART; JOEING LOISE; K8 HARDY; AND REENA SPAULINGS FINE ART; MALERIE MARDER AND LESLIE TONKONOW ARTWORKS + PROJECTS