



Kathleen White, "(A) Rake's Progress," 2014, installation view.



Sam Durant, *The Séance, When History Wakes Up (Frantz Fanon)*, 2014, graphite and enamel on paper, 30" x 22".

## KATHLEEN WHITE

MOMENTA ART  
AUGUST 8 - 31

Kathleen White's exhibition "(A) Rake's Progress" was a poignant installation of sound and color—of elliptical narrative and ephemeral, delicate theatricality. Curated by Rafael Sánchez, it consisted of a full spectrum of richly worked pastels, appearing more or less monochrome, although many were layered with other colors lurking beneath or breaking the surface.

Sketchbook-size, the 71 "polymorphichromes" formed a steady processional around the gallery walls. They were made in the artist's garden in the summer of 2009 and were numbered and mounted in the order in which they were composed. There was also a video of the garden in winter, the snow stained with brilliant colors to conjure the absent foliage.

In addition, there was an abstraction in grisaille that suggested a chest X-ray, and a soundtrack of the artist typing. The show, titled after the famous 18th-century William Hogarth paintings, seemed more about memory than morality. It was dedicated to White's brother, who committed suicide in 2007. Meditating on presence (the works on paper) and absence (the unfilled, paint-splattered Givenchy shoes, the powdered white outline of a square), it was time—in abeyance (a suspended rake, a stilled pendulum) and in motion (the sound of typing)—that measured the distance between them.

LILLY WEI

## SAM DURANT

PAULA COOPER  
SEPTEMBER 12 - OCTOBER 18

Sam Durant's "Invisible Surrealists" was an academically challenging exhibition. The artist's realistic drawings and contrarian sculptures spanned decades of references to formulate a revisionist history of the Surrealist movement.

So who are the overlooked masters of Surrealism? Most are artists, poets, and thinkers from outside the 20th-century seats of power: Jules Monnerot (of Algeria), Joyce Mansour (Egypt), René Ménil (Martinique), Frantz Fanon (also Martinique), and Wifredo Lam (Cuba), to name a few. In his lush monochrome drawings, Durant spliced these figures into historical images, alongside such figures as Giorgio de Chirico, André Breton, Man Ray, and Marcel Duchamp.

Durant went on to highlight Surrealism's connections to Sigmund Freud and its origins as a reaction to the absurdity of World War I. The most ambitious sculpture here was *An Ingression of the Superstructure into the Base* (2014), a gathering of toy airplanes, a lamp, and objects composed of antique bullets and shells. And in the work *Non-Vicious Circle* (2014), artillery casings are repurposed into a large wind chime. Both pieces are tributes to the "trench art" made by doughboys and veterans.

Now may be the time to expand the pantheon of Surrealism beyond the West and understand it for what it was intended to be: an outcry against destruction through military technology.

TRENT MORSE