

## Christian Bonnefoi and Ana Cardoso

Longhouse Projects // Jan. 10–Feb. 28



Ana Cardoso, *Es-Clamant*, 2013.

Two generations come together in “The Other Side and In Between,” for which Cardoso invited Bonnefoi, a French painter 30 years her senior, to show with her. Bonnefoi’s recent “Eureka” pictures invert the relationship between figure and ground—and support and surface—in a series of acrylics on meshlike nylon. Cardoso’s paintings, the show’s focus, inventively occupy the gallery space. Her corner-stacked canvases, silkscreens of fences tinged with acidic and royal purple hues, and “concrete collages” studded with fabric and studio tools suggest newly sculptural vectors for self-referential painting.

## Jesse Harris and Jeremy Jansen

Greenpoint Terminal Gallery // Jan. 10–Feb. 8

The shoebox-size exhibition space showcases a variety of works from these two Toronto-based artists. Harris contributes wall pieces referencing punctuation and gestural marks, some so minimal (or colored to match the wall’s white tones) that you’d be forgiven for missing them. The centerpiece of “Poster,” though, is a massive sculpture by Jansen: a long spear of weathered wood, pierced by innumerable staples, which hangs suspended from the ceiling like a decomposing artifact.



Jesse Harris, *If I Didn't Sell Drugs at School I Couldn't Afford Rent, Buy Rent, the Bus, the TV, the...*, 2005.

## Liz Glynn

Paula Cooper Gallery // Jan. 11–Feb. 15

The Los Angeles-based artist’s East Coast solo debut leaves something to be desired. “On the Possibility of Salvage” hits all the right political notes, featuring re-creations of objects seized worldwide by pirate ships. But their naive papier-mâché execution falls short of a similar project by Michael Rakowitz, who remakes looted items from the National Museum of Iraq in locally sourced newspapers and packaging. An event with opera singers performing siren arias while traveling from four corners of Manhattan sounds more substantial than the sculptures on view.



Liz Glynn, *Vessel (Ravaged, Looted, & Burned)*, 2013.

## Ralf Schmerberg

Bryce Wolkowitz Gallery // Jan. 9–Feb. 15

This assembly of pictures taken around the world forms a cohesive whole, with images pinging off each other in pairs or grids. Styles and subjects are freely mixed, with *NatGeo*-worthy travelogue photos next to enlarged domestic snapshots and pictures of German metalheads in a museum. Certain casual diptychs—a dinner party’s aftermath is pictured next to a mountainscape through a plane window—urge new ways of seeing, and prove that photography in the gallery can still win out in the age of Instagram feeds.



Ralf Schmerberg, *Besuch Am Abend Kuhle Wampis, Berlin, Germany, 2010*.

## Ulrike Müller

Calicoon Fine Arts // Jan. 12–Feb. 16

Ten gorgeous enamel paintings on steel, all titled *Weather*, continue Müller’s project of excavating and revivifying visual languages. The organic, balanced forms on intimate-size panels recall marginalized strains of modernism. By using a largely decorative technique and incorporating abstract elements that evoke fleshy, twinned human forms, the artist queers painting in a subtle way that rhymes with her “Herstory Inventory” project, where she and other feminist artists reinterpreted classic feminist and lesbian-separatist imagery.



Ulrike Müller, *Weather*, 2013.

## Park McArthur

Essex Street // Jan. 12–Feb. 23

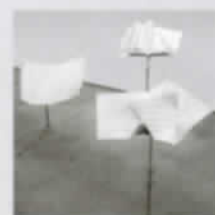


Park McArthur, *Installation view of "Ramps," 2014*.

Questions of access often remain theoretical in the art world: McArthur makes them concrete with this exhibition of disability ramps lent from various art spaces and schools. Many were created especially for the artist, who uses a wheelchair. (Government-mandated signage replaces the absent ramps, of varying quality and materials, for the show’s duration.) The installation—which visitors ironically sidestepped during the opening—breathes new life into institutional critique, telling a patchworked story of art’s resources and efforts to accommodate.

## William Engelen

The Drawing Center // Nov. 22, 2013–Jan. 12, 2014



William Engelen, *Installation view of Fallen for Percussion, 2013*.

In a Cagean nod to chance operations, the German sound artist Engelen folds his drawn scores for percussion—simple time markings—in complex ways, not knowing how the creases will affect the notation. (As curator Nova

Benway explains, the diagonal folds are the least predictable.) The resulting sculptural sheets are on view in the basement Lab Space, accompanied by a soundtrack of their performance by the Talujon ensemble. This elegant show testifies to the nonprofit’s admirable mission to challenge drawing’s boundaries.

## Robert Bechtle

Gladstone Gallery // Jan. 17–Feb. 15

The renowned photorealist’s drawings, watercolors, and paintings seem concerned less with mimicking the sharpness of photography than that medium’s framing devices. Through them, seemingly mundane views—parked cars on a street, town houses, the artist in his driveway—are imbued with mystery. Subtle works by a quiet master, these pieces demand, and generously repay, sustained attention.



Robert Bechtle, *Bob's Sebring, 2011*.

## June Crespo and Philippe Van Snick

P1 // Jan. 12–Feb. 16



June Crespo and Philippe Van Snick, *Installation view of "Hitting It Off," 2014*.

“Hitting It Off” uses tennis as a metaphor for an intergenerational pairing of a seasoned Flemish artist (Van Snick) and a young Basque maker (Crespo). A handsome yet hulking wooden structure displays Crespo’s oversize porn magazine-based collages and scores from Van Snick’s 1972 scripted tennis match—a video plays in an adjoining room. A photocopied book compiled by the organizing curatorial duo, Rivet, contains transcripts of reading-group conversations on object-oriented ontology. These open-ended elements pleausurably raise more queries than they answer.