

REVIEWS IN BRIEF ATHENS // LONDON // SAN FRANCISCO

**Art Wilson**

Arts // March 9–May 14



2014-  
line

These slow-moving video portraits recast Lady Gaga as the subject of three death-themed paintings from the Louvre's collection. Gaga's limp body is strewn over a bathtub in a remake of David's 1793 *The Death of Marat*, and bearded and disembodied as the decapitated head of St. John the Baptist in 11 animated versions of a 1507 / Andrea Solario. Having premiered here in November 2013, the show is staid and boring but also in poor taste measures high production costs against current financial situation. —RISA PULEO

**Elis Chandris**

Arts // March 5–April 18

Elis, the nexus of the night sky. A video moment. It works. It tures a deer in mid-leap. A red camera. A robe shows the deer, suspended in pose from the ceiling, in the process of its gold Mylar "skin" removed from its mature. Mylar is also held taut by the al structure in a different configuration. The e *Camping Tent*, whose form echoes is made by constellations. Through ition of materials, Chandris suggests f operations in the universe. —RP



Camping Tent, 2014.

**Stitis Socratous**

Arts // April 2–May 16



Using the National Garden of Athens as metaphorical grounds for staging a treatise on

LONDON

**Doug Aitken**

Victoria Miro Mayfair // June 12–July 31

Given that they invoke ostensibly grandiose themes—the passage of time, the dissolution of self—there's something rather daring about the sheer glibness of Aitken's paired sculptures: the words *time* and *end* made from colored mirror glass. The schlocky sensibility continues with two large, crater-gouged plastic paintings and a foam-molded ice cave-cum-water-feature whose amplified drips create echoing submarine plinking sounds. Like ironic, Disneyfied versions of land art, the pieces feel both over-the-top and eerily insubstantial. —GABRIEL COXHEAD



Now (Blue Mirror), 2014.

**Fiona Tan**

Frith Street Gallery // May 1–June 26

Sir John Soane's Museum is one of London's lesser-known treasures, a self-enclosed world of the Georgian architect's own design, where his vast collection of classical and medieval antiquities occupies every nook, cranny, and inch of wall space. Tan's video installation depicting this fantastic interior, however, feels oddly unengaging. Despite her six simultaneous projections that seemingly capture every statue, frieze, and entablature, the final sense is of wondrous, riotous variety being channeled and narrowed to a kind of bland, televisual uniformity. —GC



Ghost Dwellings II, 2013.

**Monica Ross**

Beaconsfield // June 13–June 27



For *Acts of Memory*, 2008–13, Ross and others spoke aloud memorized sections of the Universal

SAN FRANCISCO

**Shaun O'Dell**

Gallery 16 // May 21–July 10

"Doubled" leads viewers along a rambling path. Connecting one disparate idea to another (lunar eclipses and Silicon Valley sprawl among them), the exhibition consistently redirects attention, forcing viewers to relinquish hope for clarity. These wandering thoughts are further emphasized by the material variety on display. Abstract objects are formed from methylcellulose and papier-mâché, while airbrushed digital prints obscure direct conveyance. The expanse of ideas is frustrating, but O'Dell's encouragement of exponential thinking is timely. —FRANCESCA SONARA



Painting, 2015.

**Ryan Wallace**

Romer Young Gallery // June 12–July 25



Redactor 4, 2015.

Echoing the materiality of Robert Rauschenberg and the restraint of Frank Stella, Wallace's "LD50" remixes art history to make something new. As viewers meander by three large-scale paintings, they also walk across the work—treading tiles of the same tape, vinyl, plaster, and debris that are recombined in the hanging works. In a corner, a concrete-and-plaster henge intercepts visitors, offering a brief respite from the visual deluge. It is in this brief moment, when Wallace harnesses the excesses of his aesthetic just enough, that one appreciates the surge of overstimulation. —FS

**Sandow Birk**

Catharine Clark Gallery // June 6–August 22

First shown in 2009, Birk's "American Qu'ran" remains a relevant inquiry into how Islam relates to the American experience. Scenes ranging from the mundane to the momentous, Birk's illuminations are executed in the style of Persian