

CRITICS' PICKS

CURRENT PAST

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- * Eve Fowler
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- * Sara Deraedt
- * Sondra Perry
- * "Insecurities: Tracing Displacement and Shelter"
- * Joan Mitchell
- * James Hoff
- * Andrea Grützner
- * Quentin Morris
- * Conrad Ventur
- * Beverly Buchanan
- * William Eggleston
- * David Kramer
- * Rosemary Mayer
- * "The Other Architect"
- * Martha Friedman
- * Honza Zamojski
- * Ree Morton
- * Aki Sasamoto
- * Valerie Hegarty

Los Angeles

- * Kelly Akashi
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- * Belkis Ayón
- * Beatriz Cortez
- * Guthrie Lonergan
- * Whitney Clafin
- * Mickalene Thomas
- * Charles Gaines
- * Lisa Williamson
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Albuquerque

- * "Mabel Dodge Luhan & Company: American Moderns and the West"

Austin

- * Yoshua Okón

Boston

- * Carrie Mae Weems
- * Frances Stark
- * "Folding, Refraction, Touch"

Chicago

- * "Every Building in Baghdad: The Rifat"

New York

"Zombie Formalism, 1970–2016"

MITCHELL ALGUS GALLERY

132 Delancey St, 2nd floor

October 29–December 22

"Zombie Formalism, 1970–2016" is a group exhibition that switches out Clement Greenberg for Roger Corman and skewers the work of all those (mostly) hot young dudes of recent vintage who've made process-based abstraction so insufferable. Mark Prent's morbidly hilarious sculptures of desiccated, flesh-hungry creatures, *His Final Statement* and *Five Stuffed Crows* (both 1970), reimagine aesthetics as a horror show and artistic production as brain-eating. They also broaden the much-maligned term under which these pieces are being shown, helpfully putrefying notions of fashion and market cool.

Nods to this stripe of making's sleekness and chicness, however, are here, but they're *decades* old: Boyd Rice's diamond-shaped swath of enamel-sprayed cotton that looks almost photographic, *Untitled*, 1975, and Jeff Way's psychedelically striated *Untitled (Red-Green)*, 1971, are juxtaposed with more recent iterations of zombie styling, cleverly perverting what could be mistaken as an exhibition of homages to something more incestuous, necrophilic, interesting. Megan Marrin's juicy rendering of a corpse flower, *Those three days (titan arum)*, 2015, imprints itself quite indelibly upon the mind. Her take on large-scale Photorealism is shot through with a *Novalisesque* romanticism that revels in the erotics of absurd phallogentrism.

The younger generation's works on display are not critical of zombie art. And they certainly aren't dismissive of their senior peers, either. Here, many queer minds gather together to inhabit all kinds of worlds—idiosyncratic, camp, and hallucinatory—in ways that your typical walking-dead crapstractionist could never imagine.

— Nicholas Chittenden Morgan



Mark Prent, *His Final Statement*, 1970, mixed media, resin, fiberglass, 24 x 24 x 12".

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Chadirji Archives at the Arab Image Foundation”

Cincinnati

- * “Kentucky Renaissance: The Lexington Camera Club and Its Community, 1954–1974”

Columbus

- * “The Sun Placed in the Abyss”

Minneapolis

- * Martha Rosler and Sarah Staton
- * Chris Larson

Northampton

- * Eric Avery

Philadelphia

- * Ann Hamilton

Portland

- * Michelle Ross
- * Corita Kent

Santa Fe

- * Rick Bartow

Washington, DC

- * Ragnar Kjartansson

London

- * Patrick Goddard
- * France-Lise McGurn
- * Bedwyr Williams
- * Rodolfo Aricò
- * Candice Lin
- * Katia Kameli
- * “The Infinite Mix”

Kent

- * Rod Dickinson

Woodstock

- * Michelangelo Pistoletto

Dublin

- * Kathy Prendergast

Paris

- * Carlos Reyes and Jo-ey Tang
- * Cally Spooner

Berlin

- * Barbara Bloom
- * Mayo Thompson
- * Gina Malek
- * Christa Joo Hyun D’Angelo
- * Ignasi Aballí

Leipzig

- * Andreas Johnen

Stuttgart

- * Ines Doujak

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- * Marc Camille Chaimowicz

Rome

- * Adriana Varejão

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* “That Time”

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* Ellsworth Kelly

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* “The Missing One”

* Benjamin Crotty

Moscow

* Neue Slowenische Kunst

Shanghai

* Felix Gonzalez-Torres

* “Overpop”

New Delhi

* Naiza Khan and Manisha Parekh

Taipei

* “Negative Horizon”

Sydney

* “Fiona Connor, Sydney de Jong, Audrey Wollen”

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Newest Entries

* Tony Pipolo on “Life Is a Dream: The Films of Raúl Ruiz”

* Amy Taubin on *Uncle Howard*

* Amy Taubin on Laura Poitras and Henrik Moltke’s *Project X*

* Amy Taubin on Werner Herzog’s *Into the Inferno*

* Tobi Haslett on Adam Curtis’s *HyperNormalisation*

* Nick Pinkerton on “The Genre Terrorist: Lucio Fulci”

