

AMSTERDAM

Roger Hiorns

Annet Gelink Gallery // January 22–March 12

Depicting men engaged in various sexual acts, Hiorns's new large-scale paintings are formally crude and stark. Rendered by pouring skin-colored paints on sheets of white plastic, the biomorphic figures appear only half human, and they may be, as the two foam-producing sculptures and the video in the adjacent gallery explain. The video defines VCJD, a form of mad



Untitled, 2016.

cow disease that affects people and leads to dementia, while the foam pieces produce a rising substance that eventually collapses—shedding light on the abstract, eroding figures caught in the act of self-generating life. —PAUL LASTER

Nik Christensen

Galerie Gabriel Rolt // January 30–March 12

Painting representational imagery with sumi ink on paper, Christensen alters our view of his subjects by filtering scenes through the lens of photo-editing software. The artist paints lush landscapes and people occupying them in his large-scale pieces, which are fixed directly to the gallery walls, but all is not right with what we see. As a glitch on a DVD causes a movie to break apart, Christensen pixelates and geometrically fragments sections of his scenes to create dynamic images that are both mysterious chronicles and compelling compositions. —PL



Modern Triumph, 2015.

Ruud van Empel

Flatland Gallery // March 13–April 30

A master of digital manipulation and illusion, Van Empel here turns the lens on himself with still lifes made up of elements from his past. Photographing his toys, battlefield drawings, self-portraits, souvenirs of travel, and collection of rocks and shells, he constructs inventories of personal objects that tell new stories through their arrangement and manipulation.



Still Life - Sketchbooks, 2015.

Animals and babies in formaldehyde and bell jars comment on the ways we preserve the past, while rocks Photoshopped so they contain hints of human faces suggest ghosts that continue to haunt his life today. —PL

LONDON

Sterling Ruby

Sprüth Magers // March 11–April 9



500 Apron W/Patches (#4522.0001), 2011.

The conceit of Ruby's "Garment and Textile Archive 2008–2016" is that whenever he makes new art, unique clothes also get produced—the canvas ponchos and trouser-shirt combos all looking appropriately spattered and chemically stained.

Yet the display doesn't distinguish between outfits worn as studio work wear, those made from recycled artworks, and the ones manufactured purely to satisfy his commercial instinct for merchandising—a range of laundry bags designed by the artist being the tawdriest example. —GABRIEL COXHEAD

Ariana Reines & Oscar Tuazon

Modern Art // February 25–April 9

Hermes are a type of ancient Greek statue—elongated busts whose heads or torsos rest on tall, obelisk-like pillars. Tuazon's contemporary take expands on this macho, fetishistic theme with upright, battered wooden beams half-sheathed in plaster or concrete, while attached objects—from buckets and cups to dribbly melted candle clumps—imply body parts. Adding to the atmosphere of sexualized display are Reines's poems—not just in their subject matter but in how they're presented, either nakedly nailed or furtively secreted within crevices. —GC



PA, 2016.

Maria Taniguchi

Ibid. // February 12–April 16



Installation view of "Maria Taniguchi," 2016.

The minuscule, hand-painted brickwork design that covers the entirety of Taniguchi's huge, door-shaped canvases represents a staggering feat of labor. The pattern's sharp outlines and somber black infills suggest a set of minimalist/meditative ideas to do with time, process, and repetition—the last at both a microcosmic and a macrocosmic scale, with the brick motif and the paintings themselves functioning as the basic units in each case. Amid the regularity, there are occasional whimsical elements—glitchy misalignments, oddly unmatched gray tones—providing relief. —GC

BERLIN

Steve Reinke

Isabella Bortolozzi // March 15–April 9

With his postcard-size needlepoint works and found Polaroids of masturbating men, Reinke revisits the parallels between an artist's "creative act" and *la petite mort* ("the little death"), or the moment of orgasm. Themes of self-exposure continue in two films that mix archival footage with video diaries and poetic or psychoanalytic voice-over. They screen in a room lined with drippy ink inscriptions on paper ("Semen is the



Still from *Anthology of American Folk Song*, 2004.

piss of dreams," "Aspergery Sphinx"), while in another back room, a selection of older films, characteristic of Reinke's self-effacing style, lightens the load.

—ARIELLE BIER

Adriana Lara

Kraupa-Tuskany Zeidler // February 27–April 9

For "The Interesting Theory Club," Lara has created a "meeting room" arranged with frumpy leather couches and a fake window. Viennese porcelain plates and ashtrays sit on cardstock boxes that are scattered among Moroccan rugs lying on the ground, while a Formica counter-top and the pages from children's coloring books of Aztec icons are mounted on the walls. Lara crowdsources anonymous "theories" and translates them into graphic permutations of abstract shapes, which are printed on or embedded in the objects she produces—a literal visualization of thought with form, left open to hypothetical debate. —AB



Interesting Theory #35, 2016.

Pavel Pepperstein

Kewenig // January 23–April 16

In his paintings, Pepperstein takes abstract forms developed by the Suprematists for an intergalactic ride, combined here with the sculpture *The Flying Ammonite*, 2015, a yellow seashell hoisted high on stilts, and a room of illustrations on paper of fantastical characters



The Flying Ammonite, 2015.

and animals. With a childlike curiosity, Pepperstein imagines black holes as monuments to Stephen Hawking, the color yellow, a giant DNA spiral, and the journeys of astronauts or immortal humans encased in crystals who inhabit a parallel universe the future will ordain. —AB

TOP TO BOTTOM, LEFT TO RIGHT: MARCUS LEITH AND ANNET GELINK GALLERY; PETER TILHUIS, NIK CHRISTENSEN AND GALERIE GABRIEL ROLT; RUUD VAN EMPEL AND FLATLAND GALLERY; STERLING RUBY STUDIO AND SPRÜTH MAGERS; STUART SHAVE/MODERN ART; IBID. GALLERY; HENRY TRUMBLE; GUNTER LEPKOWSKI, ADRIANA LARA, AND KRAUPA-TUSKANY ZEIDLER; PAVEL PEPPERSTEIN AND KEWENIG