



CRITICS' PICKS

[CURRENT](#) | [PAST](#)

New York

Mickalene Thomas
Matthew Fisher
Sophie Calle
Jennifer Bornstein
Richard Phillips
Yael Bartana

Los Angeles

Henry Taylor
Anthony Burdin
Richard Jackson, Franz Ackermann

Berkeley

Mario García Torres

Boston

Shepard Fairey

Dallas

Richard Patterson

Houston

"Human Nature"
Henrique Oliveira

Toronto

Ian Carr-Harris

Mexico City

"Recursos Incontrolables y Otros Desplazamientos Naturales"

London

Cy Twombly
Thomas Helbig
Elizabeth McAlpine
Hussein Chalayan
"Ray Johnson: Please Add to & Return"
"The Russian Linesman"

Paris

Alison Moffett
"Gakona"

Ile de Vassivière

Victor Man

Berlin

Frauke Eigen

Naples

Douglas Gordon and Jonathan Monk

Los Angeles

Henry Taylor

MESLER&HUG
510 Bernard Street
April 4–May 9

Refreshingly, Henry Taylor's current show—crammed with painted works and assemblage sculptures of all shapes and sizes, all made between 1997 and the present—feels neither like a painting show nor an installation environment, though it functions as both. With a raw plywood couch, several chairs, and a makeshift coffee table resting on plastic crates anchoring the center of the gallery, the exhibition suggests the warmth and worn familiarity of a lived-in space, cluttered with evidence of heavy use: Ashtrays, a drinking glass left with the red dregs of old wine, incomplete scrawlings on the walls and tabletops, stale biscuits petrifying in a corner, the fading smell of incense, and an iPod found paused, in one instance, in the middle of Curtis Mayfield's "We the People Who Are Darker than Blue." Conventional gallery lighting has been replaced with floor lamps and impromptu chandeliers made from suspended cardboard boxes sheathing bare bulbs. Prints on paper and larger canvases—several with strong yet restrained syncopated compositions—hang on the walls, while a proliferation of smaller paintings made mostly on variously sized cardboard boxes, cereal cartons, and cigarette packs lean casually against the walls, stack on boxes, and stand upright in clusters on ad hoc shelves and tabletops.

Taylor's sustained considerations of race are apparent throughout: from his continuous work in portraiture to the inclusion of an enlarged photo of Martin Luther King Jr. throwing a football, an Obama election flyer, and a magazine clipping of James Brown at the Hollywood Bowl. A white porcelain bowl full of black charcoal briquettes offers quiet poetic resonance. But above all, an exciting and fluid ambiguity exists between things readily recognized as art objects and the practical furnishings and ephemera brought in and rearranged from the artist's studio. Taylor's material resourcefulness, dictated by economic necessity, affirms the exuberance that emerges where paintings cover the scraps and surfaces of living.

— Sarah Lehrer-Graiwer

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Anthony Burdin

MICHAEL BENEVENTO
7578 Sunset Blvd.
March 1–May 1

Anthony Burdin continues to have a fuck-you attitude, refusing to explain himself or his work in favor of an oblique self-made mythos. He calls himself a "recording artist" and has lived in his 1973 Chevy Nova for several years, under a carefully guarded shroud of mystery. His underground nomadism, strident convictions, and extreme behavior have fueled his near-mythic reputation, while attracting a cult following that seems captivated by his destructive and fierce, if dysfunctional, assertions of autonomy. His reclusiveness titillates our romance with hyperbolic and unconventional ways of being. "Forever Haunt You" is the title of both of Burdin's concurrent exhibitions in Los Angeles and New York—it's his first solo show in the former, despite being based in the area. While the East Coast installation comprises ten new works on paper and one video, the West Coast



View of "Henry Taylor," 2009.



Anthony Burdin, *A Le UNK Autopsy*, 1999, still from a night-vision video, 7 minutes.

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