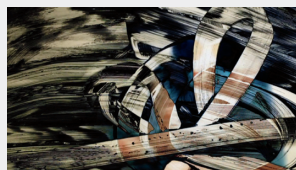


TOP TO BOTTOM, LEFT TO RIGHT: TAKEHITO KOGANEZAWA AND CHRISTOPHER GRIMES GALLERY, SANTA MONICA; MAURIZIO VETRUGNO AND BLUM & POE, LOS ANGELES; ROBERT WEDEMEYER AND SUSAN VIELMETTER LOS ANGELES PROJECTS; ADELITA HUSNI-BEY AND SUPPLEMENT, LONDON; NANCY HOLT AND HAUNCH OF VENISON, LONDON; POLLY BRADEN AND FREIZE, MIKE WEISS GALLERY, NEW YORK; DENNIS ADAMS AND KENT FINE ART LLC, NEW YORK; FREDERICKS & FREISER, NEW YORK

LOS ANGELES

Takehito Koganezawa

Christopher Grimes Gallery // June 23–September 1



Paint It Black, and Erase, 2010.

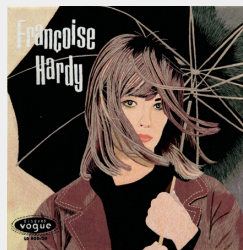
Inspired by Hans Namuth's film of Jackson Pollock at work, *Paint It Black, and Erase* shows Koganezawa

deftly painting and repainting on a piece of glass viewed from its underside. Using only his fingertips, the artist works in calligraphic strokes, smearing and wiping to create a series of continuously morphing paintings. In the 10-channel video *Canbread*, 2010, a finger circles the rim of a partially filled wineglass, creating a symphony of notes. Both works are patient process pieces, seemingly simple yet layered in visual and audible richness. —Emily Ellis Fox

Maurizio Vetrugno

Blum & Poe // July 14–August 25

"Love, Commas and Asterisks," Vetrugno's first solo show in L.A., features hand-embroidered textiles created in Laos. Album covers from the 1950s to the '80s and portraits of fashion models from the same era are replicated in stunning detail. The nostalgia elicited by this subject matter goes well with the delightfully kitschy



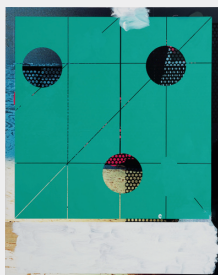
Francoise Hardy, 2007.

technique of embroidery. The warmth of the medium contrasts with the lone sculpture, a boomerang emblazoned with "I love you," which seems a cheekily threatening message of affection. —EEF

Kevin Appel

Susanne Vielmetter // July 14–August 23

Appel continues to combine painting with photography, here moving from found photographs to his own. Images of the Salton Sea, a once thriving, now decaying resort in Southern California, are printed in UV ink on canvas, then partially or almost completely obscured by intricately overlapping layers of acrylic, oil, and enamel. The visual language, more organic than usual for Appel, mirrors his subject: decomposing forms in an abandoned wasteland. The painted surface interacts with the landscape beneath but is ultimately unapologetic in its quest to rebuild upon it. —EEF



Salton Sea (wall), 2012.

LONDON

Adelita Husni-Bey

Supplement // August 15–August 19

If current trends in art are anything to go by, there is nothing sexier than the archive right now—other than perhaps the political archive. Husni-Bey has collected ephemera related to the self-organized cultural activities of the residents of a London housing co-op who were forced out to make way for Olympics redevelopment. The critical interest is expressed in the fought-over meanings of such potentially vacuous politicized mantras as *community* and *wasteland*, both used freely in the language of real estate. This show demonstrates the ease of erasure in the bid for creating new communities.



—RP Wire Newsletter, 1999–2002.

Nancy Holt

Haunch of Venison // June 7–August 25



Trail Markers, 1969.

Just as the tunnels become viewfinders and framing devices for landscape and space, so too does the camera. Also in evidence here is the artist's association with the U.K., which she visited with her husband, Robert Smithson, in 1969 to document the mysterious and evocative trail markers they encountered on Dartmoor. —RP

This long-overdue first U.K. solo show gives us insight into the centrality of photography to Holt's work. Most famous for *Sun Tunnels*, 1973–76, in Utah, Holt uses photography to document her land art projects.

Hamilton + Byrne

Frieze Projects East // July 18–August 26

The couple Anthea Hamilton and Nicholas Byrne took over a magnificent derelict former municipal swimming pool to showcase a new series of giant inflatable sculptures. "Could our desire for advertising, pop culture, and art ever amount to love, or is it just overinflated lust?" I found myself wondering as I sat enveloped in an enormous bouncy-castle version of Robert Indiana's famous *Love* sculpture, breathing in rubber fumes and watching a video that seemed like a slowed-down version of a Monty Python animation with art references. —RP



Love, 2012.

NEW YORK

Alex Gingrow

Mike Weiss Gallery // August 2–September 1

In these graphite and acrylic works on paper, Gingrow takes a simple trope—artwork labels from actual institutions—and turns it into a deliciously bitter weapon. Jerry Saltz, Christie's, the New Museum, and neighboring gallery Freight + Volume ("You need to pay your fucking artists") all get skewered. Despite the referential tone, this is more than just insider humor for the art world's self-anointed. Gingrow is more like a rabble-rouser who knocks on the gallery's glass front, flips the bird, and disappears back into the circle jerk of Chelsea.

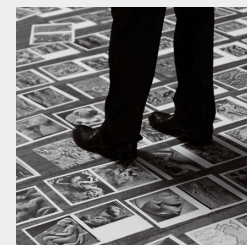


This one is for me personally. I mean, it's not for sale. Well, EVERYTHING is for sale, but... 2012.

Dennis Adams

Kent Fine Art LLC // September 7–October 20

A series of prints, "Tagging the Archive," 2011–12, shows book covers, posters, and photographs from the artist's archive, annotated with sentences like "I took a bullet for art." They are echoed in *Malraux's Shoes*, 2012, a video in which a text about art history and cultural theory is narrated while Adams walks, drinks, and dances among prints lining the floor—mirroring an image of the French writer André Malraux studying pictures of works on his floor decades ago. This is the image of the artist rising up to his ancestors, and it shows curiosity, anger, and attachment all at once.



Still from *Malraux's Shoes*, 2012.

Justin Craun

Fredericks & Freiser // August 28–September 29

Here are a few things that likely inspire Craun: soft porn, bad or outdated fashion photography, Photoshop accidents, the residual goo of the '80s. These paintings, with their brash neons, awkward borders, occasional polka dots, and coy female protagonists, are aggressively cheesy. But they go beyond an ironic celebration of poor taste, thanks to abstract moments and details that toy with color, pattern, and lumpy surfaces; often, the backgrounds command more attention than Craun's girlish subjects.



Standing in the Huge Singing and the Alien World, 2012.