

ARTFORUM

CRITICS' PICKS

Berlin

“My Wife Does the Dishes, I Do the Revolution”

KIMMERICH

Weydingerstrasse 6

June 13 - July 31



Nicolás Guagnini, *Work No. 4*, 2014, oil on canvas, 35 x 59”.

Guy Debord’s famous slogan, *Ne travaillez jamais* (never work), is scrawled in Nicolás Guagnini’s painting *Work No. 4*, 2014, among a mishmash of intersecting T-lines and square shapes, all in varying shades of gray—an apt start to this David Rimanelli–curated extrapolation on the dick vibe that has historically, and some might say continuously, underscored so much modern painting. It is hard to be funny and critical at the same time, to get the balance just right, but this show is a rare example. Formalists will get their pickles tickled by the squares and dots bouncing off each other in paintings by Jacqueline Humphries and Dan Colen, the latter of whom uses studs instead of paint, of the kind one finds on a leather jacket, dog collar, and/or cock ring. And for those who need it spelled out for them, it’s impossible to overlook Sean Landers’s faux artist statement in the form of a painting, *True Artists*, 2010, which reads “TRUE ARTISTS KILL THEMSELVES AT THEIR PEAK TO PREVENT THEMSELVES FROM MAKING BAD WORK.”

The work that made me horniest is also the smallest: Rachel Harrison’s *Unfinished Masterpiece Three*, 2014, a portrait of Amy Winehouse covered in colorful AbEx tantrum scribbles with a bearded dude painter in the corner milking the late singer for muse material. Let’s hope this type of curatorial mise-en-scène results in more broken dishes (and no, dudes, that’s not a Schnabel reference.)

- Travis Jeppesen