

AMSTERDAM

Saskia Noor van Imhoff

De Appel Arts Centre // February 6–April 10



#21+21.00, 2016.

There is no effort made here to erase any traces of the installation process: sawdust, screws, plugs, and tape that were used to construct a large white podium have been left behind.

The podium is used to showcase all kinds of constructions and statues, and the result is a very hip show, with a mixture of found everyday objects and paintings and installations. Van Imhoff's fascination with series and collections is omnipresent and highlights new relationships between objects and artifacts.

—MIRTHE MARIA BERENTSEN

Niek Hendrix and Navine G. Khan-Dossos

Galerie Roger Katwijk // February 20–March 26

The murals in this exhibition bring to mind the colorful screens of TV-broadcast test patterns. Layered with references to the Islamic State

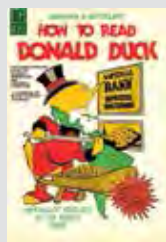


The Messenger and the Message (Recto), 2015.

flag adopted by ISIS—whose terror is transmitted daily into Western households via screens—they remind us of how mass media transmits values as well as images. In these works, Khan-Dossos and Hendrix collaborate to investigate these effects in the context of the flag, painting their own version, stripped of its symbols, on the gallery walls. The turmoil of the rectangular frames is both hopeful and intimidating. —MMB

Seth Siegelau

Stedelijk Museum // December 12, 2015–April 17, 2016



An artist book by Armand Mattelart and Ariel Dorfman, 1979.

Known as an organizer of the earliest exhibitions of Conceptual art—and never identifying as an artist himself—Siegelau, who died in 2013, drew radical conclusions, advocating for ideas to be considered artworks. The Stedelijk Museum has reconstructed the gallerist, curator, publisher, researcher, archivist, collector, and bibliographer's first exhibitions, and the outcome is a beautiful homage: a selection of documentation in the form of books and textiles. Take, for example, the *Xerox Book*, 1968. Siegelau called it his "first 'big' group show," and it includes substantial works on paper by the likes of Sol LeWitt and Lawrence Weiner. —MMB

LONDON

DIS

Project Native Informant // February 23–April 2

The title of the show is "Image Life," which pretty effectively encapsulates the collective's ethos as a whole. In the eponymous video loop, a mixed-race family, their faces painted with weird makeup, alternately smile and look plaintive, as if trapped within some eternal advertising shoot. Nearby, window-cleaning robots auto-climb their way around three large, stock-style photographs, ceaselessly polishing the glass.



Installation view of "Image Life," 2016.

The metaphors are almost too obvious: contemporary culture's turn toward endless, denatured surface; the depthlessness and deathlessness of images.

—GABRIEL COXHEAD

Cris Brodahl

The Approach // February 18–March 27

Brodahl's paintings look like collages, color-saturated portraits of beautiful, 1950s-era women that have been cut into sharp segments and rearranged in disquieting configurations. Actually, each work consists of a single painted surface, though with planes jutting outward at odd angles or extending beyond regular boundaries to emphasize the cut-and-paste effect. Rather than being real collages, then, they're trompe l'oeil depictions of collages—the translation further adding to the feeling of uncanny artifice. —GC



Mother, 2015.

Scottie Wilson

Gimpel Fils // February 4–April 2

"Original free hand pen drawings by Scottie" reads the exuberant signature in one of the 15 pieces on display here. Not that it isn't plainly obvious how much pride Wilson took in his work, with his fastidious crosshatching, or how much fun he was having, with those mandala-like arrangements of flowers, faces, and flickering-flame shapes. Wilson was one of the world's most famous outsider artists by the 1950s, and most



Springtime No. 4 SW84, 1955.

works here stem from that period; their lasting impression is one of joyful self-assurance. —GC

BALTIMORE

Erika Blair

Rope // February 20



Detail of *This is only a test*, 2016.

In an unnerving, one-day spectacle, viewers are captured by three video surveillance cameras, while Blair, cloistered Acconci-like in the basement below, snaps still images of onlookers.

She then presents these photos using a wireless printer on a low pedestal. Meanwhile, a savagely loud Emergency Broadcast System test message recording periodically roars throughout the space. Blair's performance is a challenge, sharply drawing connections between invasive technologies and the collusion of corporate and government power, consumer goods, and state violence. —NOAH DILLON

Van Hanos

Rowhouse Project // January 2–February 29

This show operated in reverse: For two months, Hanos painted in a rowhouse in the process of being renovated, the space open to the public by appointment as he worked. The "opening"—the dilapidated residence filled with new canvases—is actually its closing. Work responds to the space—a homage to Morot's *The Good Samaritan* is played against decaying wallpaper; a scene of Harriet Tubman, smuggling an escapee through a secret kitchen passage, in the kitchen. Hanos's alternating use of refined naturalism and libertine abstraction and monotyping beautifully reflects the setting's odd patchwork interior. —ND



The Good Samaritan, 2016.

Jeremy Cimafronte

First Continent // January 30–February 20

Using a LIDAR scanner (a laser surveying device used to create 3-D models from real-life objects and spaces),



Untitled, 2016.

Cimafronte models the gallery for the duration of the exhibition. On the walls are facsimiles of magazine spreads flattened into appealing abstractions, featuring images of a world under threat by war, surveillance, and climate change. Atop these, Cimafronte attaches small photographs of video-game landscapes to uncanny effect. The world he conjures is well scrutinized but also reveals itself to be uncontrolled and imploding. —ND

TOP TO BOTTOM, LEFT TO RIGHT: GERT JAN VAN ROOIJ AND GALERIE FONS WELTERS; AMSTERDAM: GALERIE ROGER KATWIJK; STEDELIJK MUSEUM; PROJECT NATIVE INFORMANT; EXP PHOTOGRAPHY; CRIS BRODAHL; AND THE APPROACH; GIMPEL FILS; ERIKA BLAIR; AND ROPE; ROWHOUSE PROJECT; FIRST CONTINENT