

ARTINFO

[EDITOR'S PICKS](#)

In New York: Gallery Openings this Weekend

By Andrew Russeth

Published: June 3, 2010



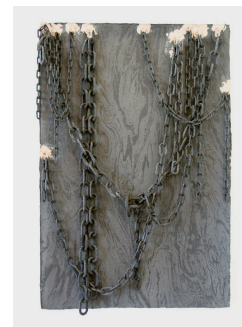
Ruby Neri's "Valentine," 2009

NEW YORK— The largest and most spectacular art events of the season are over. The **Whitney Biennial** has closed, and **Marina Abramovic** [has left her post in MoMA's atrium](#). However, less-hyped pleasures remain, like [a miniature Lee Bontecou retrospective at MoMA](#) and a series of **Miranda July** [sculptures in Union Square](#). It is a perfect time to branch out and visit the city's galleries. (**ARTINFO** says this every week but really means it this time.) Openings this week is brimming with possibility, not least because a new show at **Canada** carries with it a requisite, sublime trip to the **Chinatown Ice Cream Factory**.

THURSDAY **Jim Hodges**, "New Work," at Dieu Donne, 315 West 36th Street, through July 31, opening Thursday, June 3, 6–8 p.m.

[Like what you see? Sign up for ARTINFO's weekly newsletter to get the latest on the market, emerging artists, auctions, galleries, museums, and more.](#)

Work by this master of materials has been appearing all over New York recently. His stained and mirrored glass wonders were paired with [Felix Gonzalez-Torres](#)' work at the **Flag Foundation** last year (which was perhaps the most beautiful show of the season), and a six-foot-wide rose made of tape and tar paper dominated the recent flower-themed show at **CRG** (his former gallery). These new works all use handmade paper, a medium he mastered during a 2002 residency at Dieu Donne. They continue a recent, sinister bend in his work: *Pulp*, for example, uses cast paper to mimic links of chain that wrap and imprison a delicate paper sheet.



Jim Hodges' "Pulp," 2010

Rudy Shepherd, “Falling Together,” at Mixed Greens, 531 West 26th Street, through July 9, opening Thursday, June 3, 6–8 p.m.

Rudy Shepard could be the life-affirming version of **Elizabeth Peyton**. Like Peyton, Shepard paints portraits of intimates (his girlfriend, his son) and musicians (**Kurt Cobain**, [Ian Curtis](#), **Sun Ra**), but he replaces Peyton's cool, blasé gaze with wide-eyed love. Cobain's hair is a series of buoyant blond streaks; a stubble goatee adorns his face. He appears a jumbled, slightly crazed savant compared to Peyton's withdrawn, androgynous rock star. Another welcome difference: Shepard paints with a sneaking humor. The man in *My Soon to Be Ex-Father-in-Law (Roger)*, 2010, looks rather pleased with that title, and a portrait of Shepard's apparently jolly therapist Eugene just happens to be bigger (and more expensive) than the other page-sized works in the show.



Rudy Shepherd's "Elliot Smith (1969-2003) (suicide)," 2010

Pia Dehne, “Eve of Destruction,” at Blackston Gallery, 29C Ludlow Street, through July 18, opening Thursday, June 3, 6–8 p.m.

Pia Dehne's latest paintings venture deeper into her fascination with camouflage. The **Düsseldorf Art Academy** graduate's *Boar Hunter* shows a camo-covered man pointing a fearsome bow and arrow straight out of the canvas, adding a violent touch to a tradition that has extended from **Noland** through **Johns** and **Stella** to [Acconci](#). Other paintings are said to take military ships as their subject, another traditional painterly topic that Dehne seems likely to tackle with her typically fascinating hyper-real aplomb.

FRIDAY

“Homunculi” at Canada Gallery, 55 Chrystie Street, through July 11, opening Friday, June 4, 6–8:30 p.m.

Writer and artist [Trinie Dalton](#) is at the helm of this show, which includes four artists who bring an expressionist verve to the human figure. [Matt Greene](#) is a former **Deitch** (and **Dakis**) favorite, whose paintings [Roberta Smith](#) once opined called “conservative, thin and calculated to appeal to young, straight, male hedge-fund managers with a yen for lap dances and a taste for magazine illustrations from the 1960s,” which is still an endorsement of sorts. Unless heavy impasto is your obsession, you're unlikely to find [Allison Schulnik](#)'s mutant beings similarly sexy, but the colors of [Ruby Neri](#)'s sun-blasted sculptures may do the trick. Meanwhile, [Matthew Ronay](#)'s pieces live in the realm of the found-object assemblage. This one could get rowdy.

Brian Chippendale, “Fruiting Bodies,” at Cinders Gallery, 103 Havemeyer Street, Brooklyn, through July 3, opening Friday, June 4, 7–10 p.m.

Like the concerts of his notoriously raucous noise band **Lightning Bolt**, Chippendale's drawings push up against the limits of their medium while never quite spilling over into anarchy. Swirling patches, patterns, and tiny blobs of color abut and compete for attention, but eventually cohere into recognizable spaces like ground and sky. He populates these cartoon worlds with children, animals, and aliens, though the figures often resemble mash-ups of all three, mixing body parts to create disturbing new forms. If **Gert** and [Uwe Tobias](#) abandoned their underlying German austerity for the rollicking psychedelia of American drug culture, their work might look a bit like Chippendale's.