

PRIVATE VIEWS

The Americas

1 HALIFAX

Graeme Patterson's major traveling exhibition, "Secret Citadel," touches down through May 30 at the Art Gallery of Nova Scotia. It spans the large scale to the miniature in an exercise touched by whimsy, dream worlds, and memory. Significant fabric sculptures featuring mountains and houses internalize intensely personal ecosystems, wherein Patterson's recounting of a lost childhood friend, and the trajectories of formative male relationships more generally, finds articulation in an aesthetic riddled with the autobiographical, the remote, and the parallel world of the vividly remembered.

2 NEW YORK

When Gabriel Hartley showed at Foxy Production in 2012, he hung 20 of his paintings in a tight grid on the wall, swatches exemplifying an array of abstract variations. For his show this month at the gallery, his symbols, squiggles, and dense shapes are taking on a life of their own. "The paintings feature groups of objects that read as figures standing in front of the background, as if they're viewing the painting with you—or like a family posing awkwardly for a portrait," the artist says. While Hartley is also known for his fiberglass-and-resin sculptures, this exhibition will focus purely on two-dimensional work, though he notes that "the paintings feel sculptural, both in the depiction of images and in the process of carving out the paint."

PHILADELPHIA

Artist Kara Walker, who curated the exhibition "Ruffneck Constructivists," opening this month at the Institute of Contemporary Art, describes its title as "a kind of intentional misreading of Russian Constructivists. This term got me wondering about thuggishness as an



expression of a particularly modern abjection—like punk, but with a specifically racial, macho, hip-hop overtone." With an 11-artist roster that includes 3 Deana Lawson, Rodney McMillian, and William Pope.L, the show considers "architectural space shaped by, around, and through constructions of race," she says. Walker's goal is to "return to the question of modernism, architecture, urbanism, and the resistant bodies who reshape it," who "tear down its walls, misappropriate its contents, burn out its inhabitants, and do 'bad,' not necessarily for the common good."

MEXICO CITY

"In the new works, objects are read as language," says Nina Beier of her latest solo exhibition at Proyectos Monclova, on view this month. "Vacant metaphors are adopted from cultural production, and the space between intended and expressed is being unfolded in different ways." Among the works shown will be the sculpture *Liquid Assets*, a life-size bronze rendering of the leader of the Mexican Revolution, Emiliano Zapata, disassembled into an array of objects: weapons, spurs, belt buckles, and jewelry. "It asserts a combative status between surface and subject, image and object," Beier says.

FROM TOP: GRAEME PATTERSON AND ART GALLERY OF HAMILTON, ONTARIO; FOXY PRODUCTION, NEW YORK; DEANA LAWSON