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CRITICS' PICKS

CURRENT | PAST

New York

- "In The Studio: Paintings"
- Hito Steyerl
- Trenton Doyle Hancock
- "Margret: Chronicle of an Affair – May 1969 to December 1970"
- Folkert de Jong
- Laurie Simmons
- Victor Man
- Marwa Arsanios
- "The Painter of Modern Life"
- "Transcending Tibet"
- Caitlin Keogh
- Charline von Heyl
- Anicka Yi
- Alex Da Corte
- On Kawara
- Alice Neel
- "Watching You, Watching Me"

Los Angeles

- Mernet Larsen
- David Hartt
- Charles Gaines

San Francisco

- Miriam Böhm
- "Comforter"
- Ai Weiwei
- "Secondhand"

Atlanta

- "Pratfall Tramps"

Boston

- "Pretty Raw: After and Around Helen Frankenthaler"

Chicago

- Jessica Labatte
- Doris Salcedo

Cleveland

- Ragnar Kjartansson

Houston

- Mel Chin

Miami

- Tameka Norris

New Orleans

- "EN MAS": Carnival and Performance Art of the Caribbean"

Washington, DC

- Hiroshi Sugimoto

Mexico City

- Daniel Monroy Cuevas

Milan

Maria Morganti

OTTO ZOO
Via Vigevano 8
March 25–May 16

Maria Morganti's four-panel painting *Polittico a ritroso* (Polyptych in Reverse), 2013, lights up this gallery with color and offers an irrepressible vision. In a process of reverse sedimentation, four canvases were obtained by superimposing one layer of color after another, leaving only a thin trace of the individual stages along the upper edge. Also on view is *Grumi* (Clots), 2013, which consists of a series of sponges hanging on a string and saturated with the same colors that are layered onto the polyptych's canvases. There is one color for each sponge, and, strung together, they stand out against the polyptych.

Morganti's focus on exposing her process is the hinge of this articulate exhibition. *Accelerazione* (Acceleration), 2013, for example, is a painting that was begun and completed in a single day, where the paint, not having time to dry, mixes into a single material, almost in the way it does in *Impastamento* (Kneading), 2013, where the layers of plasticine that are spread onto the panels, day after day, unexpectedly get re-kneaded onto themselves. Similarly, *Stratificazione* (Stratification), 2011, like several of the other works on view, consists of more layers of plasticine, which this time emphasize the material nature of their hues. The show begins and ends with *Impronta* (Impression), 2010–12, which consists of the sheet of paper that protects the artist's worktable in her studio and bears the traces of pastels and oil paints she used to create her ongoing *Carte-Diario* (Diary-Papers), 2010–.

Translated from Italian by Marguerite Shore.



Maria Morganti, *Stratificazione*, 2011, plasticine on wooden board, 8 1/2 x 7 x 10".

— Marco Tagliafierro

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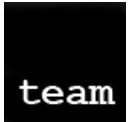
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Newest Entries

- Amy Taubin on *About Elly*
- Nick Pinkerton on "Obscure Pleasures: The Films of Walerian Borowczyk"
- Nick Pinkerton at the 11th True/False Film Festival
- Melissa Anderson on Abel Ferrara's *Welcome to New York*
- Travis Diehl at the 1st New York City Drone Film Festival
- Nick Pinkerton on Shirley Yamaguchi and Setsuko Hara at the Japan Society

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