

SEANKELLY

Herbert, Martin. "Previewed," *ArtReview*, September 2017.

Previewed

Pacific Standard Time: LA/LA
Various venues, Los Angeles
15 September – January

Moscow Biennale
Various venues, Moscow
15 September – 28 October

Art Without Death: Russian Cosmism
Haus der Kulturen der Welt, Berlin
1 September – 3 October

Adam Jeppesen
Martin Asbaek Gallery, Copenhagen
21 September – 21 October

Chantal Joffe
Galleria Monica De Cardenas, Milan
28 September – 25 November

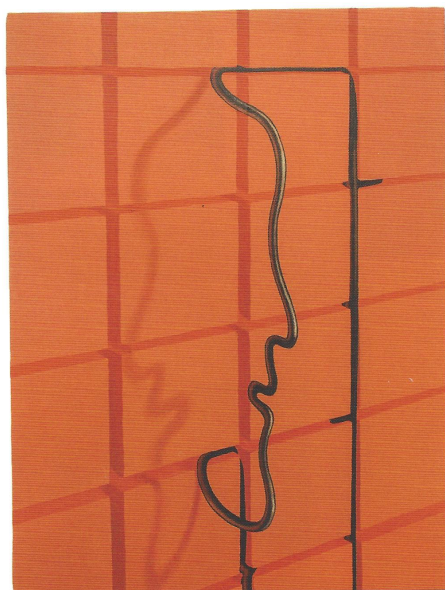
*Hans Bellmer, Sascha Braunig,
Matthew Ronay*
Office Baroque, Brussels
7 September – 21 October

Martin Puryear
Parasol Unit, London
19 September – 8 December

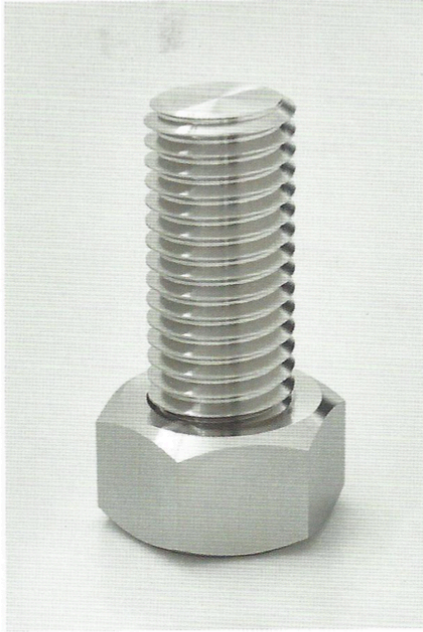
Iran do Espírito Santo
Sean Kelly, New York
8 September – 21 October

Josephine Meckseper
Proyectos Monclova, Mexico City
22 September – 28 October

Susan Cianciolo
Modern Art, London
1–30 September



6 Sascha Braunig, *Untitled*, 2017, oil on linen over panel, 31 × 23 cm.
Courtesy the artist and Office Baroque, Brussels



8 Iran do Espírito Santo, *Thread and Nut 2*,
2016, stainless steel, 70 × 35 × 40 cm.
© the artist. Courtesy Sean Kelly, New York

Iran do Espírito Santo also makes meticulously honed, near-abstract sculptures that echo the real. But the Brazilian's artworks, manifesting on all kinds of scales, are less internally troubled than they are a kind of consoling balm, an honouring of the everyday that sands off the details and leaves Platonic ideals. A numbered series of marble works from 2011–12, all entitled *Globe*, look a bit like sealed bowls, or cakes on stands, or objects that a Buddhist monk might meditate in front of. A series from 2014 depicts dropper bottles, in monochromatic coloured glass or brushed steel, that are unopenable and hieratic, as if

the act of, say, applying eyedrops had been elevated to an empyrean realm. A flat-ended lightbulb, similarly translated into stainless steel, becomes a gnomonic, gorgeously still thing; while in a series of larger *in situ* painting interventions like *Switch* (2012), Espírito Santo creates the illusion of a soft, chasmal rectangular indent filling an expanse of grey, paired with a glowing white concavity. Go (to Sean Kelly, specifically) and feel a high-toned, smartly prepared becalming, if only temporarily.