

Israel Lund

DAVID LEWIS

88 Eldridge Street, Fifth Floor

June 10–July 27

For his debut at David Lewis, Lund presents only two of his in-demand abstract canvases. These works are an elaboration of earlier efforts at pushing low-quality iPhone photos of iconic works (by Daniel Buren and Martin Kippenberger, in this case) through several layers of distortion and final material realization via silkscreen. One of the work's more interesting details is how the unprimed, raw canvas below the layers of paint restrains the tonal pop that might push the work into a cloyingly seductive direction.

Lund is an artist whose name appears more often in cynical, link-bait journalism about secondary-market auction results than it does in critical reflections on the output of a patient, slow-burn artist gamely wandering the once-fertile wastelands of historical painterly minimalism. It's an unfortunate truth that reflects a moment when visibility for young artists is increasingly linked to the profits generated by creepy art flippers who see work not so much as material facts to be lived with than as tokens of value to be traded in and up.

All which makes Lund strangely subversive: Dressed down and desaturated, these works flirt with the contemporary moment's vogue for historical painterly abstraction. However, failing to deliver a fast gratification to the eye, the works instead draw viewers in a little closer, for a little longer, into something a little weirder. The second half of the show presents a number of sculptures outfitted from roughly human-scaled freestanding silk screens. Coated with the binary photo emulsion that would otherwise guide paint pushed through them in the artist's studio, Lund's screens instead guide only the light that enters the gallery's bank of east-facing windows—complicating, in the process, some of the sight lines and wall-focused visuality of his canvases.



Israel Lund, *Untitled*, 2014, acrylic on raw canvas, 88 x 68".

— Boško Blagojević