



Danh Vo, *Untitled*, 2015, 17th-century oak and polychrome cherub's head, wood, and nails, 11¼" x 10½" x 13½".

## DANH VO

MARIAN GOODMAN  
LONDON  
JANUARY 15 - FEBRUARY 21



Richard Serra, *Ramble*, 2014, 24 weatherproof-steel plates, 6' x 39¼' x 31½'.

GAGOSIAN  
LONDON  
OCTOBER 11 - MARCH 4

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In this spare, at times esoteric show, Danh Vo returned to his favored themes of individual and collective histories and the global spread of images and ideas. Born in Vietnam to Catholic parents and raised in Denmark, Vo, who will represent Denmark in this year's Venice Biennale, is a kind of conceptual scavenger who combines antique elements with more familiar bric-a-brac to create resonant objects and installations.

In *Your mother sucks cocks in Hell* (2015)—titled after the line spoken by the possessed girl in the 1973 movie *The Exorcist*—a jury-rigged scrap-wood armature is used to join the head from a French Early Gothic carved Madonna and the legs from a late Roman marble statue of a child. A 17th-century oak cherub's head gets a similar treatment in *Untitled* (2015); cut down to fit, it's been jammed into a small wooden crate for Johnnie Walker whiskey.

Showcasing Vo's knack for conveying big ideas with a minimum of means was another untitled piece from 2015. In this work, antique farm tools—hoes, pitchforks, and the like—and flattened cardboard cartons, with 13-star American flags and graphics for global brands painted on them in real gold, hung from the ceiling and swung slightly in the draft. The piece seemed to refer to progress and its discontents, but like much of Vo's work, it was both obvious and, at the same time, Delphic.

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