



Robert Lazzarini, *Phone (White)*, 2011, plastic, metal, rubber, and paper, 6 7/8" x 18 1/2" x 4". Edel Assanti.

readymade. Most of the artists took utilitarian objects—wheelbarrows, teacups, a telephone—and twisted, melted, or embellished them into useless versions of themselves in ways often clever and unsettling. Some pieces suggest an early-20th-century Surrealist esthetic but with a more formalist approach that skips the psychological freight of Surrealism, with its references to dreams and the subconscious. They focus instead on craft and the manipulation of materials.

Robert Lazzarini has flattened a telephone in *Phone (White)*, 2011, to create a beguiling, memorable object that seems in the process of becoming two-dimensional. The object slid across the wall, playing with the viewer's visual bearings and expectations with a sleekly distorting effect. Benedetto Pietromarchi's seven glass spheres in *Untitled* (2011) suggest enormous lightbulbs, except that the filaments inside are intricate wire sculptures. The interior elements call into question not just the lightbulbs' usefulness but also how the artist got them inside, a ship-in-a-bottle enigma. Another layer of ambiguity comes from the fact that these very utilitarian-looking globes have been placed on a multitiered display shelf, like decorations.

The show's thematic strands came together in Livia Marin's *Broken Sculpture Series (Objet Dada)*, 2011, consisting of old teacups and teapots that have been

melted into frozen puddles of porcelain that somehow retain the crockery's original decorations. The effect is strangely sensual. The cups and pots are utterly traditional—like something from Grandmother's cupboard—and look as if they've been gently heated into a liquid state, suggesting a mutability of materials that is subtly disorienting and even a bit sinister.

Jodie Carey's five hanging chiffon-and-bone fabrics from the series "Untitled (Laces)," 2010, suggest death shrouds for exquisite cadavers. Harking back to Eva Hesse's work, they were the most two-dimensional pieces in a varied, excellent show. —Roger Atwood



Elger Esser, *Giverny IV, Frankreich*, 2010, C-print and Aludibond/Forex, 47" x 71" x 2". Galerie Thaddaeus Ropac.

'Objet Dada'

Edel Assanti
London

The ordinary became strange and alienating in this show by eight artists drawing loosely on the Dadaist idea of the