



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



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

RICHARD SERRA

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No matter how many you've seen, Richard Serra's huge works in forged or rolled steel still stop you in your tracks. Although it included only four sculptures and one work on paper, this exhibition showed the artist covering a wide range of forms and spatial relationships.

Ramble (2014) is a thicket of upright steel slabs staggered in rows that only slowly reveals its logic. The title could refer to a country walk or perhaps to a popular cruising area in New York City's Central Park—the piece certainly conjures associations of forests, wind-ruffled water, and surprise encounters. *Dead Load* (2014) was the weightiest object here, although it is far from inert. Consisting of two massive oblong blocks, one—slightly larger—set atop the other, it resembles the sarcophagus of a leader lying in state.

If the first two pieces felt earthbound, the last two seemed to defy gravity. In *London Cross* (2014), a huge steel plate, balanced on its edge, ran diagonally between two corners of the room, while another plate, perched on the first at midpoint, ran at right angles to it. *Backdoor Pipeline* (2010), a long, curving tunnel made from two steel plates that meet at the top in an arch, has the sinuous grace of Serra's work of the last few decades yet somehow felt like the least complex piece in this compact, brilliant show.

ROGER ATWOOD

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