



**Bruce Nauman, *Beschriebene Kombinationen*, 2011,**  
HD color-video installation with stereo sound, dimensions variable.  
Konrad Fischer Galerie.



**Tim Plamper, *Nevertheless*, 2011,**  
pencil and spray paint on paper, 88¼" x 59".  
Egbert Baqué Contemporary Art.

## Tom Price

**Hales**  
**London**

Tom Price gives a quiet, naturalistic dignity to the middle-aged, slightly paunchy black men of his bronze figures. Standing



**Tom Price, *Midnight Temple (Figure 1, Astoria Walk)*,**  
2011, bronze with Perspex and wooden base,  
70¾" x 14¼" x 14¼". Hales.

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about two feet tall, they recall the forms of classical sculpture but they're wearing sportswear, sneakers, or V-neck sweaters, and their back pockets bulge with cell phones or wallets. Most appear lost in thought, as if captured in a moment of reflection. They look relaxed and guileless on their vintage wooden plinths, which Price has adapted to each work so that some of the men loom over the viewer while others stand at a more humble height. Arranged together in this show's single room, the five figures exert a fabulous, breathing humanity.

They also have a strangely narrative power. Maybe it's the touch of worry on their faces, or Price's masterly attention to detail in their clothing and accessories, but one is tempted to spend an hour inventing stories about each of these guys. *Man on a Horse (Kings Avenue)*, 2011, has a cigarette box in his breast pocket, lizard-skin shoes, and a face that carries a whiff of middle-class complacency, while the man in *Midnight Temple (Figure 1, Astoria Walk)*, 2011, bears a corporate name badge clipped to his shirt and a face of stern efficiency. These are everymen, and Price sculpts them with compassion.

Price, the London-born son of a Jamaican father and British mother, is too smart to try to impose any single meaning onto his works. They are not so much sculptures as complex personality studies. Only the titles, which include the names of streets in scruffy South London neighborhoods, go beyond the figures themselves to hint at the artist's intentions.

This was a small show, perhaps too small for an artist who also makes busts and nudes. But it gave a good sense of Price's singular talent at creating figures that can seem somehow more human than those looking at them. —**Roger Atwood**



Robert Lazzarini, *Phone (White)*, 2011, plastic, metal, rubber, and paper, 6 $\frac{1}{8}$ " x 18 $\frac{1}{2}$ " x 4". Edel Assanti.



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