

METRO PICTURES

Noor, Tausif. "3 Art Gallery Shows to See Right Now," *The New York Times* (July 23, 2021): C11.

The New York Times



TORBJORN RODLAND AND DAVID KORDANSKY GALLERY

Torbjorn Rodland's "Floor Flowers," from 2015, in the show "Wish."

WISH

Through July 30. Metro Pictures, 519 West 24th Street, Manhattan; 212-206-7100, metropictures.com.

Unrequited passions are central to the seven artists in "Wish," a group exhibition about the productive pleasure of uncovering and anticipating the fulfillment of our hidden desires. That fulfillment can be subversively erotic, as indicated by several works in the show and most unsettlingly by Torbjorn Rodland's series of photographs that tinge ordinary instances of human interaction with eeriness, like the outstretched pair of hands touching a funeral floral arrangement

("Floor Flowers," 2015), or a mouth pried open in a medical office ("Intraoral no. 2," 2015). In Heji Shin's suggestive photographs, these discomfiting scenes extend to the animal kingdom, with the artist pairing common creatures with human nudity, as with "Dick and Snake" (2018), or allowing barnyard creatures to function as innuendos in themselves, such as in "Big Cock 7" (2020), a close-up shot of a rooster.

Though their punch lines may seem obvious or juvenile, Shin's photographs home in on the exhibition's emphasis on the tenuous connections, often humorous and disarming, between our desires and their real-world analogues. Nora Turato's 2021 wall piece "This little piggy went

to market" announces, with a perfect deadpan tenor, the omnipresence of the gig economy ("left his staff job to write a newsletter") with the psychedelic patterns and sans-serif typeface of corporate advertising. In a similarly acerbic fashion, Elliot Reed presents a mound of salt — 163.2 pounds worth, equal to the artist's body weight — within the gallery, atop of which is placed the clothes the artist wore while on a video call with his loved ones. The 2020 work, "End-to-End Encrypted (Lot's Wife)," succeeds in signaling the bodily absence that video technology seeks to mitigate, but also evocatively alludes, like the exhibition as a whole, to the acutely felt sensations of longing for those dear and far away.

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