



Li Jinghu, *Today's Screening* (detail), 2014, mixed-media installation, dimensions variable.



Allora & Calzadilla, *Shape Shifter*, 2013, sandpaper on canvas, 100" x 73¾".

## LI JINGHU

MAGICIAN SPACE, BEIJING  
JULY 26 - SEPTEMBER 28

Personal and collective histories intermingled in Li Jinghu's solo exhibition "Time is Money"—a title that alluded to the billboard slogan "Time Is Money, Efficiency Is Life" seen in many of China's industrial towns during the 1980s. The show consisted of two commissioned installations, the first of which, *Moonlight Piece* (2014), was a series of geometrically shaped, monochrome white paintings whose textured surfaces approximate lunar ridges and craters. Recalling moonlight as seen through irregular gaps between buildings, the paintings embody a lost urban landscape of the artist's memory.

If this all seems somewhat sentimental, it was. Yet these nostalgic reflections were balanced by Li's second installation, *Today's Screenings* (2014), in the gallery's back room. This, too, was self-referential: the artist is from Dongguan, one of the first places to experience China's economic reform policies of the late 1970s, and the piece re-creates one of the city's video halls catering to factory workers. The work consists of low-budget Hong Kong films projected on a screen covered in mass-produced plastic crystals. It baldly delineates the workers' unvarying routine: producing crystal beads during the day and watching pop movies at night. In this shimmering filmic landscape, Li's desire to communicate their inescapable weariness and boredom has taken on poetic dimensions.

YUAN FUCA

## "WHERE WERE YOU?"

LISSON GALLERY, LONDON  
JULY 19 - AUGUST 23

Although none of the nine abstract artists in this solid exhibition are old enough to have experienced the heyday of Minimalism in the 1960s and '70s, each employs a Minimalist aesthetic. In contrast to the tough, industrial materials beloved by past masters of the pared-down, however, these artists use more fragile stuff. Michael Rey's *Sukt* (2014), an anvil-shaped panel covered with a sleek layer of oil-based plasticine clay and then painted blue, suggests Donald Judd in the way it teeters between sculpture and painting. Allora & Calzadilla's *Shape Shifter* (2013) lays out an Agnes Martin-style grid of 220 sandpaper sheets, salvaged from a Detroit construction site, that have been creased and abraded almost into oblivion.

Paulo Monteiro, born in 1961 and the oldest in this group, contributed 24 playfully abstract works, including postcard-size paintings and sculptures made of strips of lead or aluminum no bigger than a pencil. They were—like many of the pieces in the show—surprisingly rich in associations. Monteiro's *Untitled* (2011), for example, consisting of two lengths of cotton rope draped one over the other and hung at groin-level, evoked genitals. This exhibition suggested that, apart from a softer edge, the "new abstraction" may not be that different from the old. But the best work here was so good that it hardly mattered.

ROGER ATWOOD

127