

SPERONE WESTWATER
257 Bowery New York 10002
T + 1 212 999 7337 F + 1 212 999 7338
www.speronewestwater.com

Goodman, Matthew Shen. "Andrew Sendor | message.calendar.camer.jpg." *artmobia.com (artmobia)*, 1 March 2013.



Installation view: Esmé Augustijn, Artist unknown, 2033, human being and mixed media, dimensions variable, Without a Title, Aart Ruben, 2033, mixed media, dimensions variable, 2011, oil on linen mounted to panel, 26 x 18 inches. Image courtesy of the artist.

In Andrew Sendor's "message.calendar.camera.jpg," on view at Sperone Westwater, viewers are presented with a dog pile of fictional futures. Sendor's paintings and drawings purport to be far-future documentation imagery of near-future art, a year 2040 retrospective of work from 2016. Fortunately, both Sendor's visual technique and sense of humor are up to the challenge of such a feat of conceptual back bending. His work takes on a tense, humming quality that also manages to border the drolly comic.

Sendor's drawings are especially deadpan, bearing a strong Gorey influence. Take Facsimile of a still from the Motion Picture "Miss Ecstasy", with a replica of that facsimile (2012), for example. A woman looks into her purse, her face in a rictus of shock—eyes wide, tongue hanging weirdly heavy at the edge of her mouth—as whatever object unseen inside the bag produces profuse light. Miss Ecstasy being a fictional film, the still itself is obviously fictional, as is the facsimile and the replica. Sendor is having immense fun with art's documentation jones, tagging archival artifacts with bureaucratic language and anarchically reproducing them. A refreshing usage of the other-wise exhausted simulacra as concept, Sendor's glee in creating a mirror house of iterations is infectious.

The remaining drawings have a similarly light sense of humor about them. Six Portraits of Savannah Constance Lovving (2012-2013) is an easy joke: the piece only contains four fully visible portraits, with half of the fifth's head lost in the drawing's frame and the sixth nowhere to be found. Sendor's paintings take a much darker tone. Bordering on the photorealistic, intense chiaroscuro of black and white pushes them towards the grotesque. Installation view: Esmé Augustijn, Artist unknown, 2033, human being and mixed media, dimensions variable, Without a Title, Aart Ruben, 2033, mixed media, dimensions variable (2011) depicts a man standing with a walking stick, dressed like an early 20th century European hiker (one can imagine him in a Thomas Mann novel, wandering the Swiss Alps). The man stands on a plinth like a sculpture with his hand gesturing forward, as if demonstrating some natural abundance surrounding him. His environs, however, appear to be the

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dimly lit walls of a gallery or museum—they pitch forward and canter off at sharp angles, recalling the angular, ‘look what I can do’ quality characteristic of much of recent museum architecture. The anachronism is unsettling, made more so by the dry language of the painting’s title and its use of ‘human being’ as some obvious, workaday artistic material.



Facsimile of a still from the Motion Picture “Miss Ecstasy”, with a replica of that facsimile, 2012, graphite on paper, 12 x 17 inches. Image courtesy of the artist.

A different type of cognitive dissonance occurs in Site specific installation with “Pixelated Portrait of Hugo L. Hugo”, Artist unknown, 2031, oil on canvas, 38 x 22 inches. The portrait is indeed pixelated, distorted to the point that it’s near impossible to recognize a face in what’s painted. The painting rests on a tree in a patch of grass. The fauna is all painted in soft, gothic contours, creating a remarkable contrast with the severe geometries of the pixelated canvas. One wonders if it’s meant to be commentary on the recent rash of ‘digital’ art and the simplistic fetishizing of the pixel itself (recalling 2012’s hype about the New Aesthetic and the feeble attempts made by older art institutions to capitalize on such is shudder-producing). If so, Sendor’s mockery is agreeable, though not particularly forthcoming about possible next steps. A return to beauty, visual prowess, and other ‘artist’ly qualities? A kneejerk, nightmarish proposition for most, Sendor at least has the acumen to pull off such a vision in his own work.

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Site specific installation with "Pixelated Portrait of Hugo L. Hugo", Artist unknown, 2031, oil on canvas, 38 x 22 inches, 2011, oil on linen mounted to panel, 26 x 18 inches. Image courtesy of the artist.



Six portraits of Savannah Constance Lovving, 2012-2013, graphite on paper, 12 x 17 inches. Image courtesy of the artist.