

## ONE-LINE REVIEWS: Pithy Takes on Amanda Ross-Ho, Matthew Chambers, and More



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Courtesy UNTITLED

Matthew Chambers at UNTITLED

by BLOUIN ARTINFO

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*Once again, ARTINFO has sent its intrepid staff into the streets of New York City, charged with reviewing the art they saw in a single (sometimes run-on) sentence. (To see our **One-Line Reviews as an illustrated slideshow, click here.**)*

**Matthew Chambers, at Untitled, 30 Orchard Street, through April 21**

Open a door painted with a question mark at Untitled and you'll be immersed in the brilliant frenetic bazaar of hotly colored, coolly felt, elongated canvases of Matthew Chambers — depicting a series of seemingly unrelated images, including a painting of a tiger with a bloody arm in its mouth, a still-life of corn-on-the-cob with melting butter, and a snapshot-like painting of a woman dancing, all commingled with textural pieces made from strips of dyed canvas (his “strip paintings”) — whose presentation, mixed and matched in tightly packed rows, seemingly simulates the Internet-trolling habits of a quick and observant mind under the influence of the synthetic drug of choice. — *Rozalia Jovanovic*

◀ VIEW EXHIBITIONS ▶

ON VIEW THIS SPRING

**BARBARA BLOOM  
SAGMEISTER & WALSH  
JACK GOLDSTEIN**

5th Ave at 92nd St

T · H · E  
JEWISH  
MUSEUM

**“Wilder Mann,” Charles Freger at Yossi Milo, 245 10th Ave, through May 18**

Captured void from context to enhance their surreality, prints of the artist's 18-month, 12-country quest (primarily in Eastern Europe and the Netherlands) to capture pagan traditions of dressing up as bears, goats, demigods, and other beasts in order to celebrate seasons, honor rituals, and terrify small children, are if nothing else a pleasant reminder that the time-honored subculture-hunting investigative photography road trip is still far from hitting the wall of repetition. — *Lori Fredrickson*

**Judy Glantzman, at Betty Cunningham Gallery, 541 West 25th Street, through May 11**

Making her own spins on Goya's "Los Desastres de la Guerra" series *and* Picasso's "Guernica" in one show like it's no big deal, Judy Glantzman knocks the latter out of the park with a room of intricately creepy large-scale collages that augments the Cubist's canonical scene of devastation with incredibly unsettling doll-like masks frozen in pained grimaces, sketches of video game-like guns, and torn sheets of paper layered, bent, and hanging in sculptural formations, leaving the adjacent groups of Goya-esque sketches looking like something of a side dish. — *Benjamin Sutton*

**Farideh Lashai, “Thus in Silence in Dreams’ Projections,” at Leila Heller Gallery, 568 West 25th Street, through May 2**

Lashai's "Alice in Wonderland"-inspired paintings feature projections across their surface of ghostly, animated rabbits jumping in and out of landscapes of Cheshire cats and partying Majlis, complimented by a backdrop of haunting and abstract poetic sound works that balance the artist's identity with Iran's complicated history of changing ideologies throughout the 20th-century. — *Alanna Martinez*

**Amanda Ross-Ho, “Gone Tomorrow” at Mitchell-Innes and Nash, 534 West 26th Street, through May 18**

Ross-Ho's giant black sweatshirts, riddled with rough cut-outs, hang like last year's Halloween costumes: no longer imbued with pre-festivity expectations of anonymous debauchery, their 1980s pop culture aesthetic makes them sad vestiges of a more hopeful — and more reckless — time. — *Sara Roffino*