

ART GALLERIES—CHELSEA

Walead Beshty

The London-born, L.A.-based artist seems to be aiming for radical transparency regarding both the art-making process and its industrialized context. Deconstructed computer scanners are impaled on poles, and wall-mounted flat-screen TVs have been sliced in half or cored like apples. Also on view are big color photograms and copper etchings of the artist's handprints and medical prescriptions. Some of the pieces, particularly the destroyed electronics, risk fetishizing Beshty's ability to transmute other people's work into profit (he's a very successful artist). More compelling is a series of five-foot-tall, L-shaped copper monoliths, which were deliberately installed without gloves, so that their mirror-bright surfaces would accrue evidence of their circulation through the art system in the form of dark fingerprints—a portrait of behind-the-scenes labor that verges on the sublime.

Through June 17.



<http://www.newyorker.com/goings-on-about-town/art/walead-beshty-2>