

**The Art Newspaper:** 'Our pick of shows in commercial galleries this month', October 2018

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PHOTOGRAPH BY ANDREW WOOD

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## PRIVATE VIEW

*Our pick of shows at commercial galleries this month*

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**A New Spirit Then, A New Spirit Now, 1981-2018**  
**Almine Rech, London** 2 OCTOBER-17 NOVEMBER

In 1981, Norman Rosenthal co-curated *A New Spirit in Painting* at the Royal Academy of Arts in London, which told an entirely male history of 20th-century painting—no female artists were included. Now, after four decades of hindsight, Rosenthal is attempting to redress the balance with a remake of the show at Almine Rech. But only slightly—there are only two women (Maria Lassnig and Susan Rothenberg) among the 13 artists. In May, the first part of the exhibition at the New York gallery showed paintings from the 1980s. During Frieze Week, the London exhibition comes up-to-date with paintings by the same artists done after the year 2000. **A.B.**

**Zoe Leonard: Analogue**

**Hauser & Wirth, Los Angeles** 27 OCTOBER-20 JANUARY 2019

Leonard's first solo exhibition at Hauser & Wirth's Los Angeles location is the result of a decade-long photographic project that she pursued from 1998 to 2009. Featuring more than 400 photographs taken with a vintage Rolleiflex camera, the show explores the effect of globalisation on consumer culture, capturing abandoned shopfronts, 99 cent-stores, and cheap mass-produced clothes. Though this monumental installation was first shown in 2007 at the Wexner Center for the Arts in Columbus, Ohio, Hauser & Wirth revives it with new images taken up to 2009 in time for the artist's career survey at the Museum of Contemporary Art, Los Angeles (MOCA). **M.C.**



**Kerry James Marshall: History of Painting**

**David Zwirner, London** 3 OCTOBER-10 NOVEMBER

The works in this exhibition are so new that they had not been photographed at the time of going to press, two weeks before the opening. This is Kerry James Marshall's second show in the UK—the first was *Look See* at Zwirner in 2014—and comes on the heels of his travelling retrospective, *Mastry*. The suite of paintings will not be unveiled until just before the show's opening, further fuelling collector anticipation for Marshall's latest works after the recent record-breaking sale of *Past Times* (1997) at Sotheby's in May. The \$21m paid by the rapper and hip-hop producer Sean "Diddy" Combs is the highest price ever for a work by a living African-American artist. **M.C.**

