

Travis Diehl, "Rosemarie Trockel," New York Times, May 29, 2025.

The New York Times

What to See in N.Y.C. Galleries in May

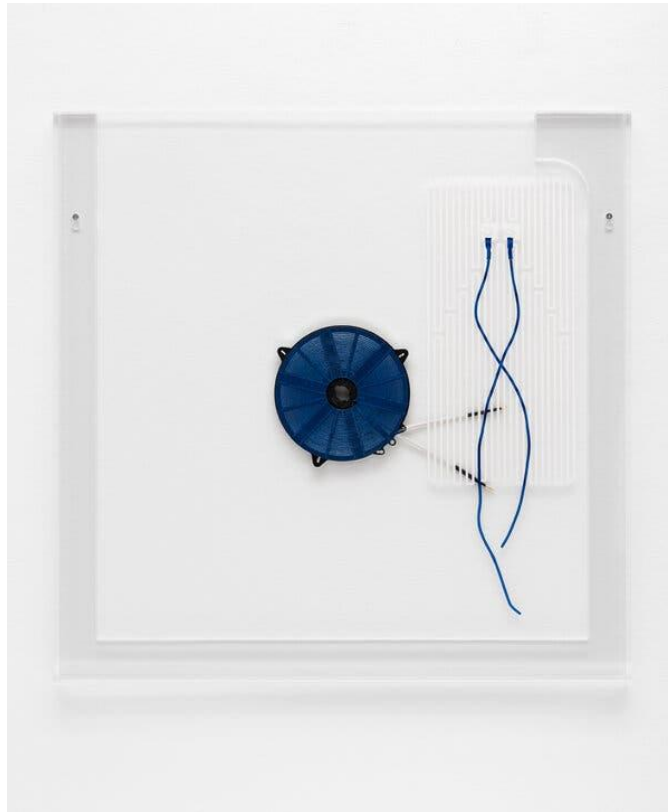
Travis Diehl, Seph Rodney, Andrew Russeth and Holland Cotter

This week in Newly Reviewed, Travis Diehl covers Rosemarie Trockel's dash through art history, Gregory Kalliche's aggressive vise and Miguel Calderón's video of down-and-outers in Mexico City.

Chelsea

Rosemarie Trockel

Through Aug. 1. Gladstone Gallery, 515 West 24th Street; 212-206-9300, gladstonegallery.com.



Credit...Rosemarie Trockel/Artists Rights Society (ARS), New York; via Sprüth Magers and Gladstone

If you enjoy the pleasant tension between understanding and not, spiked with emotional stabs, try Rosemarie Trockel's new show "The Kiss." Since the 1980s, the German conceptual artist has bounded between styles and media, juxtaposing the handled roughness of ceramics and tapestries with the technical precision of photography and found objects. Her retrospective at the New

Museum in 2012, “A Cosmos,” even wove in work by other artists.

At Gladstone, Trockel darts through art history. “The Kiss” probably refers to a carving by Brancusi, a Modernist master: a lump of stone barely etched into two embracing figures. Doubles and pairs abound in Trockel’s show. Two eerily identical silvery photographs of a man with a bandaged left ear, both titled “Ally,” hang cheek by jowl. (The show has a mate, too: a 40-year survey of Trockel’s work at Sprüth Magers uptown.)

“Sanssouci,” a clean cream ceramic sculpture that resembles a combination lock with several ineffective dials strapped to the wall, is dry as ice; it shares space with its molten companion, “Time Is Irresistible,” a clay slab glazed blue on its jagged edges and red on its face and hung from the strained links of a ceramic chain.

Other pieces toy with the idea of sight. “Bird’s Eye View” is a jail-cell door mounted upside down on the ceiling. With its window flap propped open and the peephole cover slid ajar, the door isn’t confining anybody — you can even walk under it — except visually. Prominently placed, in such a surprising orientation, the door captures your attention and blocks your eye.

Ironically, the titular work, “The Kiss,” may be the most alienating: a flat-screen TV cast in aluminum, with its back to the room. Whatever’s happening on that screen, it’s not for you to know. *TRAVIS DIEHL*