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“New York Gallery Beat: 6 Critics Review 16 Shows”

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Michael Bauer, Lisa Cooley Gallery, 107 Norfolk Street, closes June 22

All of modern painting seems to be contained in the clusters of scribbles, swaths of impastoed oil, half-finished figures, Pop art foodstuffs, and squiggly stray limbs that float around the center of each of Bauer's paintings. René Magritte and Sue Williams seem especially prominent in the German-born, New York-based artist's constellation of influences in these new pieces, which are among his biggest and funniest to date. There are, for instance, the floating pipes and bowler hat in *Rickter-Bar (Anti-Creme)* (2014) that evoke the Belgian Surrealist, as well as the innumerable suggestive appendages in curly, cartoon-like lines populating each painting, reminding one of Williams's orgiastic compositions. And those are just two major nodes on the web of allusions stretching across these immensely satisfying new paintings—which make the accompanying prints feel all the more thin.