

## THOMAS DANE GALLERY

Travis Diehl, “Walead Beshty”, *Artforum*, 25<sup>th</sup> March 2015

Los Angeles

**Walead Beshty**

**REGEN PROJECTS | 633 NORTH ALMONT DRIVE**

**633 North Almont Drive**

**February 13–March 28**

Those looking for clues in the polished press dispatch from Regen Projects learn only that “Walid AlBeshti—the transliteration of the artist’s name from Arabic into English—brings together paintings and sculptures.”

Maybe the UK-born, Los Angeles–based Walead Beshty hopes to lend his “distributed,” postconceptual practice shades of his own transnational history. As if this might offset the lack of such personal/political sparkle in the works themselves, whose wrenchingly specific titles exude their own kind of mock-religious, backhanded austerity. *Shroud (ExxonMobil Mobil 1 0W-40 Synthetic Motor Oil/Castrol Limited Edge Syntec SAE 10W-30 Synthetic Motor Oil: August 14, 2013–August 13, 2014, Los Angeles, California)*, 2015, for one. Five canvas drop cloths, dappled with months of tears, tread marks, and motor-oil stains where the artist parked his cars have been stretched, hung on the wall, and noted on the checklist as “oil on canvas”: not Jesus in Turin, but Mercedes in LA. Five of the artist’s “copper surrogates,” giant, shining minimalist brackets that bear the handprints of all their anonymous handlers, have made the trip from Miami; here a set of five are propped into two crisp piles—each of which makes a lowbrow nod to the LA monogram of the Dodgers.



View of “Walid AlBeshti,” 2015.

<http://artforum.com/index.php?pn=picks&id=50883&view=print%20>

11 DUKE STREET, ST JAMES'S, LONDON SW1Y 6BN

TEL +44 (0)20 7925 2505 FAX +44 (0)20 7925 2506 [info@thomasdane.com](mailto:info@thomasdane.com)