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# New York Gallery Beat: 6 Critics Review 18 Shows



Fred Tomaselli, Nov. 9, 2011, 2013. Courtesy James Cohan Gallery.

## James Cohan, Fred Tomaselli, closes June 14 (book signing May 10).

Can I just say: I want what Fred Tomaselli is having. I don't mean gouache or archival ink or anything like that. When my *Times* arrives each week, I want to gaze into the featured photo (above the fold) and have some kind of seer's experience. Isn't this what Tomaselli does with what he calls (in the Prestel book on the subject) his *capriccetti*—"brief, larkish, improvisational excursions"? They are running jumps through, well, current events as selected by the editors of the paper of record and manipulated to the point of psycho-kookiness by Tomaselli. His "Current Events" series now numbers more than 90 front pages, and many of them are here on view at Cohan in all their radiant, supercharged trippiness. Eyes multiply on Bernie Madoff's face; Spanish soccer players wears skulls for heads after a victory; Silvio Berlusconi's eyes resemble C-3PO's and come with radio waves. These colorful *Times* works resemble Tomaselli's large-scale works in spirit. The artist's 72 x 72 inch photo-collage *Penetrators (Large)* (2012), an acrylic and resin work, shows a bird with a long sword-like beak in the mouth of a well-toothed, presumably venomous viper. Which creature will deliver the mortal puncture is anybody's guess—unless what's taking place is a mutant kiss. You tell me.