

Rosanna McLaughlin, *Frieze*, 17 January 2017

FRIEZE.COM

Critic's Guide: London

Rosanna McLaughlin presents her highlights from the second edition of Condo



Front:
Yuri Pattison,
(*directory information*) a tree
for the desert
(x3): - the tree of
ténéré v.1 & 2 -
Guangzhou
Shengjie Artificial
Plants Ltd. artificial
date palm
telecom. tower -
Ostankino TV
Tower, 2017;
back:
Kevin Cosgrove,
Cabin, 2016,
exhibition view,
Project Native
Informant, London,
2017, as part of
Condo.
Courtesy: the artists
and mother's
tankstation, Dublin

Project Native Informant

Hosting: Queer Thoughts (New York), Mother's Tankstation (Dublin)

There are no people in Kevin Cosgrove's *Cabin* (2016), a soft-focus oil painting of a mechanic's workshop. Sunlight floods in through an open shutter, illuminating tyres, tools, and car related detritus. *Persian Rug* (2016) depicts another sunlit workshop with nobody in it, painted in nostalgic sepia tones. These paeans to the skilled-labourer come with an implicit social commentary. The staff, you get the impression, will not be coming back from lunch.

Cosgrove's are not the only unpopulated landscapes in this busy, three gallery show. Yuri Pattison has opened up a computer server, turning its circuitry into a cityscape, and there are light boxes by the collective ÅYR, illuminations of computer-generated classical passages and halls that appear to carry on infinitely. Like adding mirrors to the walls, they fulfil the function of making a room look bigger – an aspiration of grandeur that is literally uninhabitable.