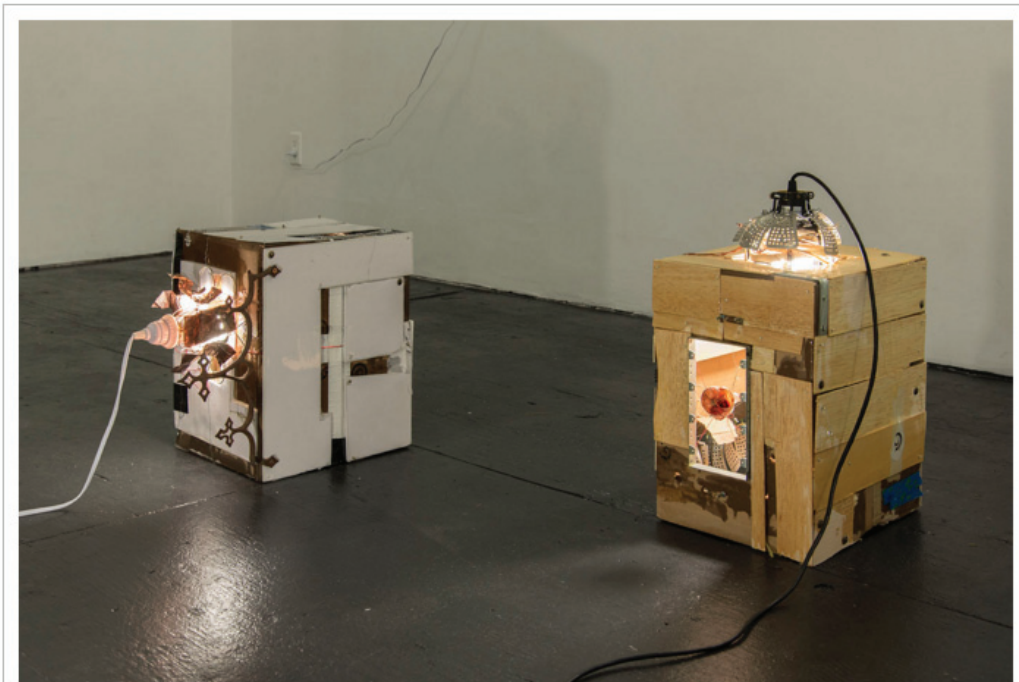


## FROM TIME BOMBS TO FRUIT BASKETS: GOINGS-ON IN LONDON, NEW YORK, AND LOS ANGELES

BY *Jamie Sterns* POSTED 10/27/15 4:53 PM

Sean Steadman at Project Native Informant, Jason Benson at Bodega, Eli Ping at Ramiken Crucible, Alex Chaves at Night Gallery, Elad Lassry at David Kordansky

What London can do sans irony New York also has been dipping into recently, but in NYC the reference to politics is bulldozed down and in its place is a new generation of grime mixed with re-acculturated punk. What do I mean by that? I mean that things are getting aesthetically grimmer and fleshier, but at the same time there is a self-awareness and a strict rigor of contextualization that career-driven artists in this city not only want to do but need to do for the sake of survival. Two shows caught my eye and did this very thing even in the madness that was opening week. First was [Jason Benson's exhibition at Bodega](#) and the other was [Eli Ping's show at Ramiken Crucible](#).



Jason Benson, 'Crawlers,' 2015, installation view, at Bodega.  
COURTESY BODEGA

To start with Benson, the show was called “Crawlers,” and it was a collection of creatures, boxes, and assemblages that each possess a light, which feels like a life source, and an oculus that lets you look inside to see scrawled drawings and makeshift sculptures. The boxes seem to be exoskeletons for relics, message encoders, or prehistoric time bombs. It reminds one of the work of a hermit in the woods, a tinkerer, some sort of outsider wizard who still believes in alchemy, but it also has such a calculated and knowing use of material, construction, and form that you know that what you are looking at is made from someone extremely aware of their intentions and how they register.