

# METRO PICTURES

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## The New York Times

### ANDREAS SLOMINSKI

*Through May 25. Metro Pictures, 519 West 24th Street, Manhattan; 212-206-7100, metropictures.com.*

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Potty humor and sculpture are alive and thriving in the art world. In 2016, Maurizio Cattelan presented a functional 18-karat gold toilet to the Guggenheim Museum, and Andreas Slominski installed more than 100 portable toilets in the Deichtorhallen museum in Hamburg, Germany. Now, Mr. Slominski has an exhibition featuring portable toilets at Metro Pictures.

You can't initially tell that the objects are portable toilets, since the plastic housings are mounted sideways. Mr. Slominski mimics minimalist installations like Robert Morris's at the Green Gallery in 1964. Working with a German company, he has deconstructed toilets, turning components into cubes or relief sculptures depicting nature and fertility scenes.

Once you reach the back gallery, however, a multicolored toilet titled "Chameleon" (2018) sits upright and alone, urging the viewer to approach. Unlike Mr. Cattelan's gold toilet, "Chameleon" is meant to be looked at rather than used. Like its progenitors, however, it's poised and positioned to provoke. Duchamp perversely reasoned that "Fountain" (1917), his urinal purchased as a ready-made on Mott Street in New York, was emblematic of the United States since "the only works of art America has given are her plumbing and her bridges"; Mr. Cattelan's Trump-era toilet is tauntingly titled "America."

Mr. Slominski stresses the German origin of his toilets, conjuring both the celebrated history of German manufacturing and design and the dire need for facilities as migrants streamed across Europe in recent years.

MARTHA SCHWENDENER