

GLADSTONE

Sean Tatol, "Rosemarie Trockel - *The Kiss* - Gladstone," *Manhattan Art Review*, May 9, 2025

The Manhattan Art Review

Rosemarie Trockel - *The Kiss* - Gladstone - ****.5

Oh Mama! I might as well say it, Trockel is on the shortlist for the best living artist in my book, safely top 10. This is a placeholder because I want to hold off a conclusion until I've seen the partner show at Sprüth Magers, in part because I have next to no idea what's going on here. Not that it matters much; this is a great argument for the relative value of conceptualism's actual concepts because the logic she's working through produces objects that speak compellingly for themselves regardless of what the underlying ideas are. I don't know what the significance is of the four ceramic hot plates mounted on the wall in *Kerfuffle*, nor of the plexi box surrounding them and the photo in the corner of someone being detained by a cop with a picture of Warhol in the background, but it's brilliant. Two flatscreen TVs cast in aluminum "kissing," AI-altered photos that work perfectly in context, the records displayed on the plexi couch... It all adds up to something big, but I'm struck dumb by the question of what it is.