

# BLOUIN ARTINFO

## 5 Must-See Gallery Shows: Birdie Lusch, Mark Hagen, and More

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(L-R): Birdie Lusch's "untitled" (1973) at Kerry Schuss, New York, Louis Cane's "Toile découpée" (1970) at CANADA New York, Tris Vonna-Michell's "Postscript III (Berlin)" (2014) at Metro Pictures, New York, Sam Moyer's "Zola" (2014) at Rachel Uffner Gallery, and Mark Hagen's "To Be Titled (Ramada Chelsea #3)" (2014) at Marlborough Chelsea.

Lusch's collages of flower arrangements are pitch perfect; sliced-and-diced magazine pages become the fodder for vases and blooms in whimsical yet refined compositions. The artist, who died in 1988, made this portfolio of 26 pieces in the summer of 1973. Here they're arranged and framed sequentially — Karma is publishing an accompanying book — demonstrating the range of Lusch's curious vision. In one collage, a cut-out version of Rodin's "Thinker" ponders a baby-blue arrangement of flowers, its vase an excised image of power lines. In others, brightly patterned words and Lusch's own penciled words provide an enigmatic context for the series: "Were there no beginning there'd be no ending / Were there no entrance there would be no door." Some may find this all a bit twee — especially after noting the artist's "signature," which is a tiny cartoon of a bird — but Lusch's compositional inventiveness pushes these simple pieces to the next level. It wouldn't surprise me if Jonas Wood was looking at Birdie (as well as Matisse's cut-outs) when making paintings like this one.