

**LOUISE LAWLER:
NO DRONES**

Sprüth Magers

Another Tate-referencing show. With a clear nod to the big Gerhard Richter blowout over at Tate Modern, this Louise Lawler exhibition is a display of photographs of the German painter's works, seen from angles that abstract, stretch and distort the original paintings. Photographs of paintings of photographs, then. Yet rather than capturing an increased, mechanised distance, Lawler's images add a humanising element to the paintings themselves. *Civilian* (2010) is a photograph of Richter's painting of a skull, *Schädel*, from 1983, which Lawler has photographed so that its scale appears diminished – it looks tiny within Lawler's frame. Right at the top of the photograph are two dangling picture wires, which look like a pair of nooses. But if these pictures have more pathos than Lawler's often acerbic, witty photographs, then this is thrown off by the inclusion of a glitterball and disco lights in the space, which the gallery attendants switch on for us. This 'gallery disco' is funny, and brings the critique in Lawler's earlier photographs – of art in the homes and offices of collectors – to the commercial space, while also gently ribbing the 'celebration' of Richter in his retrospective. Unlike Merlin Carpenter's digs at the big institution, it's not brattish or unkind.