

## Iraq's Grosz: 'Ahmed Alsoudani and Darren Waterston: Remote Futures'

By Robert Shuster *Wednesday, Oct 24 2012*

Renderings of dream states seem to be everywhere these days, but two shows of paintings—virtual opposites in subject and style—make the fantastical distinctive. At Haunch of Venison, Ahmed Alsoudani once again depicts the violence of Iraq, his native country, with bitter irony. A George Grosz for the modern era, he populates surreal and chaotic allegories with cubist figures mangled and misshapen; in one, a grotesque bull carries a bizarre creature across a bleak landscape while, in another, a scarecrow has exploded into a mess of scattered parts.

The DC Moore Gallery offers a far more serene experience with Darren Waterston's cosmic visions. Evoking vintage covers of sci-fi paperbacks, he often places objects of vaguely terrestrial origin—a dark island, a makeshift wooden ship—in the middle of glowing voids. Idyllic in conception, rendered with the delicate brushwork of Chinese landscapes, the images shine on glazed wood panels like postcards from the edge of space.

*Haunch of Venison, 550 West 21st Street,  
212-259-0000, haunchofvenison.com;*

*DC Moore Gallery, 535 West 22nd Street, 212-  
247-2111, dcmooregallery.com. Both through  
November 3.*



*Courtesy Ahmed Alsoudani and Haunch of  
Venison*

Some chaos at Haunch of Venison:  
Alsoudani's **Untitled**