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Digital dreams and strutting provocation

EXHIBITIONS

WADE GUYTON

★★☆☆☆

TORBJORN RODLAND

Serpentine, W2

★★★☆☆

BEN LUKE

HOW does painting about the world of smartphones and tablets? This is the question explored by Wade Guyton. He takes humdrum images on his phone, or screengrabs – crappy studio photos, the New York Times's online homepage, an iPhone advert, digital imagery's white noise – and prints them on linen, folded in half and sent through vast inkjet printers,

where the images might smudge, drag or dapple.

It opposes the immaculate digital screen and the analogue weave of linen, saturated in ink. It nods to minimalism and post-minimalism, the history of abstraction and appropriation. Rich territory; but why, then, is the work so arid?

The images are mostly crushingly banal, and the objects they produce are underwhelming and – worse – predictable once you're accustomed to Guyton's technique's glitches and quirks. At his best, Andy Warhol, whose shadow inevitably falls over any artist in Guyton's field, made the familiar strange, even seductive. In this show, Guyton takes the boring and makes it just as boring.

Torbjørn Rødland, meanwhile, tries

too hard to make his images arresting. Working with film rather than digitally, and in staged scenarios, he has a Surrealist's knack for the uncanny, discomfiting juxtaposition – teeth scattered on plate of food, a girl stretching to eat a dangling apple studded with coins; he's best when enigmatic rather than struttishly provocative.

But in *First Abduction Attempt*, for example – a woman pulled through a doorway, being stripped naked, her face somewhere between terror and ecstasy – he's in dangerous, hackneyed territory. The male gaze on sexual violence, however ironic, is a bad look.

■ *Guyton until February 4; Rødland until November 19 (020 7402 6075, serpentinegalleries.org)*