



Sean Landers
Le Sculpteur 2000

■ Sean Landers

greengrassi London June 17 to July 31

Two large abstract canvases hang face to face at greengrassi. Both are mindlessly multicoloured, like autistic renderings of Clement Greenberg's dictums in *Modernist Painting*, 1961. One is a sedimentation of squiggly lines and spells 'Sean' in childish joined-up writing, the other resembles an all-over wall of Lego bricks. But you don't really look at them anyway because a big voice – Landers' – booms on and on about his genius over a loop of the tune that became the dodgy 'I Vow To Thee My Country' from Holst's *The Planets*. 'Look no further for the definitive artist of our time ... greatness shines from every stroke of my brush.' The soundtrack follows you upstairs where there are two ropey Picasso pastiches: a *Figaro*-reading Harlequin, and a Marie-Thérèse-era effort of an artist (with erection) before a (busty) female bust of his muse. Strange shades of doubt and the need for affirmation hover about the hyperbolic bombast:

'I am brilliant. How often do I have to prove it? ... I am that man, and if you acknowledge it, I will rise to even greater heights.' The rambling texts written all over *Plank Boy* (a lugubrious, anthropomorphic easel in a wintry forest), and *Monkey and Gnome* (an upside-down totemic combo of dog, monkey and sheep), see Landers soliloquise in a more dejected and autobiographical vein, weaving between boastfulness and insecurity. Landers says he's 'the greatest artist of our time', while his dealer, 'Andrea' (Rosen) advises him to stop fretting over 'not getting the adulation I deserve' and not having had a big solo show at an American museum. He consoles himself – tautologically on the painting itself – with the thought that 'I sell everything I make, I'm pseudo wealthy'. Obviously self-parodic (but to what degree is what makes them fascinating), these are either the most honest or deceitful art works ever, perhaps. ■

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