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mly by a pproach is of gre ensibility at an ea udor's 1973-2015 nside Electronics I onceived and dev Cunningham, Cag rs like C. Spencer vere not left alone Yet more subt rowing familiari then entering suc

is its most initiately identifiable trait, and wing performance to be frastructure right alongside any o egant space has surely been conceive formance's role among all the conten piration. As with all such recent embr^{irn inaugura} h recognition while also concerned by uildings the es tabing over a discipline known for its ction, econd re is always

ribility of the space here tst interesting black box, pr ssive building. "the original American Folk Art- aseum sf" champion the "spirit of irr t create some cramped mg g toward the small wit um an apparatus wit of artists for whom interest, but area by practitioners wh uncture. The decision to first occupy t forest V (variation 1) installation, reali keenly attuned to the moment in this d as an object and instrument amid a p Rauschenberg, and utilized at MOMA voun Sergei Tcherepnin, and Marina Rosen -w understood more immediately as sculres. procative and consequential, if less ocla nong audiences with the roles they t mse pace, the increasing cognizance of how nev t

he handily recounts how artists in the early surve malism took disused industrial spaces as emba

Occaser essay Foster's survey of the

esty c kind of twinned vision. Art

When it come

com objects are at once

n its r) Nowhere is this binocular pe

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n Foster's extended discussion of

Untitled (Underpainting), 201

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or projectoring between figuration and abject

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Sarah Sze's intricate composition

"dual identity," continu

age and object,

's work, Foster

, citing Alex Ga

able to create larger works, betw larger exhibition venues, architectural "space race," res became sculptures of a

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al Chan

made artist when erience economy nded by its creat nst the economi sitions in which su ever, Foster's his ces newly resort

art theory may again find so his is especially true when For f Claire Fontain ormative count e beginning of serve as a "hu ective, sexual a are imprisoned

e question of the human being

errain. If there's a twinning i

bjecthood and objecthood, so

ealogy, demonstrating how y for other tactics-many ons-that have arisen in the cular, he points to the exan declaration that people are alread id, impacted so indelibly by the

> uccessfully impersonat vs of the common con ersive option may be nce of rhetorical jiu-j ad of resolving any tivity as it is trafficke fy it," ai

ne to oth of these artistic exa howe t in the work of Harun ki, w ster's volume is pivot clarif

oth "chain of triun our only arvelous d ngness." veen our ulture, she possibility s takind museum docents discussing

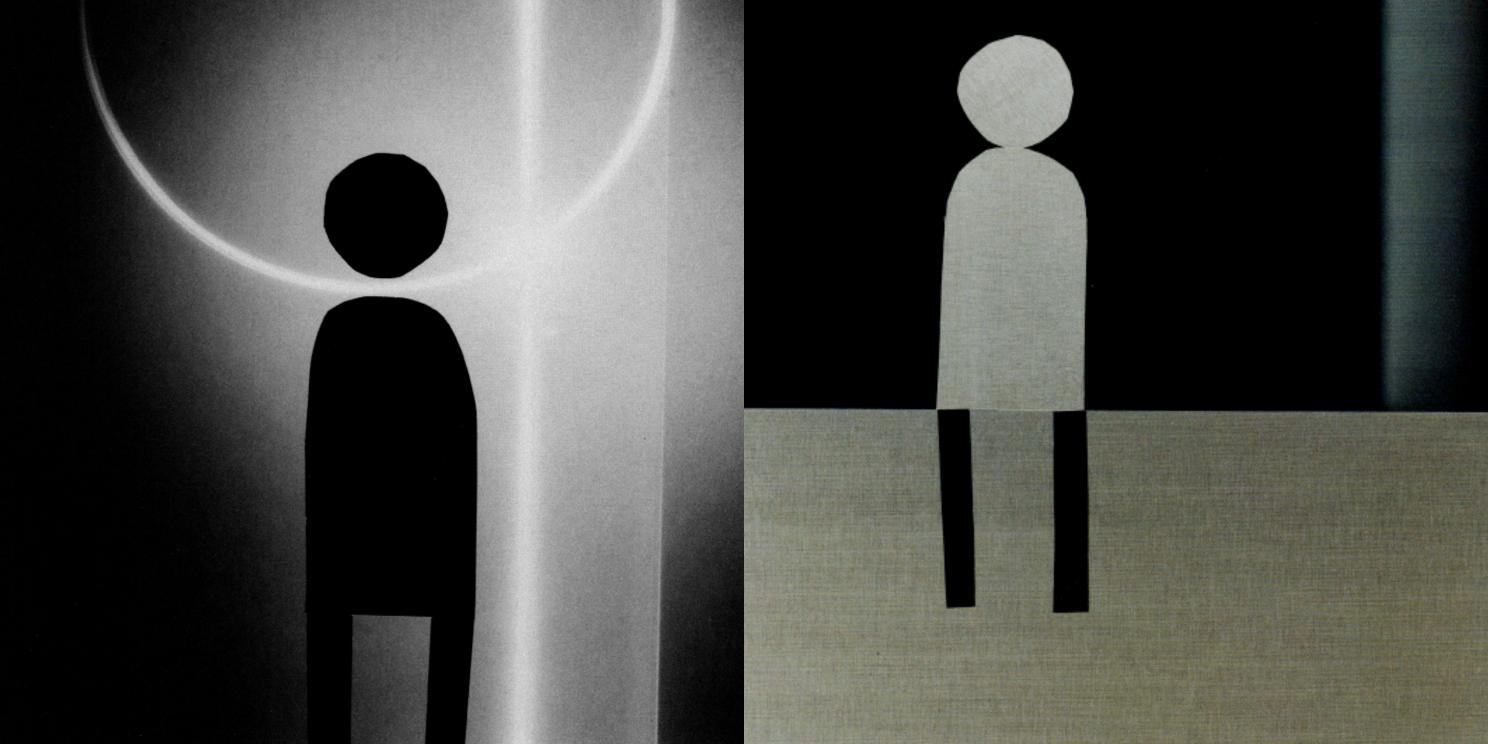
garish colors, a vy or light, boxy and blob often ma and the abject e not at all a commercial once hallucinate ifically, redece Julia Kristeva. In Cos vint ted and hardened, ep CO n acia , greens, and purp na split over sprinkles left d roughened resin. , then seah iption of the gight be the lyrics of porarie ur Park," more ce voted the worst Millertime.) The effect h ost oxymoronic SDa y, as though ility or arreste of Rober ience ind J. d ip rodu ank tion today. distinctio reer arala e long since ov lar reme are not only ne also forms linked s co. odity ay and 1 Hk d it picks up and pi orma the passage. He ever, r Davidson al, she insists, it must our space. Although re sugoth transfer between alds, her em more stuck than the state of the fair, ses untranslatab Dysfunctionality nword here: As in onnectivity. . D. 110. - C1., 11. TT: J. J.

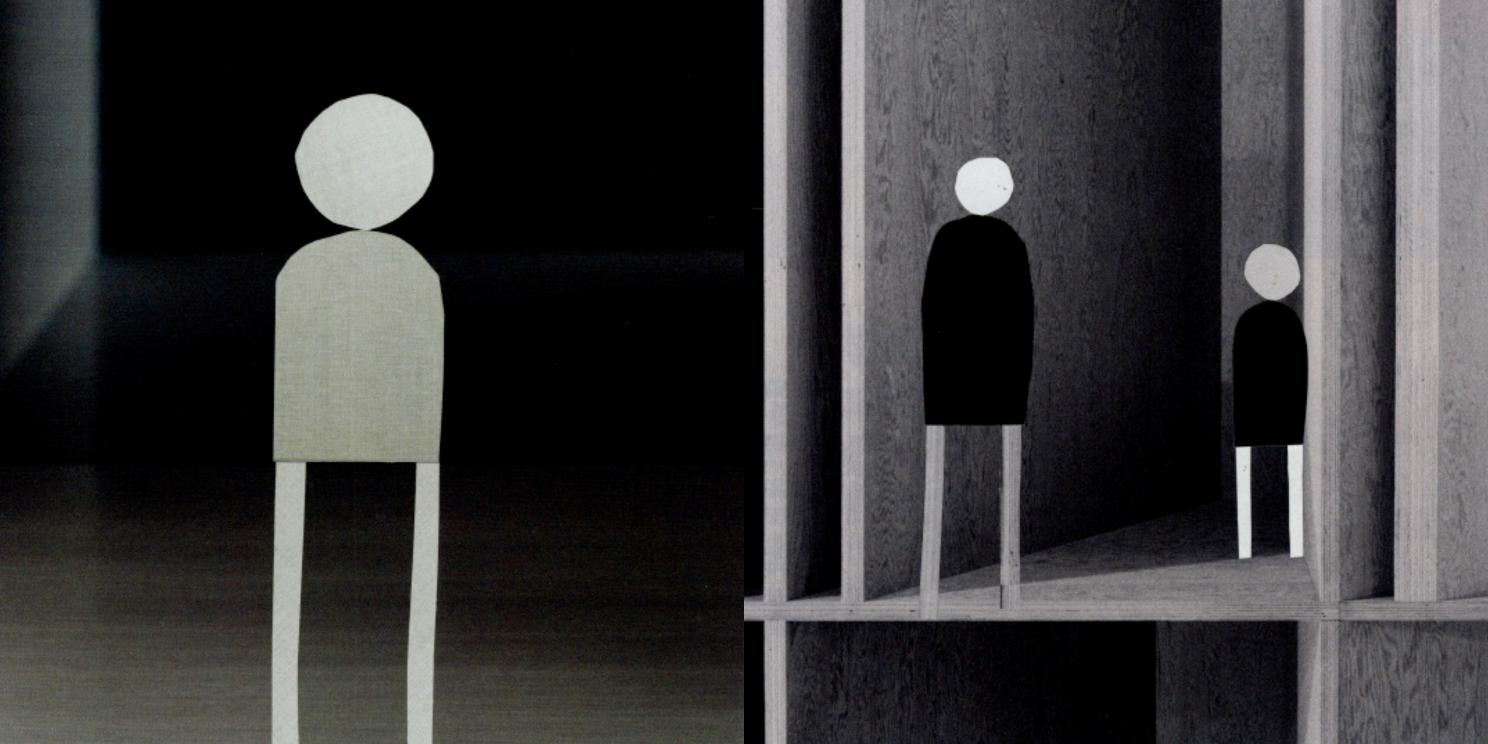
gh they had d an intestinal rrison imaging sumption, both aes al terms. Claes Olden name-check now; his g egic of, which also appears sem aind. Harrison collapses pro exhibition even more than Q store, 1961-her use of mar nflation too, as it does in the nzken, Th chhorn Ac realm an he cop enburg did ven more 196 ych st Erne s to be h sme son claims th ous honor fo. at work is anything the ness: She wrests tion out of destruction while her ima juxt sitions can be al ven bruta calculated, deh with Fli re often than Luc gressi liked to spell o p, 1992, which s tthrob with a mo oph 989, where a flu Circ at the angle of at es a me ork anticia year the notor ic of Power, m and th n and othe chastises 1

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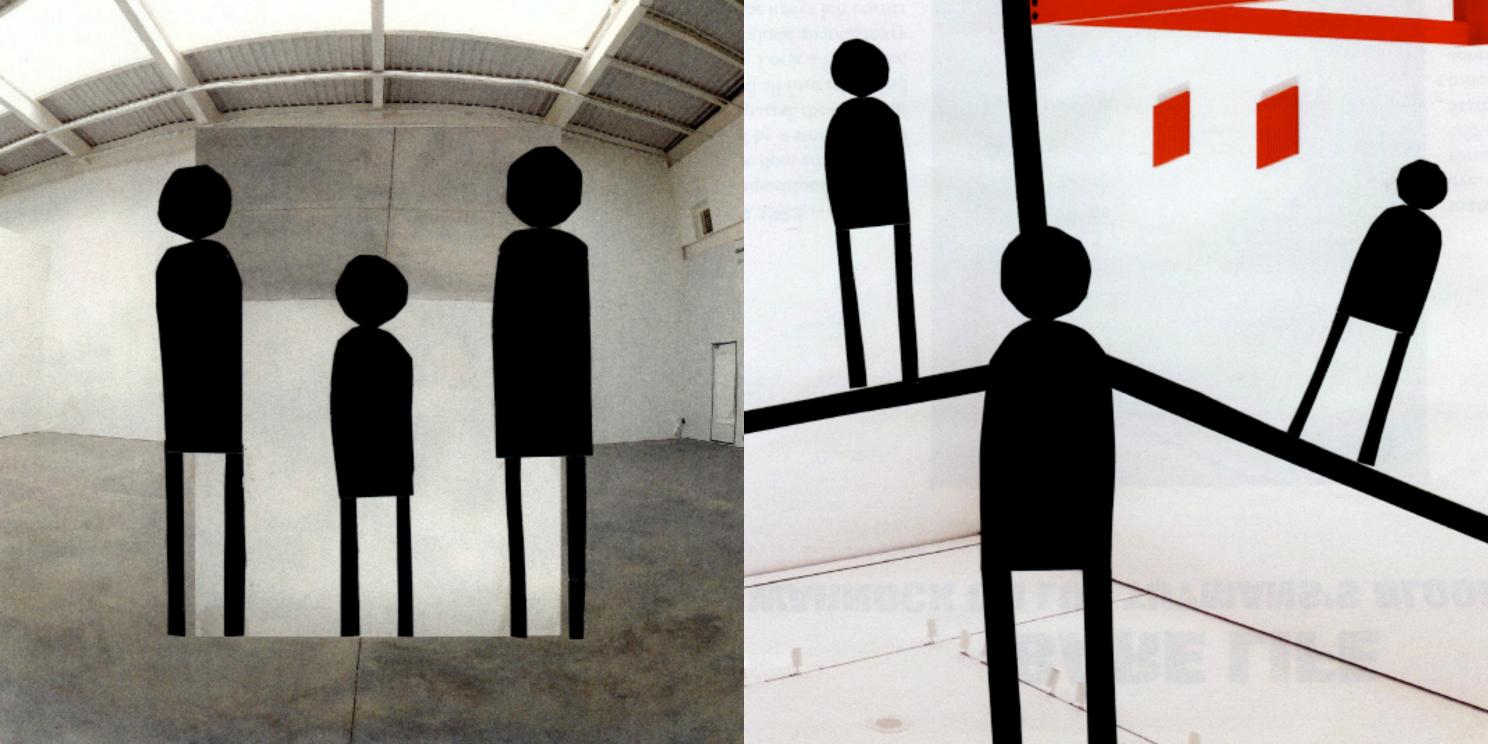
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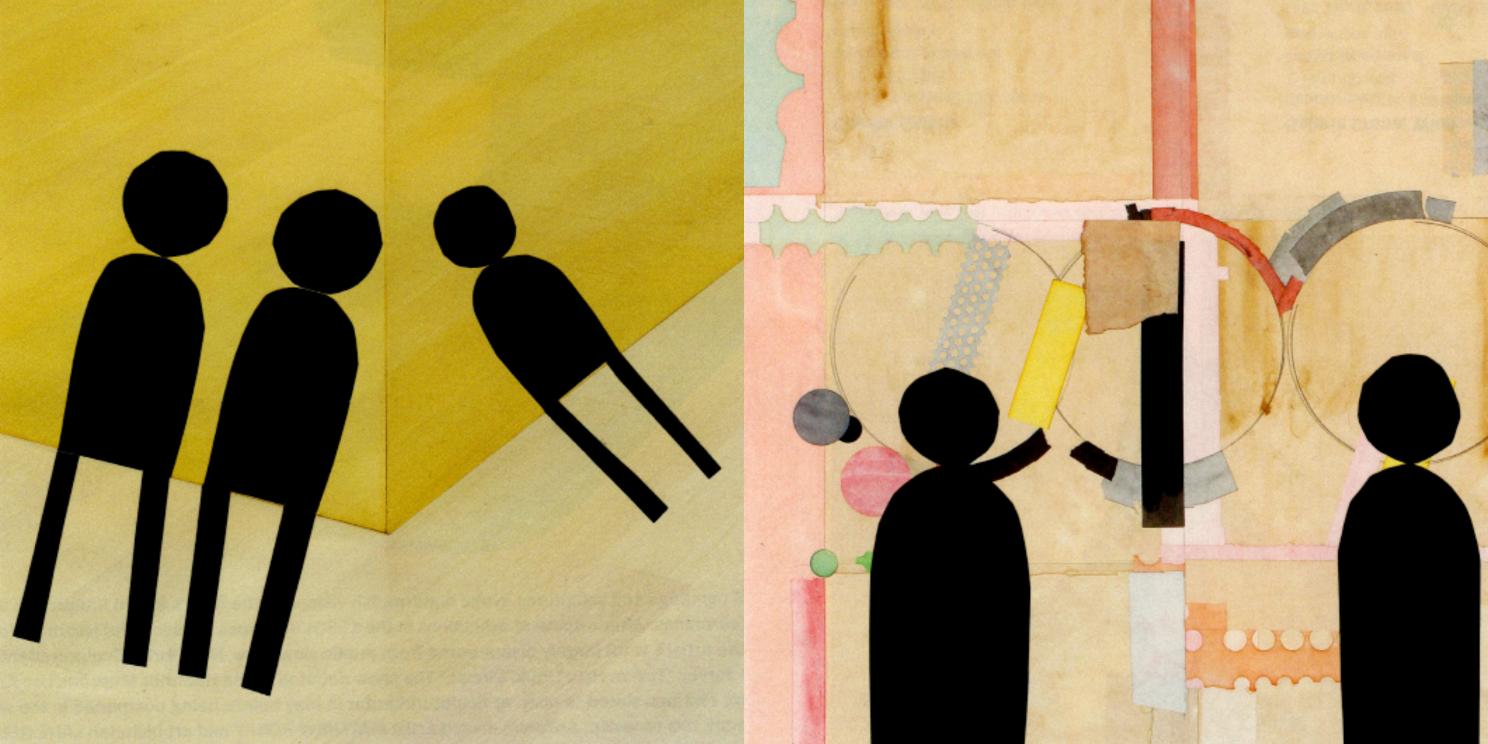


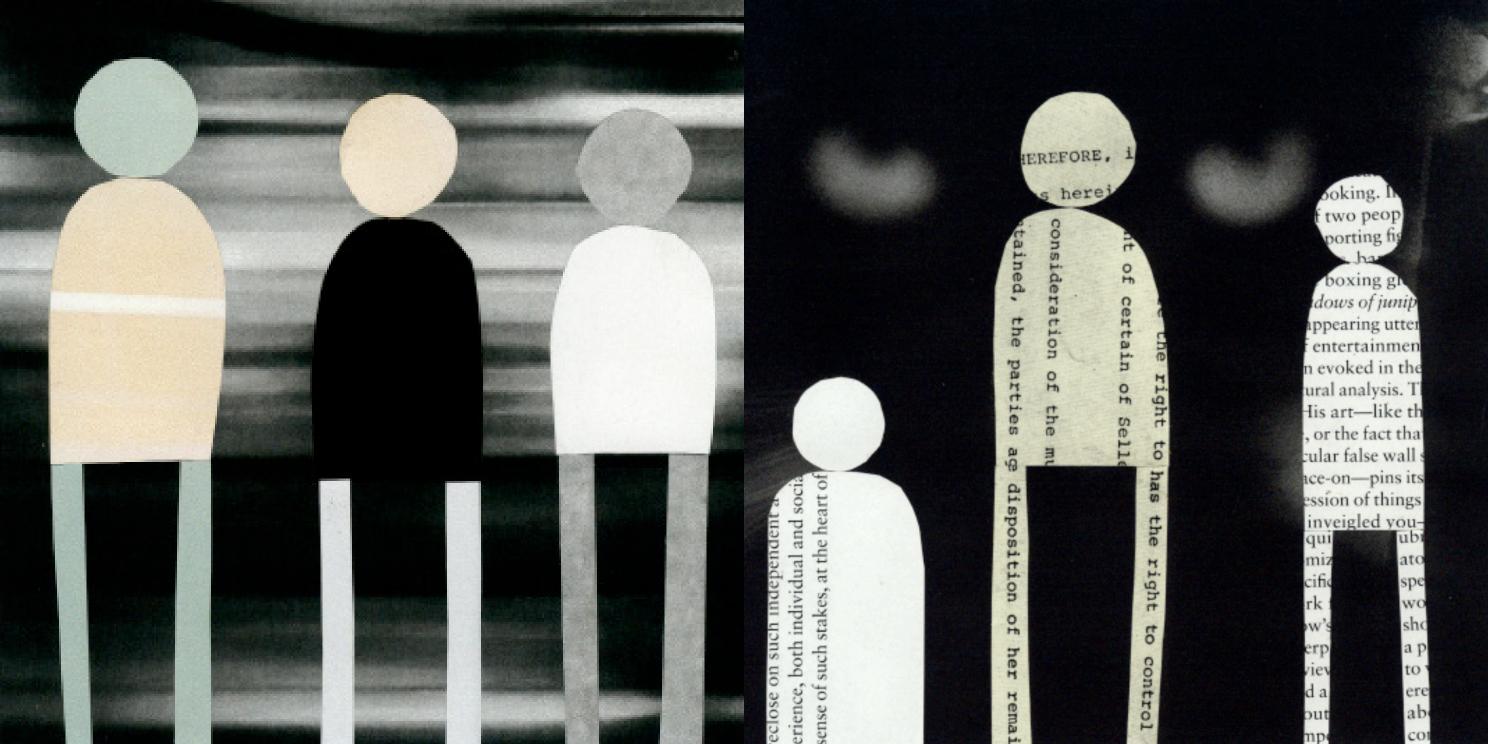




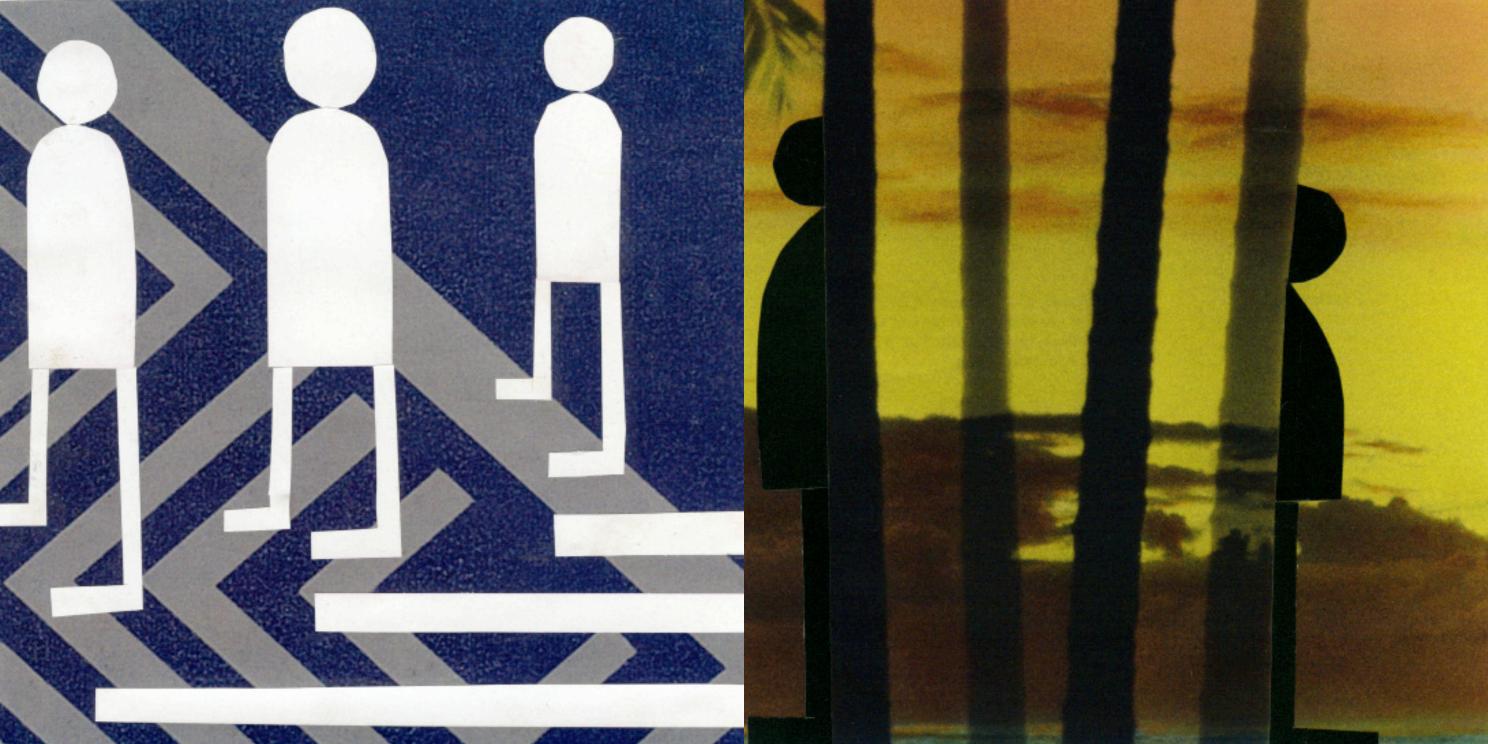






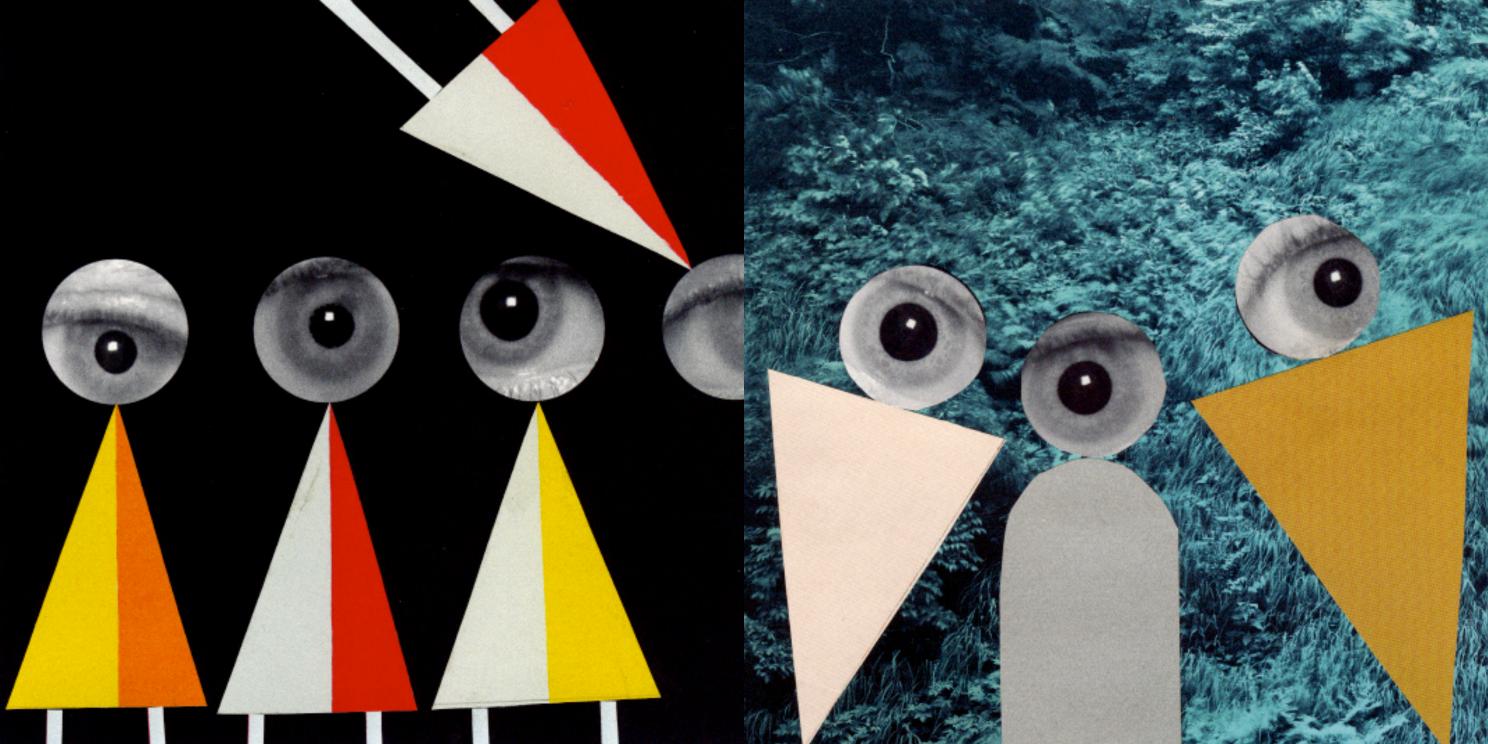


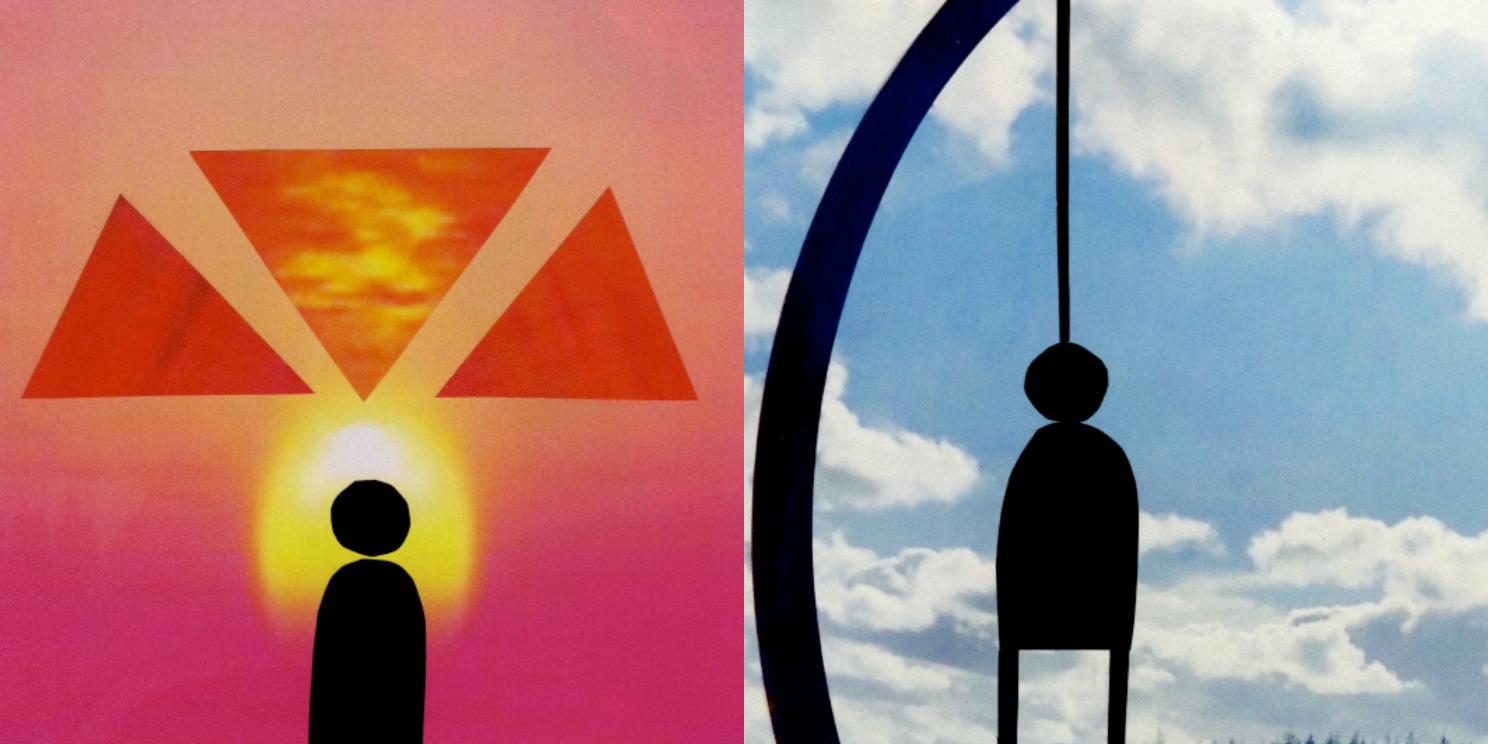


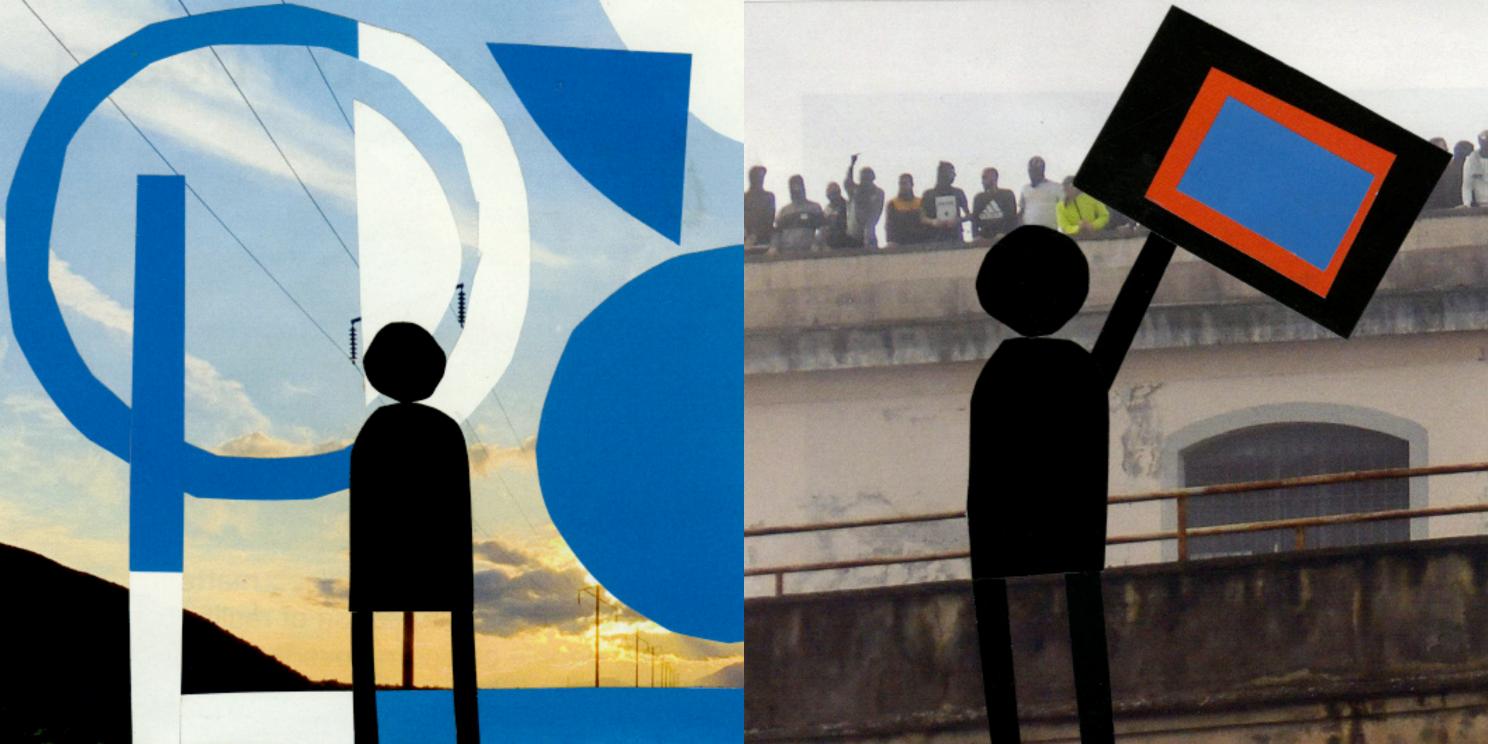


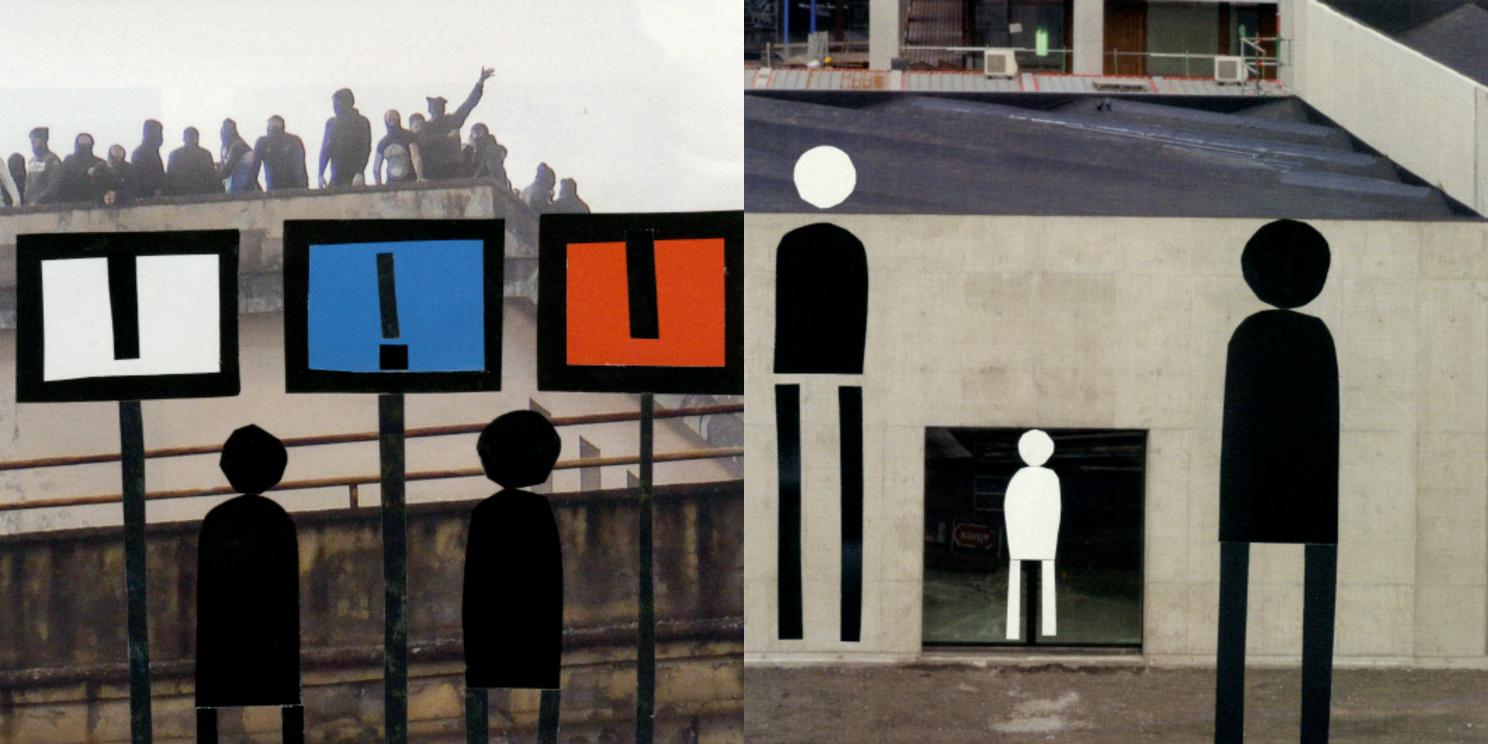


can't unsee the Piwork is born of ar be. But I am really what might be pos teriously. Can ou black woman a reions that th eit, many or TV show. 1 in Teaching f arrayed w

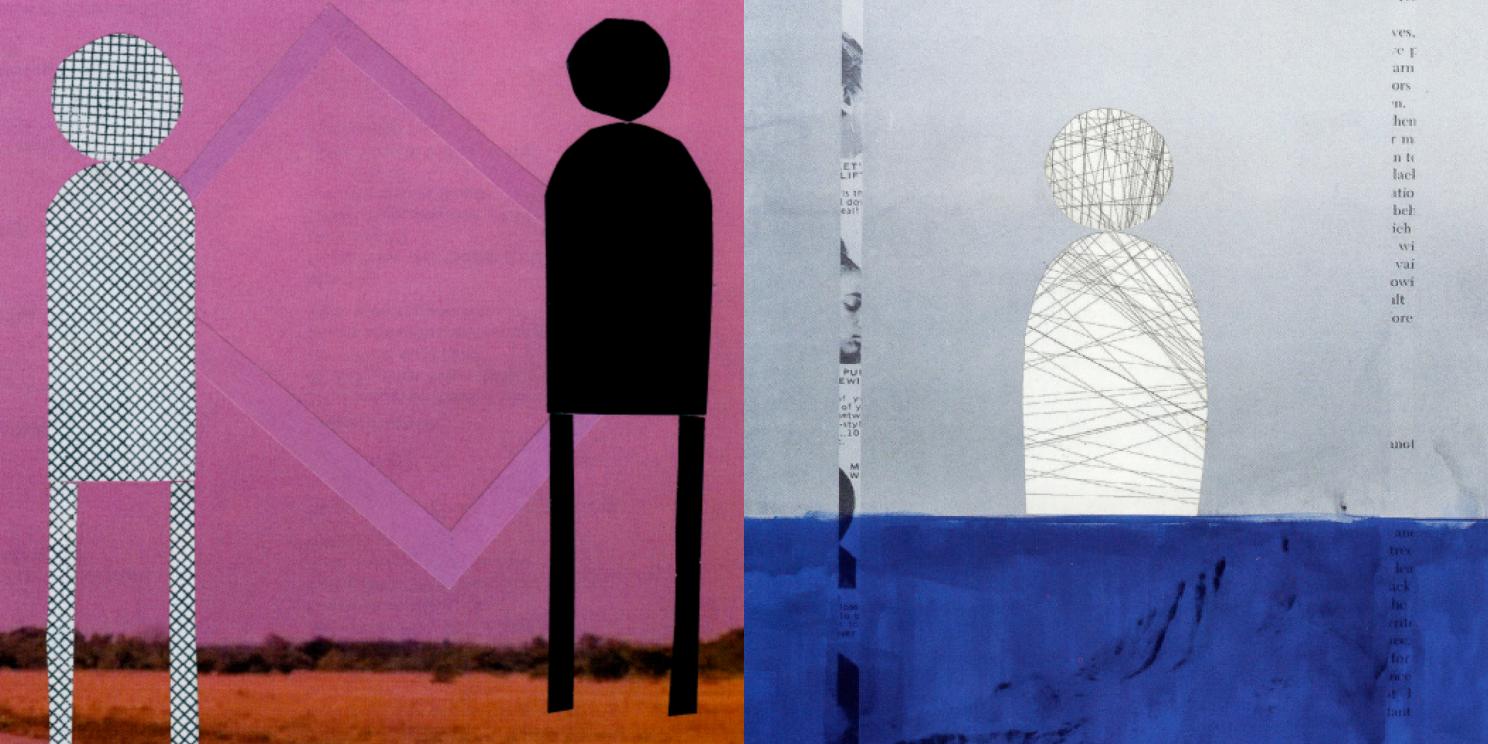


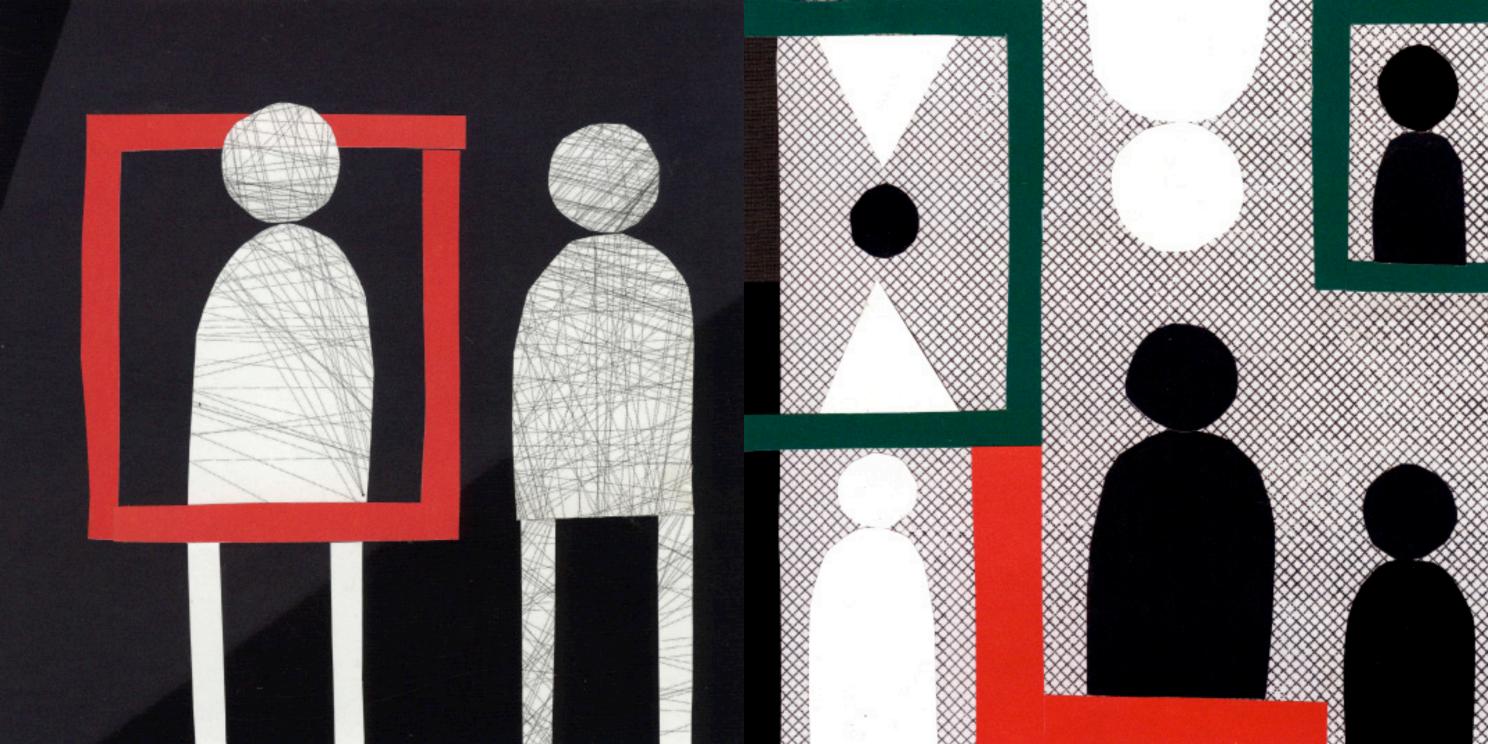


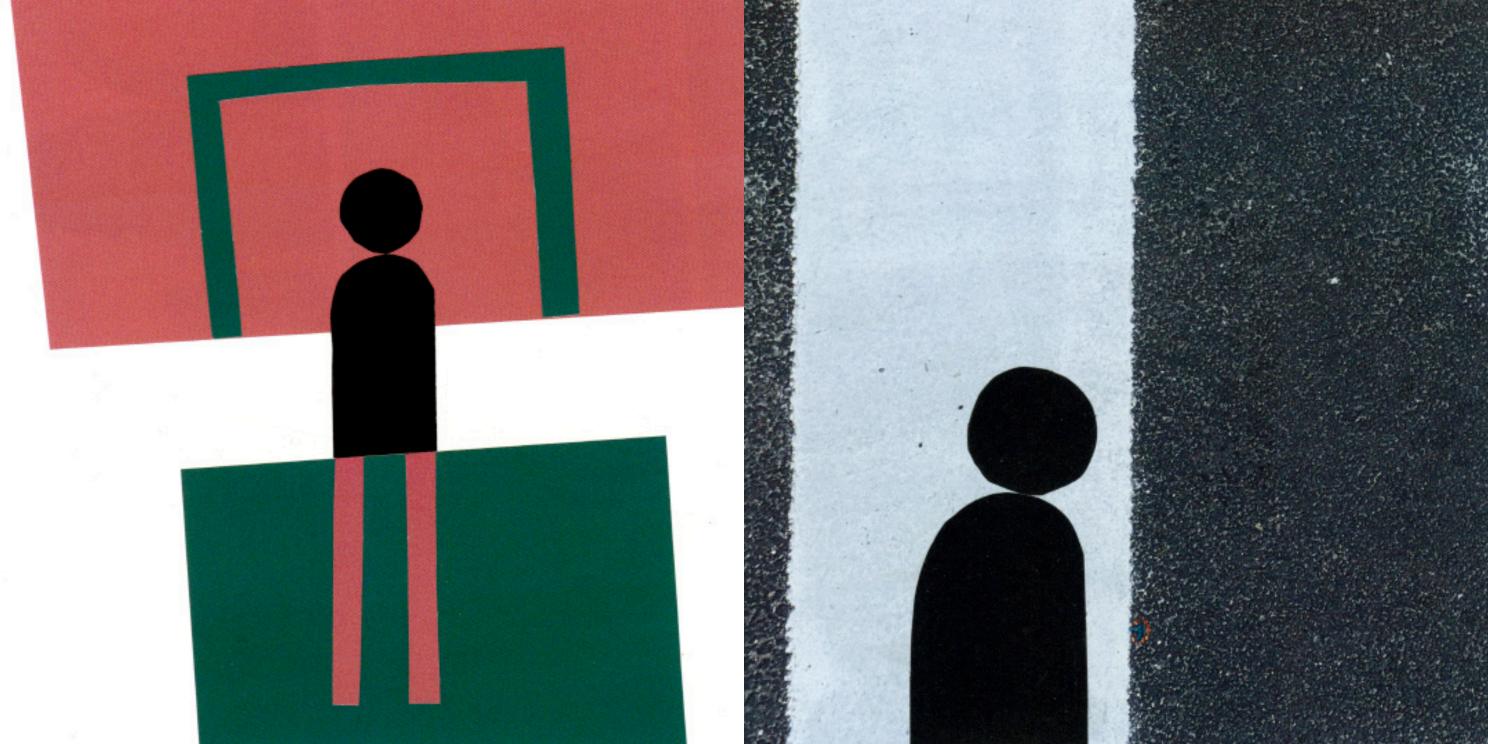


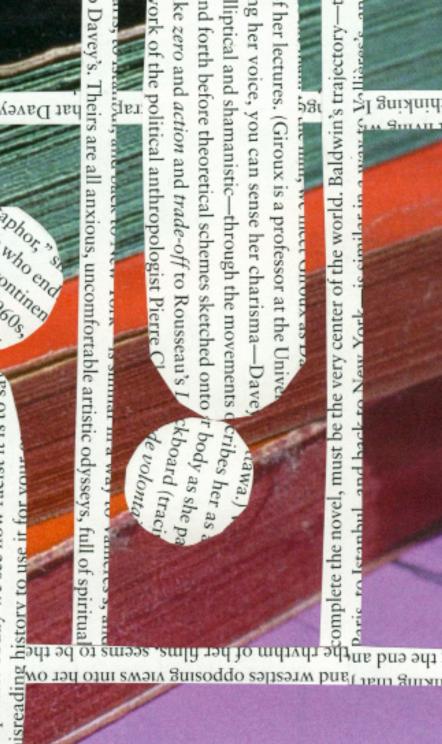












ke nd lliptical and shamanistic ng her f her lectures. (Giroux is a professor at the Unive forth zero and action and trade-off to Rousseau's voice, he before theoretical schemes politica ist you can sense her charisma anthropologist Pier through the movements sketched onto -Dav ckboard (traci body as she pa ribes her as le volonta awa.

heir anxious, uncomfortable artistic odysseys,



hat Davey, like Baldwing

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disrespectful of history we see how racist it is to say Today

wn off-theng outside in a strong wind. Here, addres ve cut to a shot of the academic, her face "His cuff asses

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Marxist ana the correct f Vallières an she 341 764. . Apeda Supariby gave metaphorically. It's a to bue nighting other

those who end another continent e the late 1960s, in my view. ifferent to arrive chained to a boat, kidnapped fro " This is her interpretation now, she says uébécois cause with the black struggle was cour but only and a disrespectful one es slavery, ropriate. spoods.

ist in the transforma grain of her voice an

.003, a perfe as also alternate ions, photograph -a commercial ace of it a full pi of relation

claiming it fro oach into a more D with a suite of m uttings depicting N inted addition of a vas nd blotting out the sky. -an example of the cont y in Ondák's art—perh e time of the terrible fire estern civilization, ineluc n. Ondák's orderliness l to reclaimed materials tive to rise from ashes, f ound you. However clo enarable from audacity the h on

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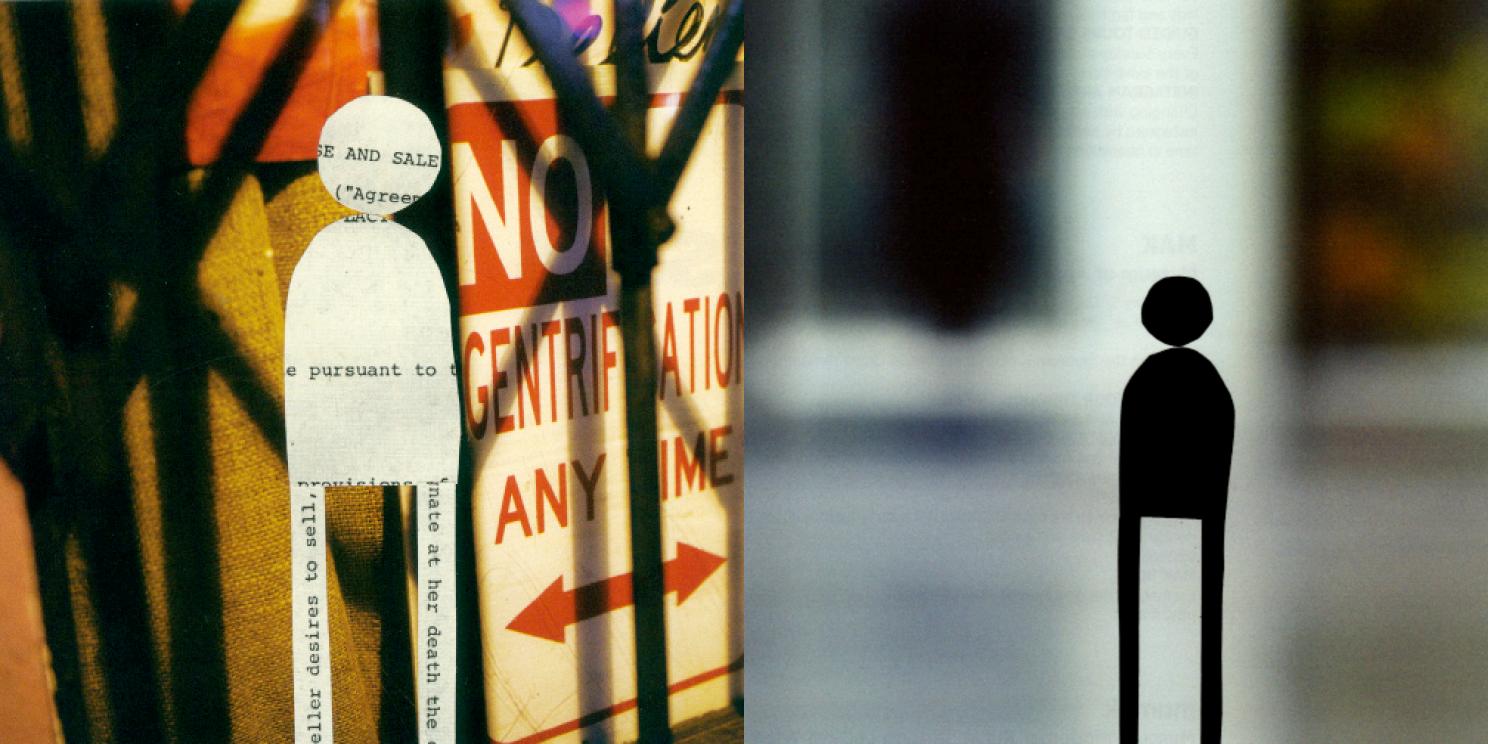
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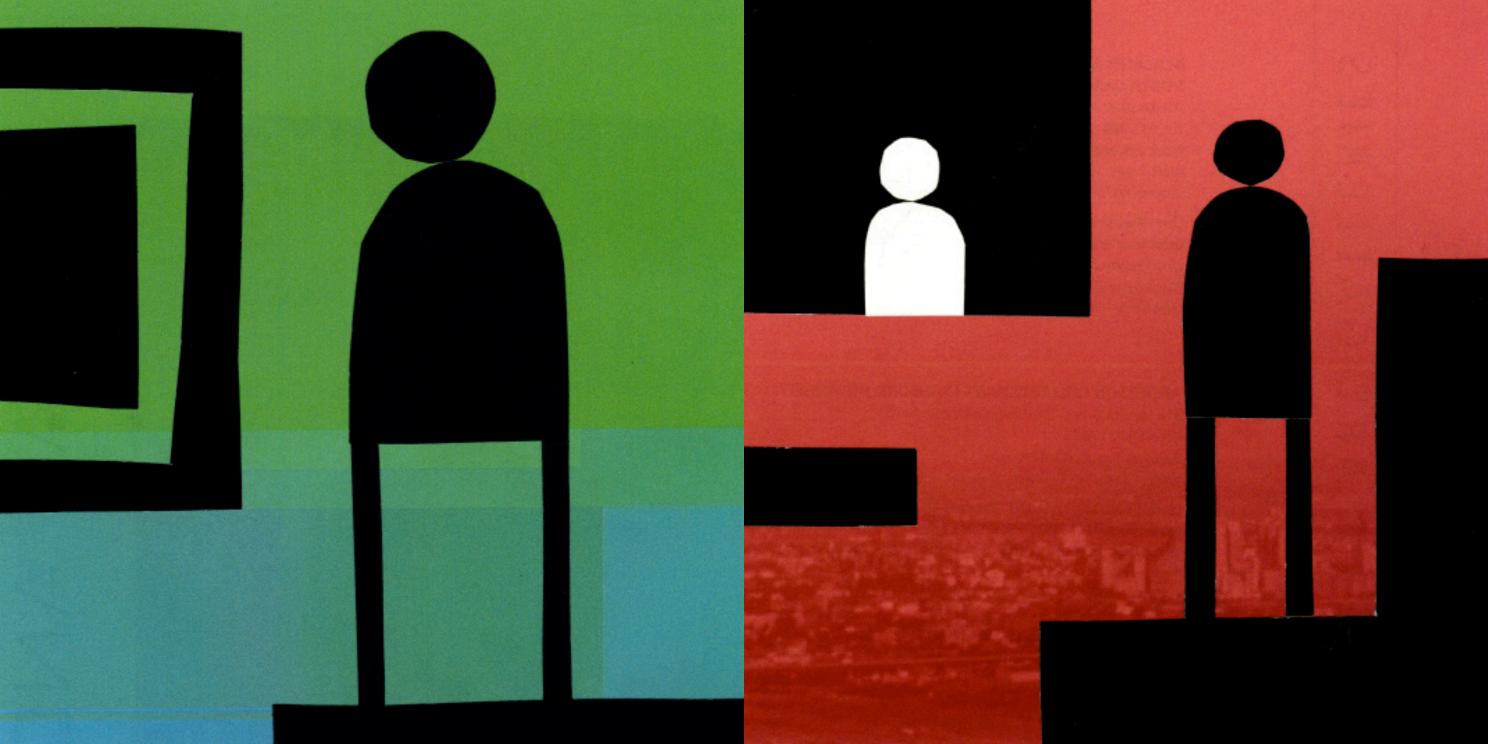
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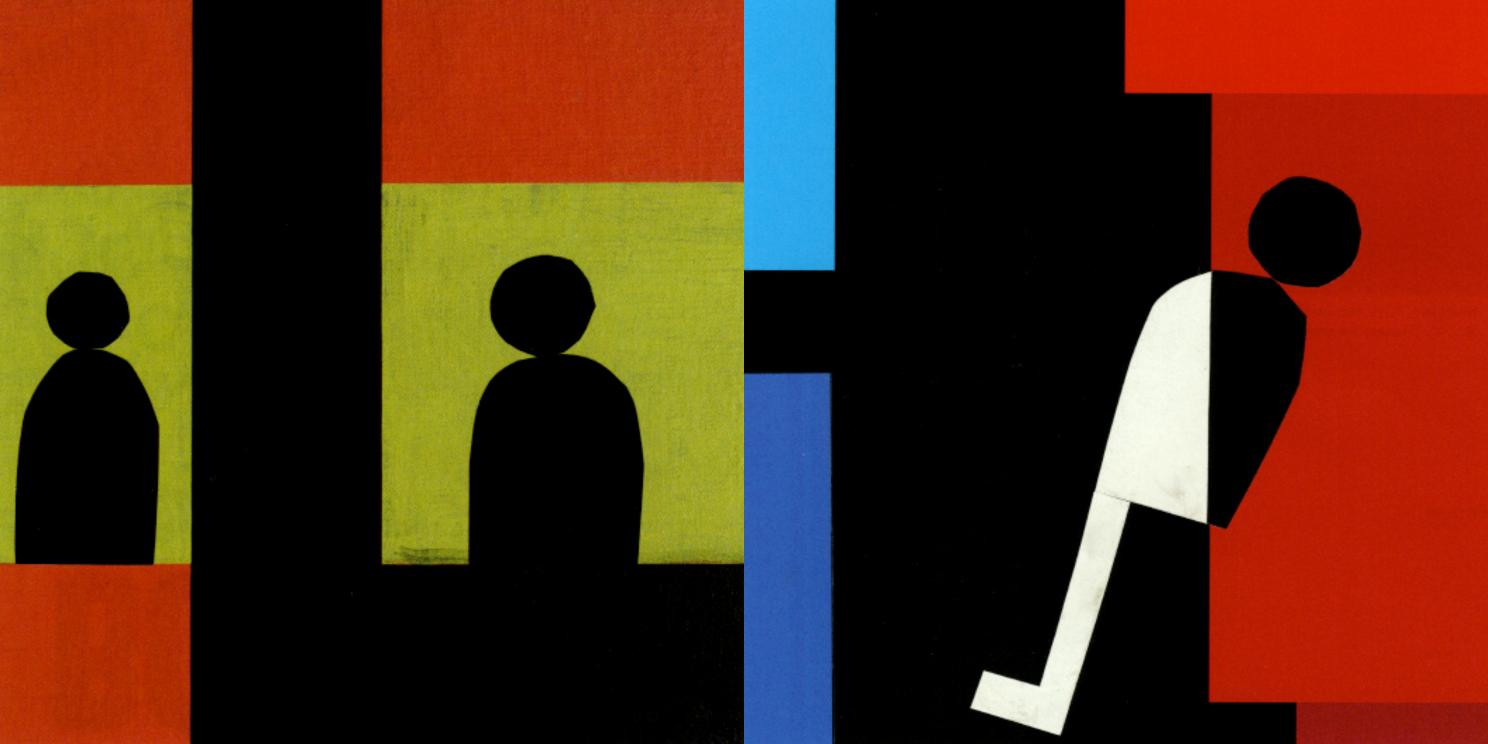
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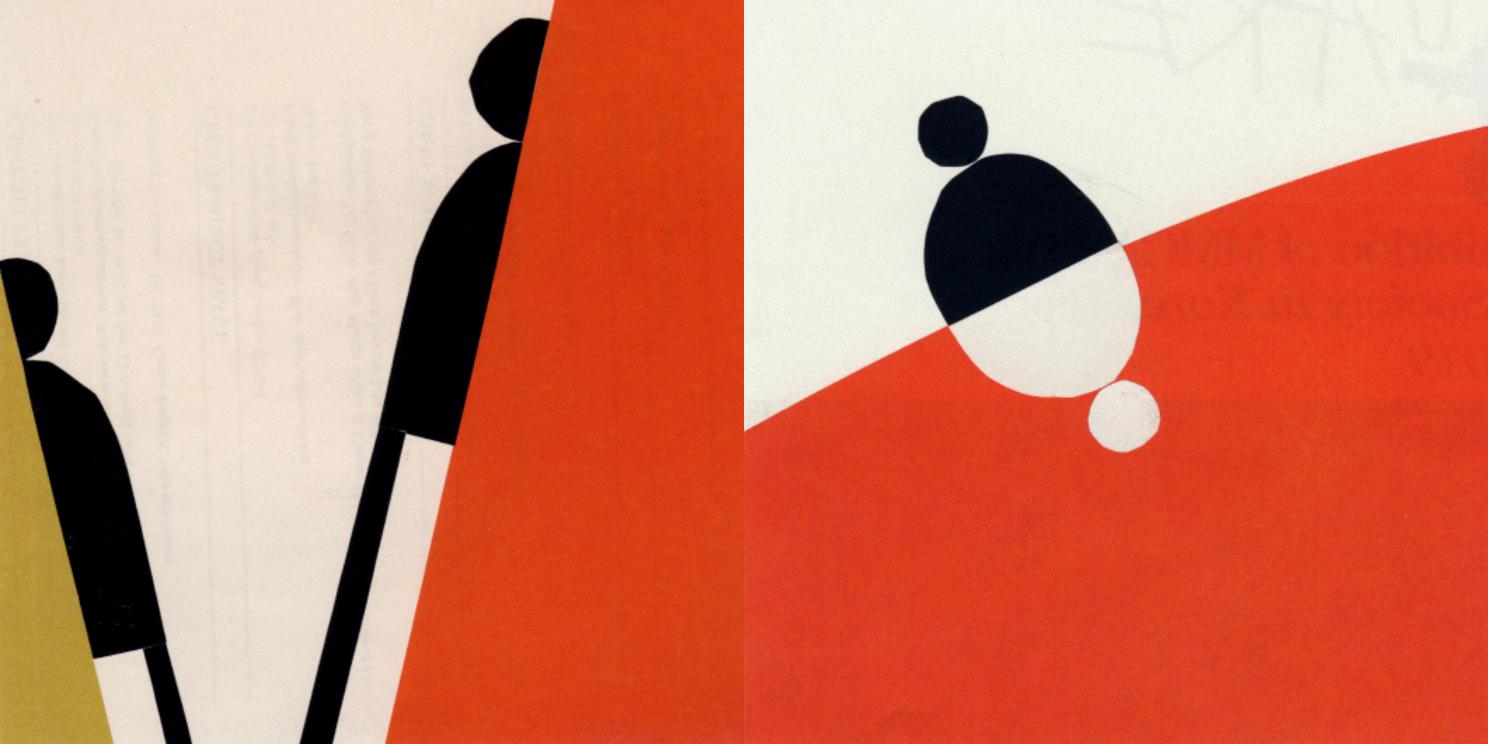






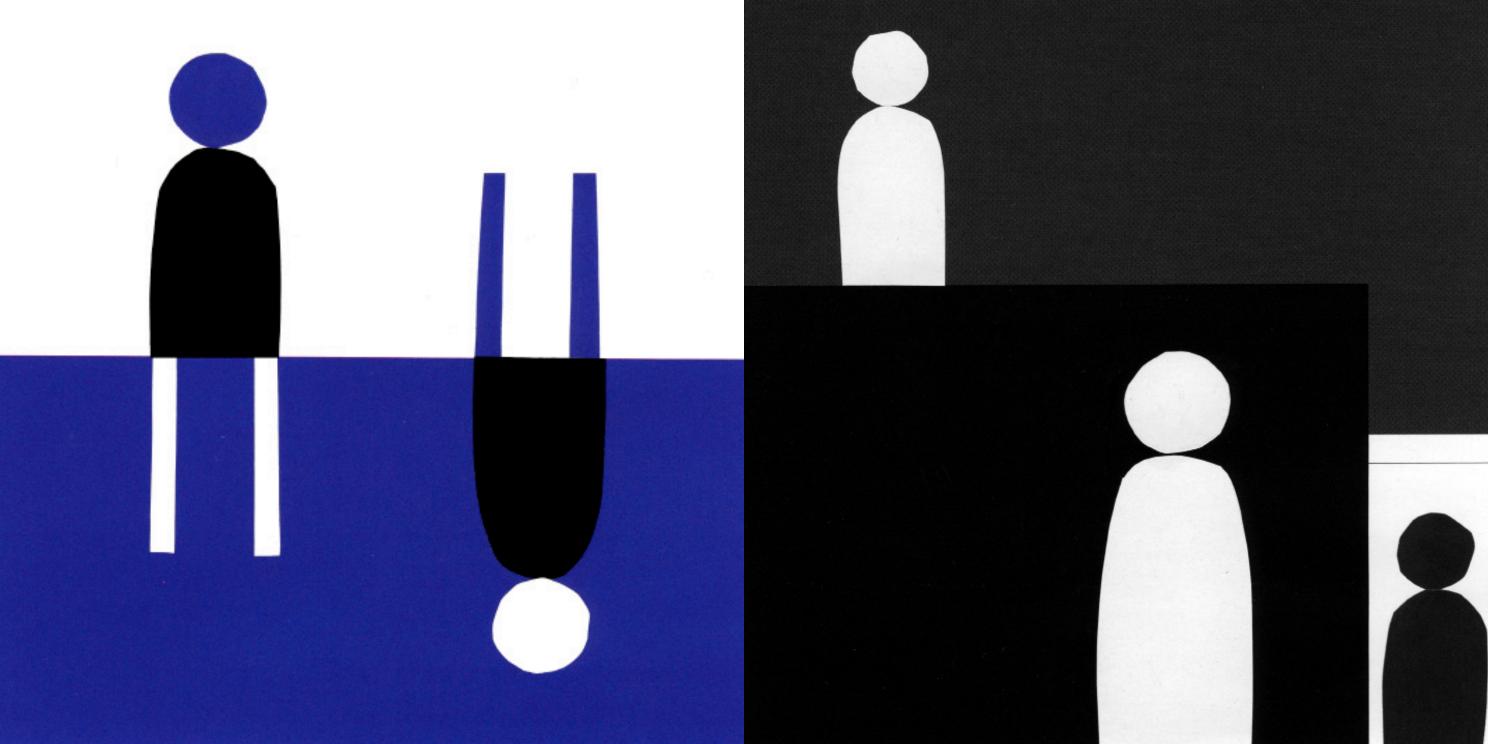


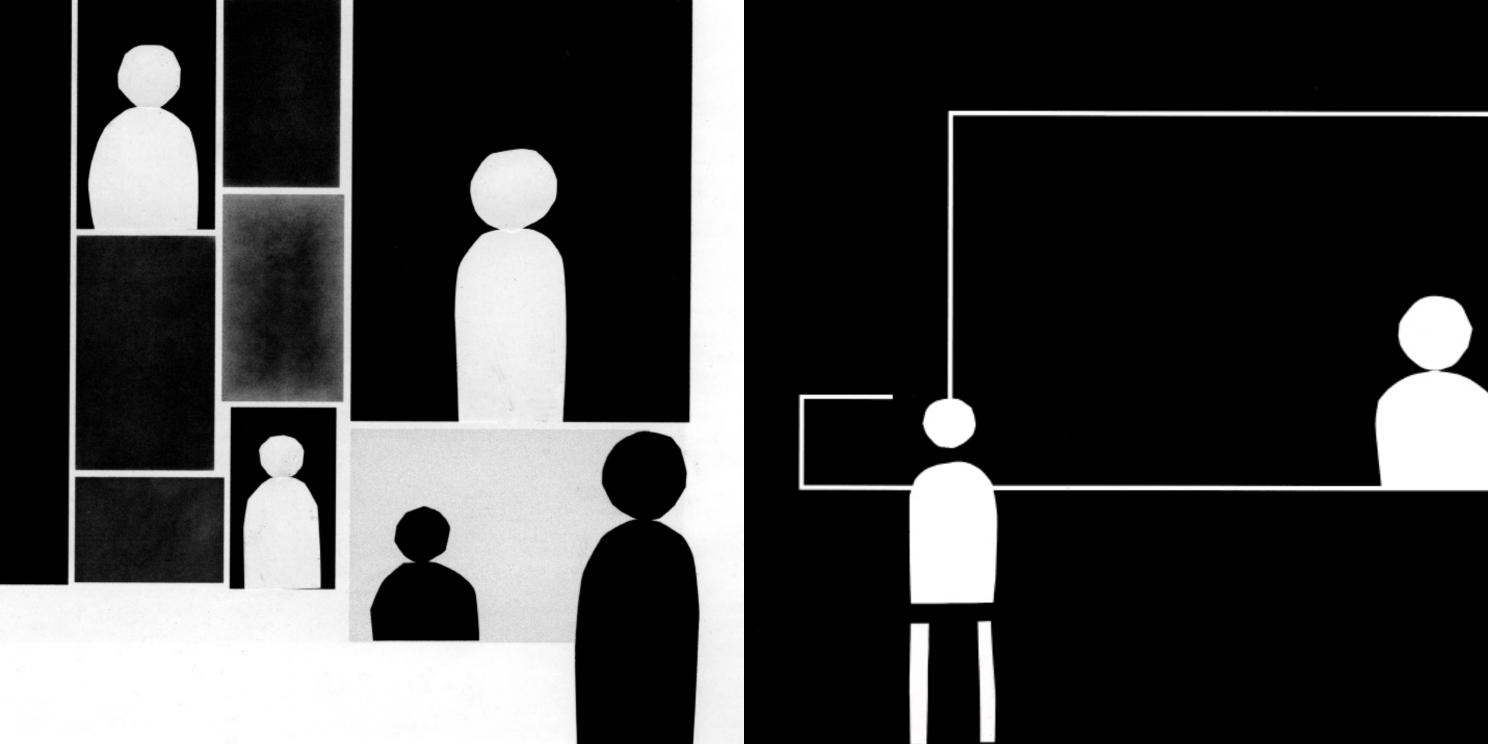


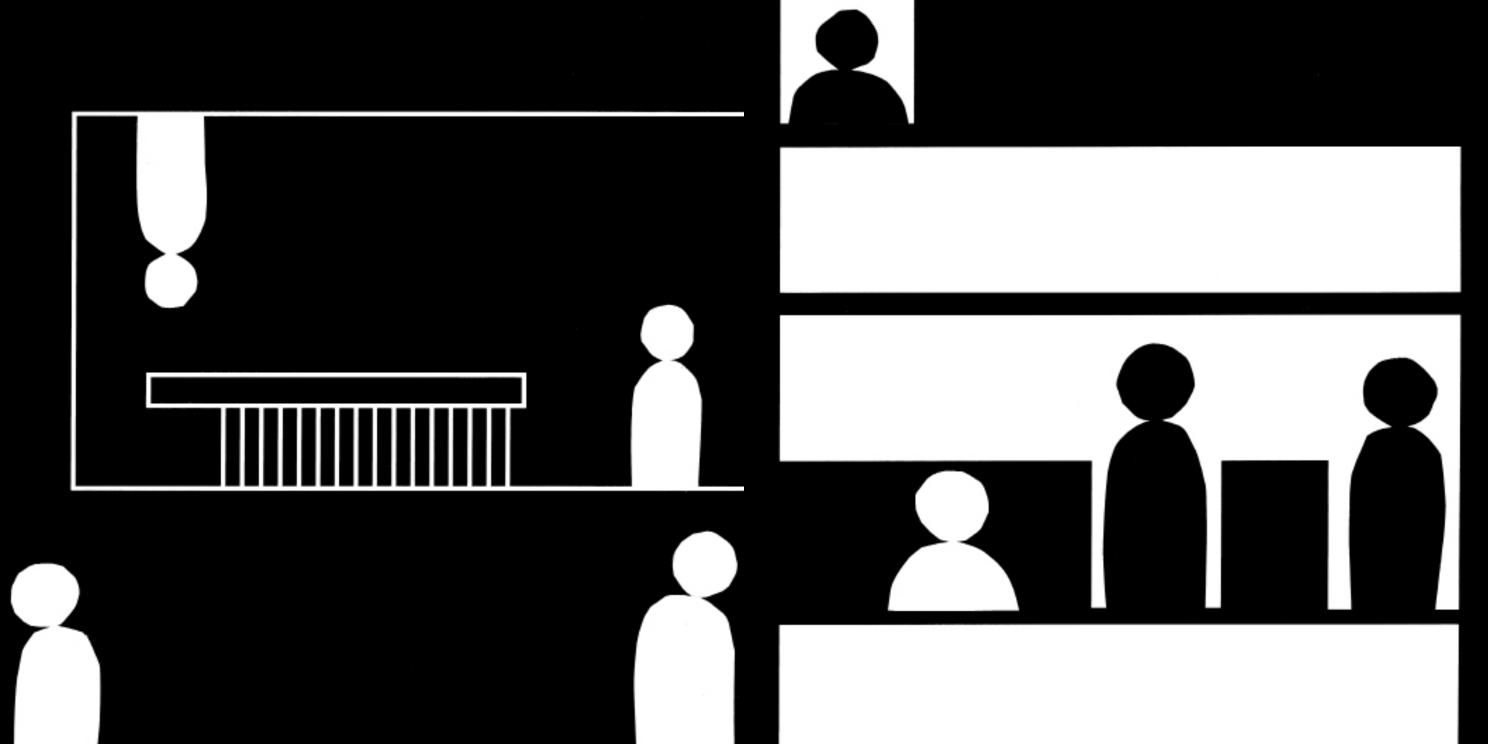


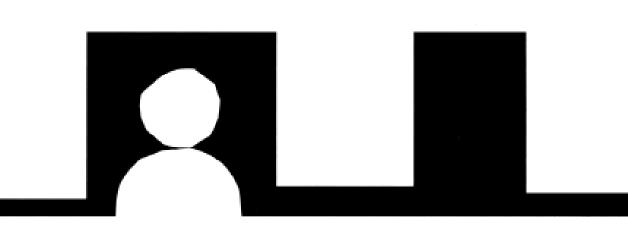


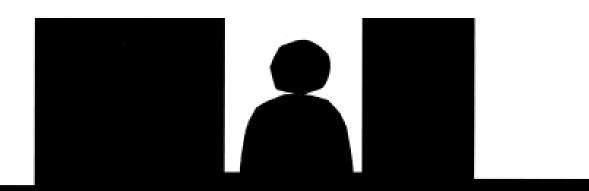


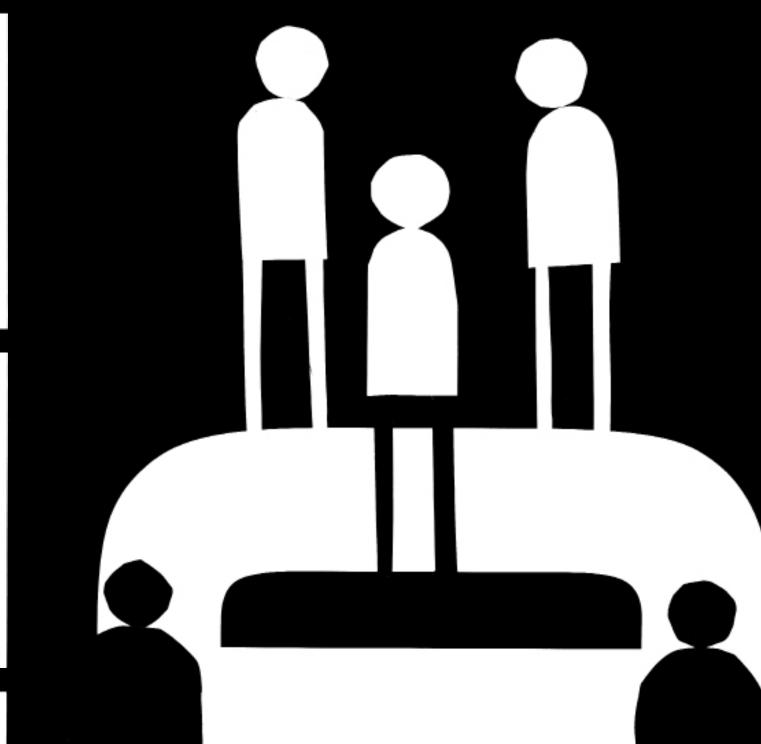














THIS IS THE END. Again. The Enlightenment, the American experiment, the postwar order-depending who you ask, any or all of these momentous constructs, and so many more. have collapsed in recent

memory, s only to be themselve tively distinc. ending the an epoc¹ As C horrific knowi escha collec FUNC PETT LAUF YOK

' into history (wh' iers giving rise us with their for while, we exist within a 🗤 🛛 🐨 terminal stage, an mere dividing line br t: the ongoing c' e violence and ilso forces us sisting, new Artforum as **3AER, THE C** ED HALTEF EE DIMOCK LINE A. JONE **CIADO, CHAF**

ded a while back, new iterations of tions yet qualitast and future but ypse. way of life into ways of seeing, between one s, writers, and SOLIDARITY I. and SIERRA IKE GEIßLER. **ILEEN MYLES, ULOUS, PETER**

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