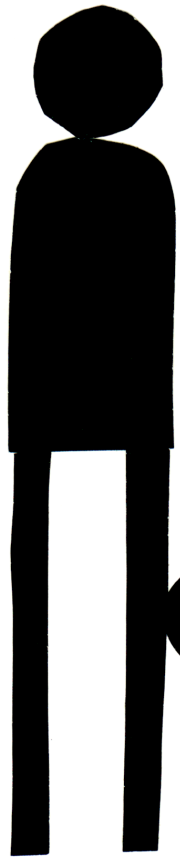
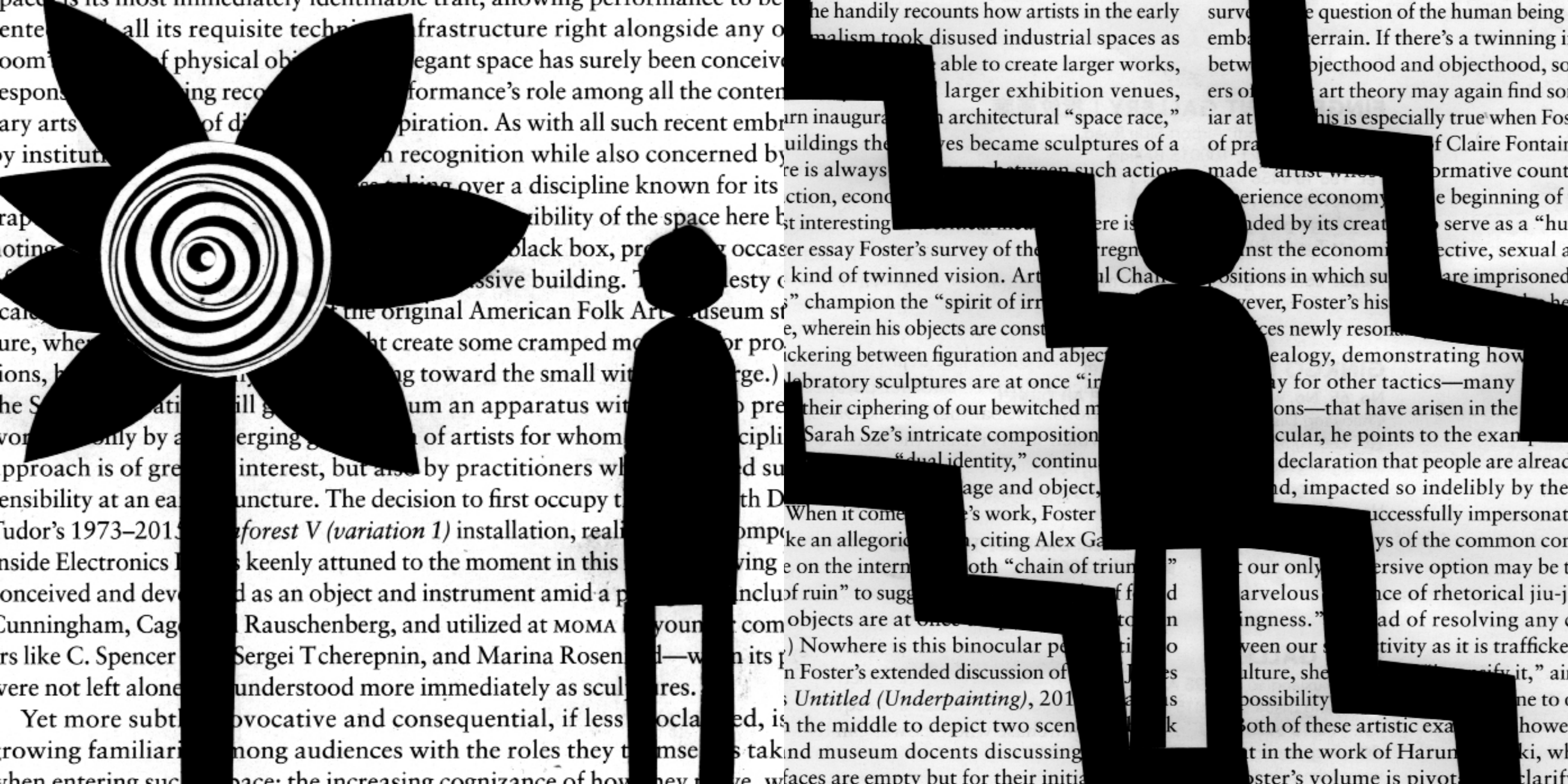


Every
is going in
be OK





garish colors, a heavy or light, though they had created an intestinal
boxy and blobby, often making Harrison images of consumption, both aes
and the abject elements not at all a commercial in visual terms. Claes Olden
once hallucinated specifically, redeco name-check now; his g
and Julia Kristeva. In Cos *Regime*, 1981, which also appears sem
epic, tinted and hardened, a paint-
n acids, greens, and purple, in a
na split, a cover sprinkles left of
, then sealed in roughened resin. (The
iption of the might be the lyrics of
ur Park," more, once voted the worst
time.) The effect is the most oxymoronic
fertility or arrested decay, as though
ed experience of Robert
and J. C. and in
face of product, a junk
tion today.
world, distinction between rural and
re long since overtaken, a reminder
are not only a matter of norms, also
linked to a commodity, a way and
ormer, and it picks up the hand and pi
r, the passage. However, the
d, she insists, it must be a
our space. Although re, a sug-
both transfer between the worlds, her
em more stuck than (to be fair,
ses *untranslatable* Dysfunctionality
connectivity, a keyword here: As in
David, the film like *Video*

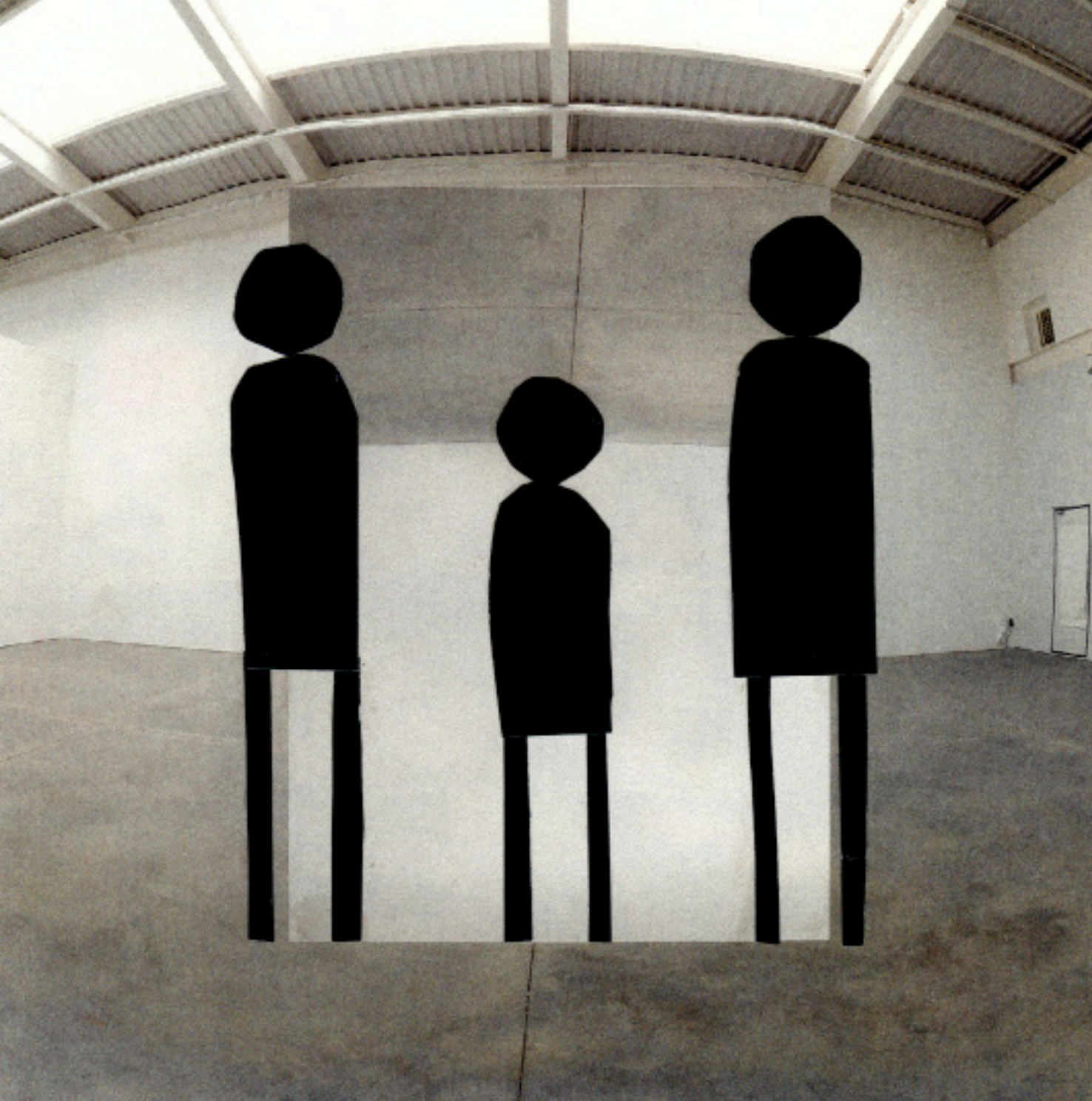


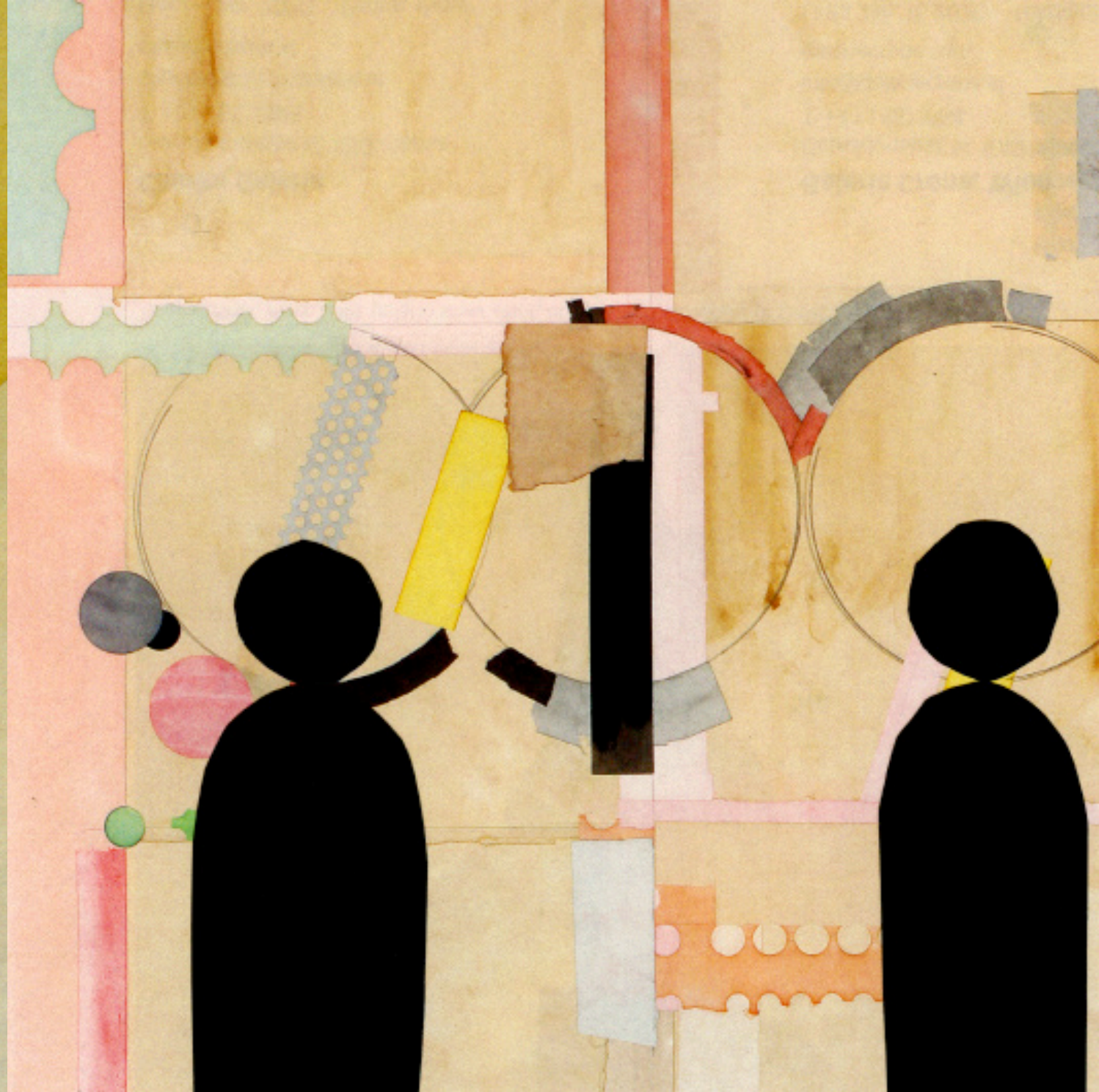
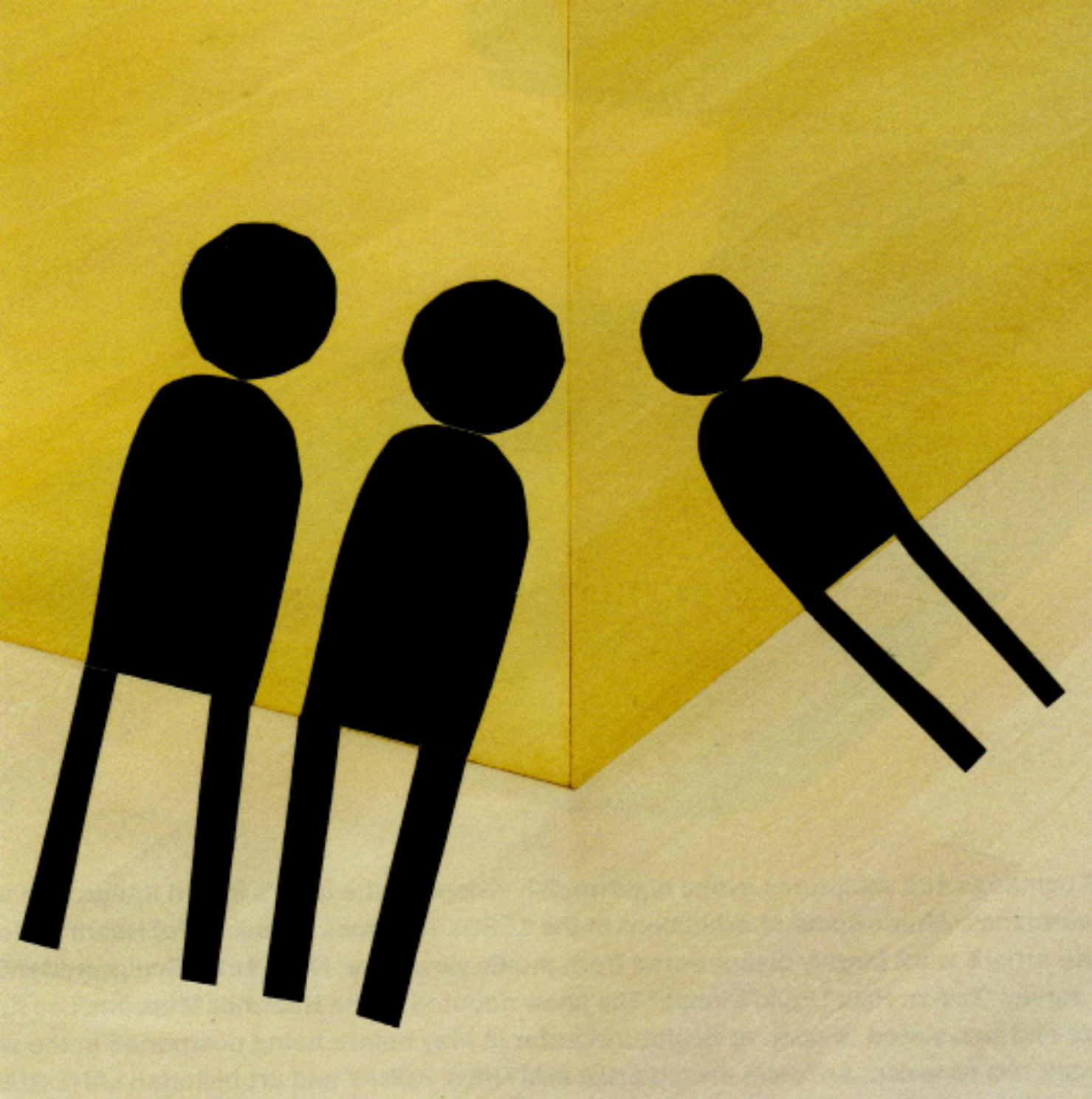


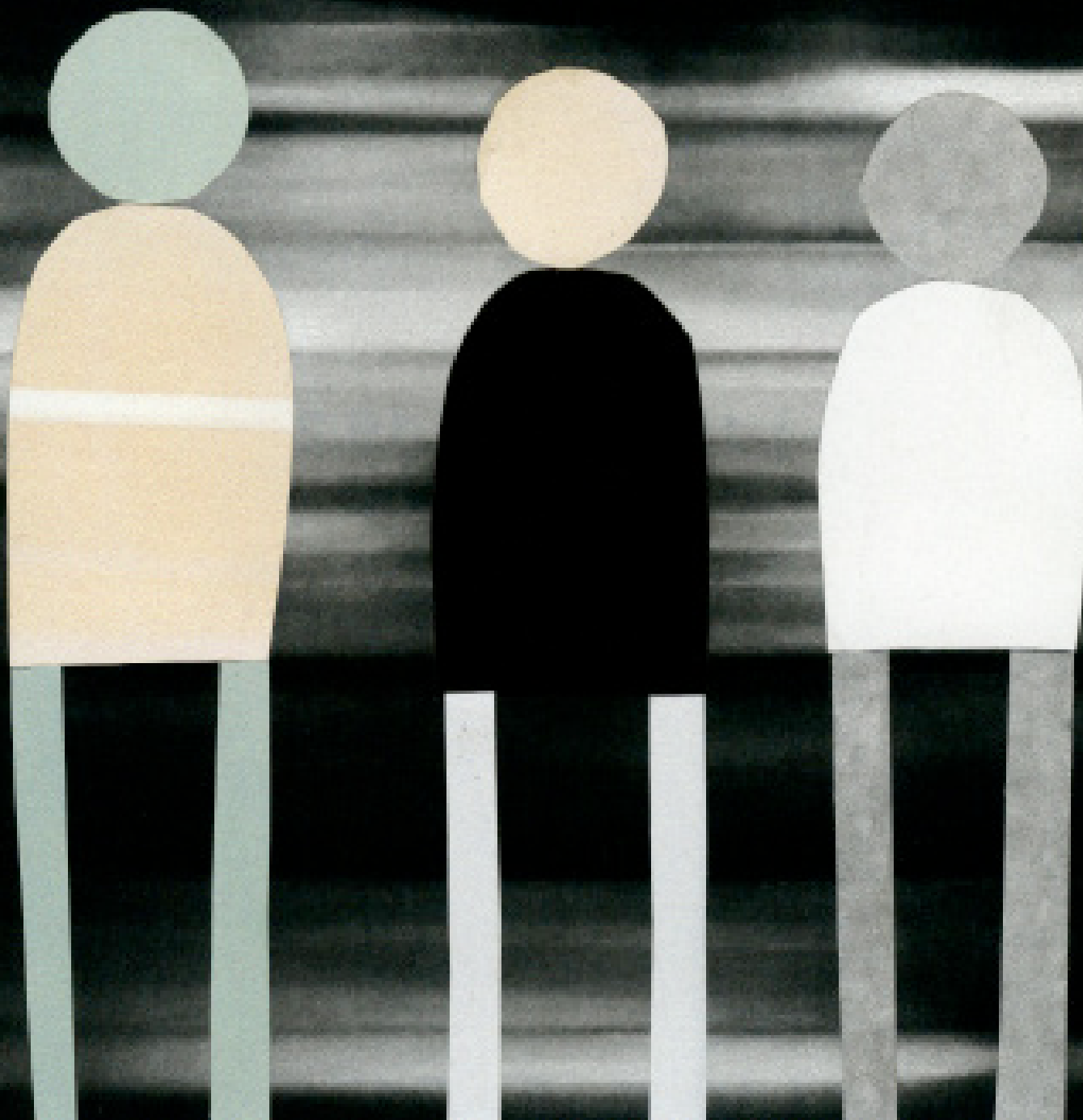




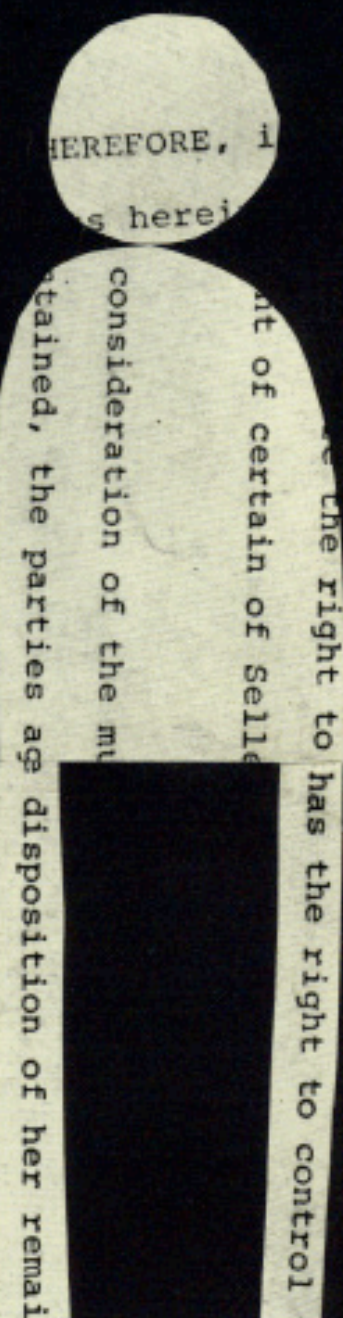






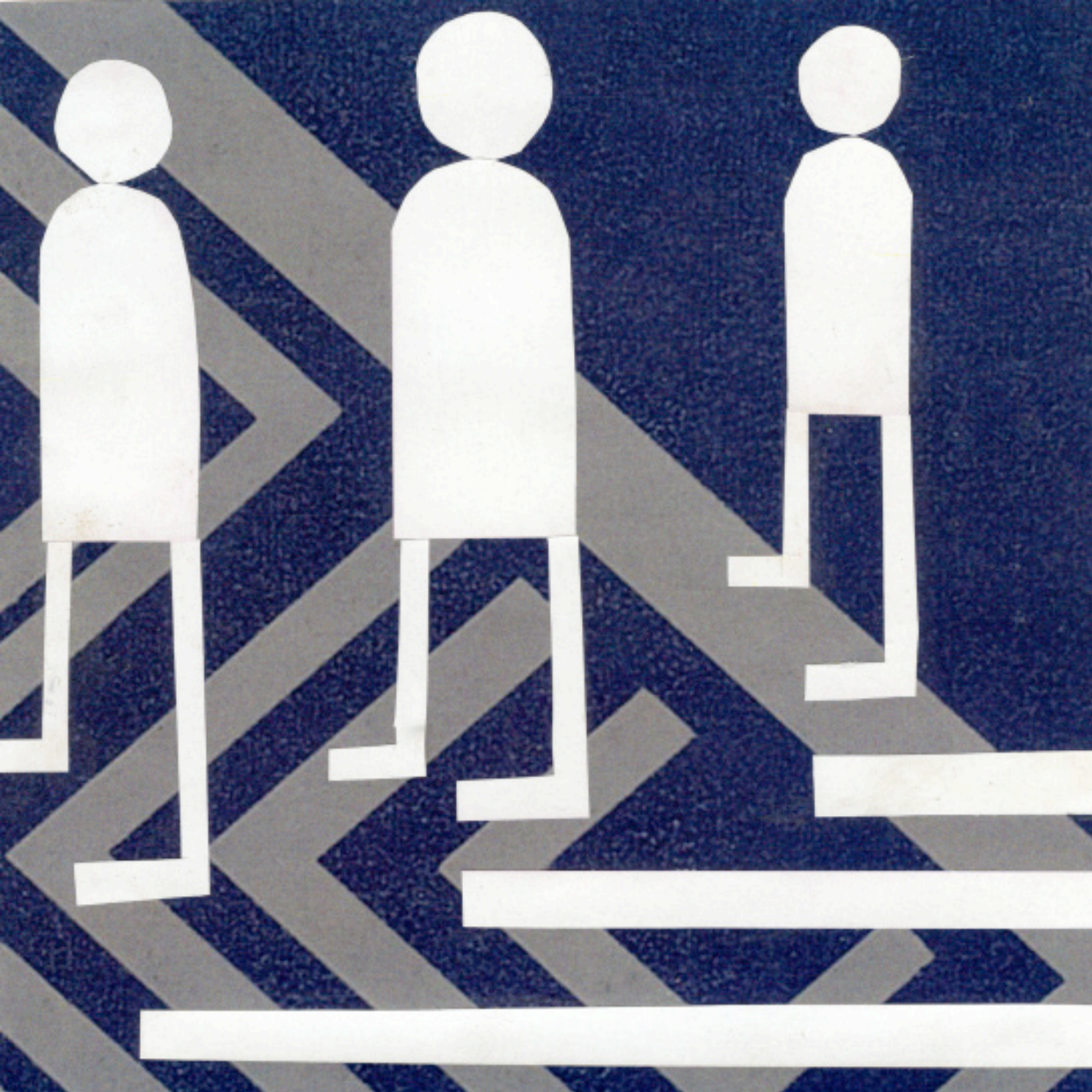


enclose on such independent
experience, both individual and social
sense of such stakes, at the heart of

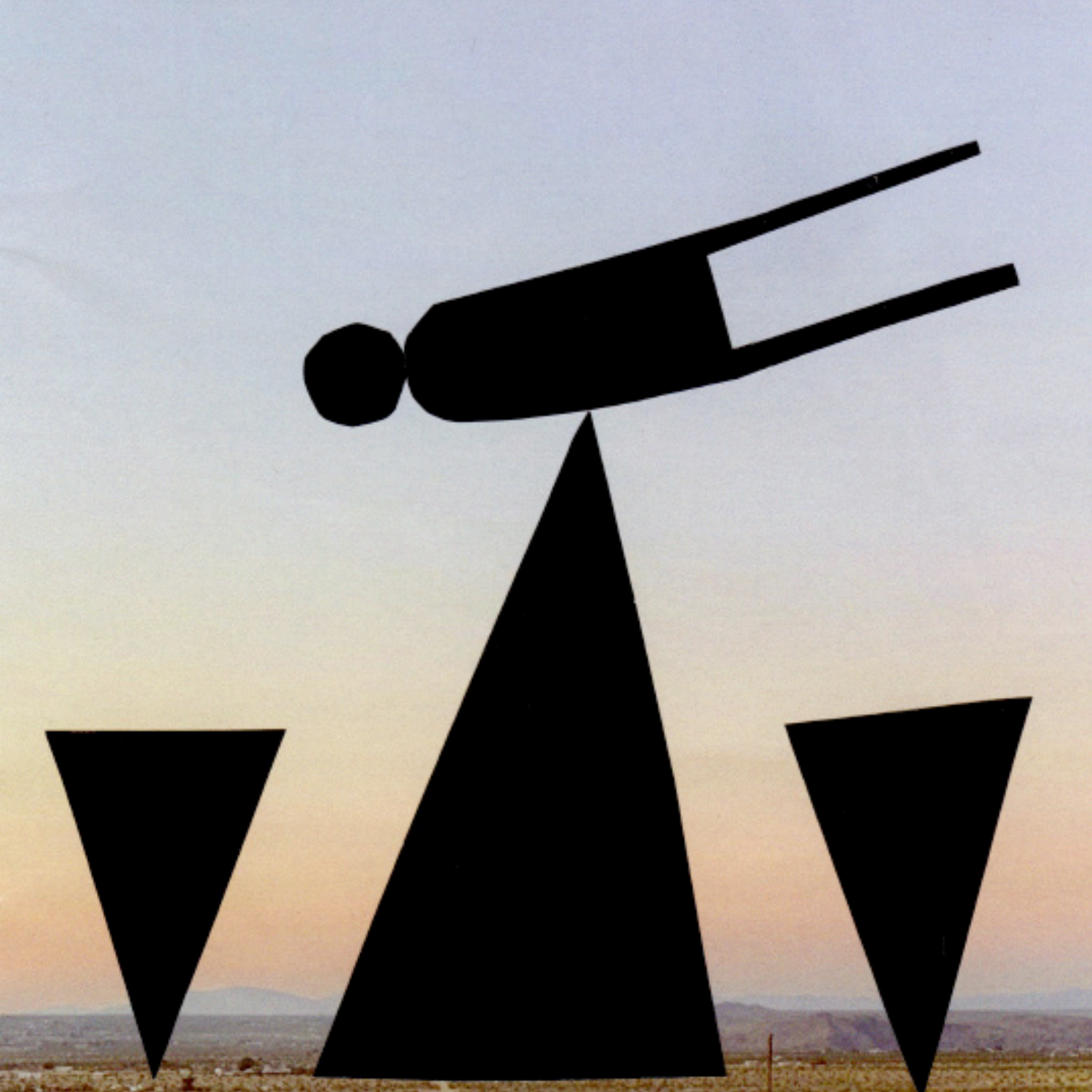


looking. In
of two peop
supporting fig
ha
boxing gl
windows of junip
appearing utter
of entertainmen
n evoked in the
tural analysis. Th
His art—like th
, or the fact tha
cular false wall s
ace-on—pins its
ession of things
inveigled you—
quib
miz
cific
rk
ow's
erp
view
d a
out
mpo
ubi
ato
spe
wo
sho
a p
to v
ere
ab
cor

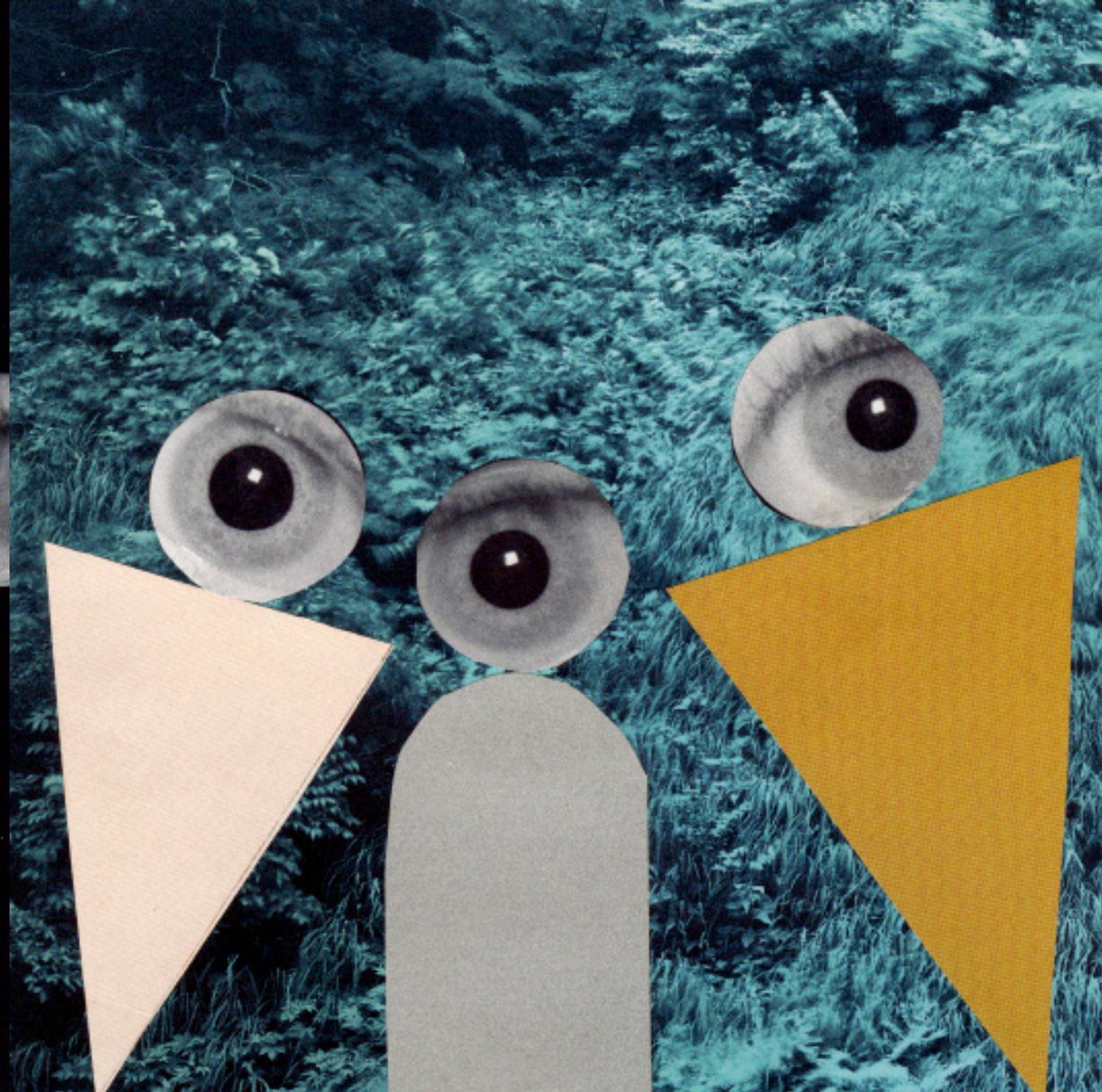
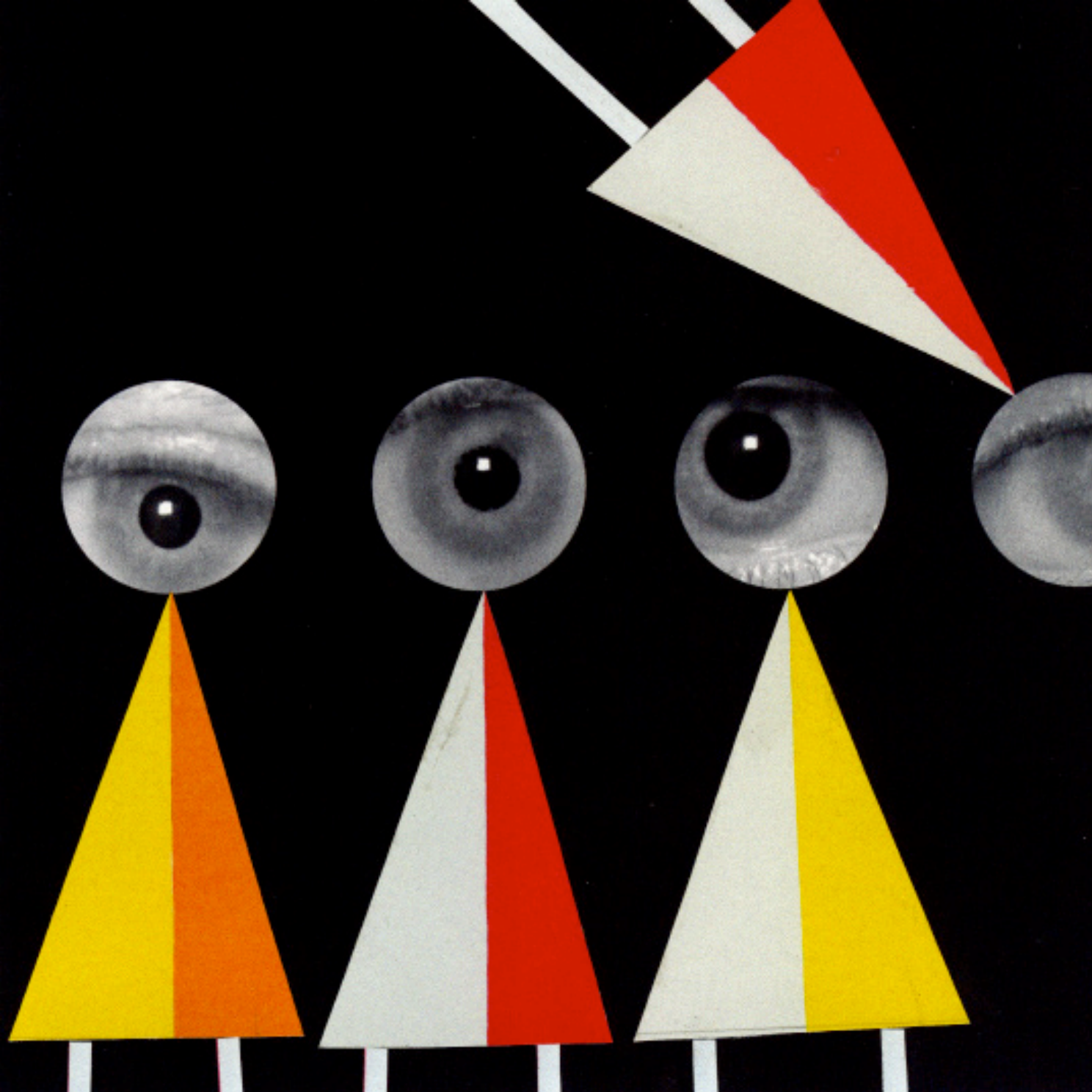


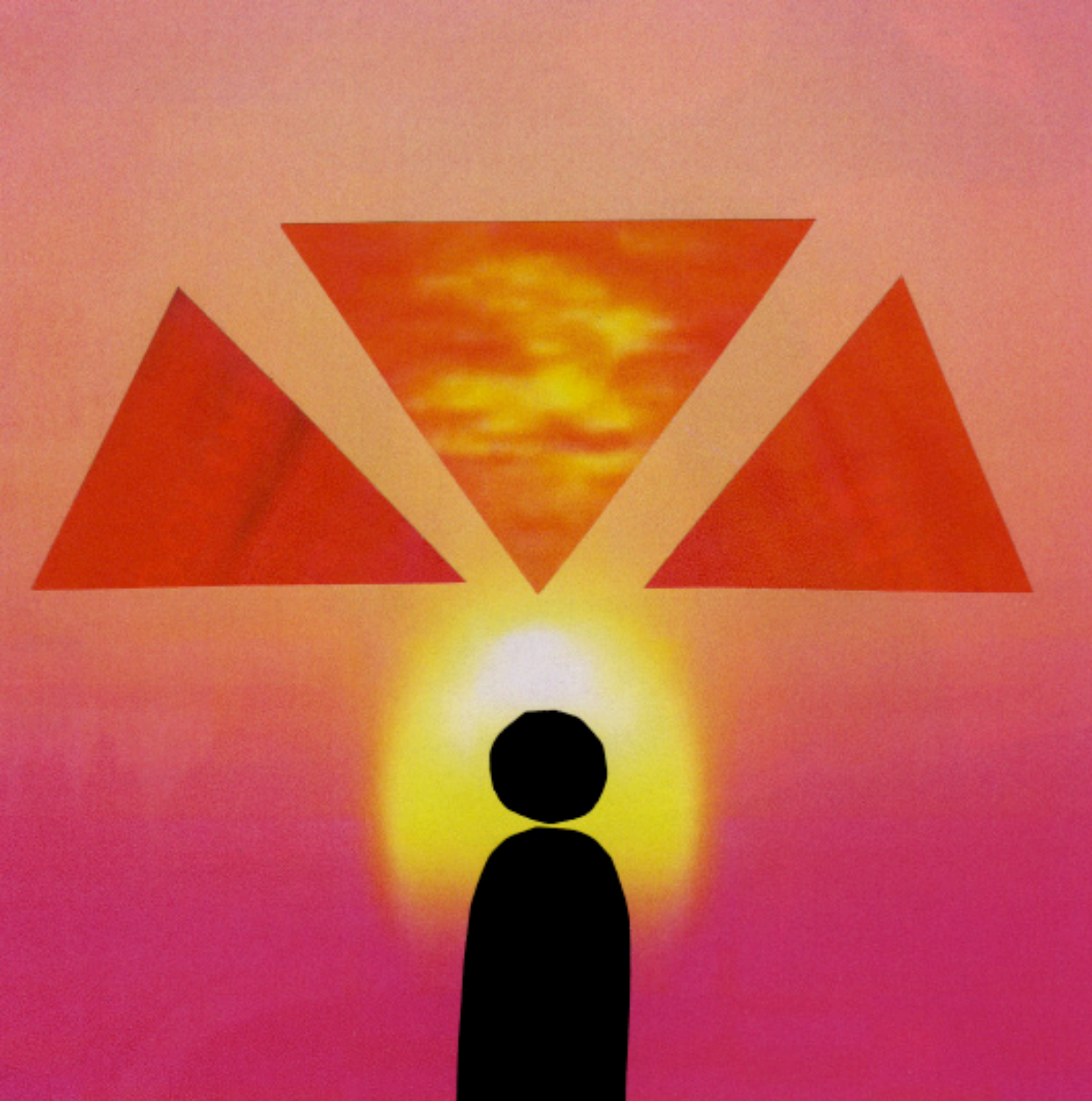


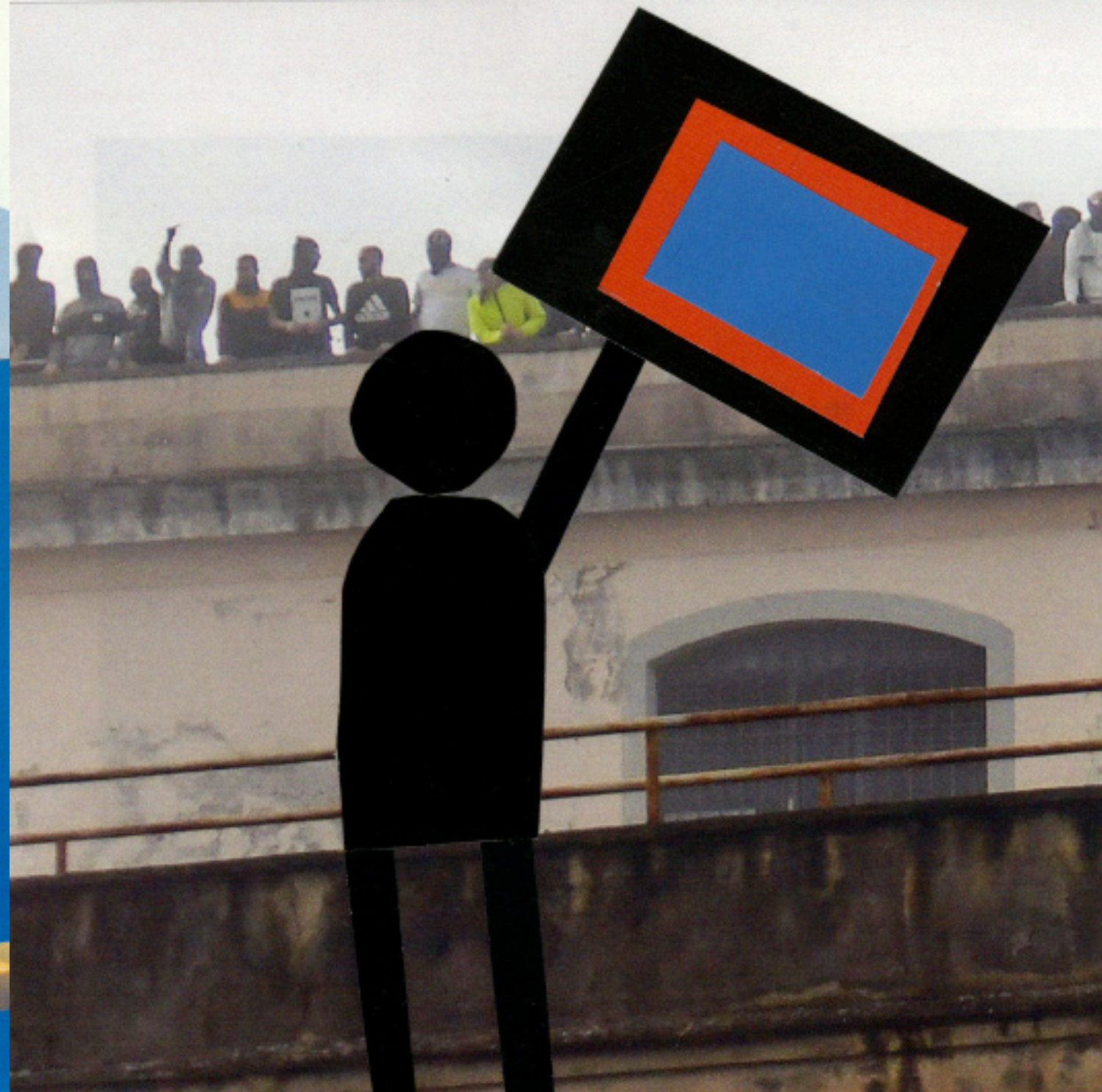


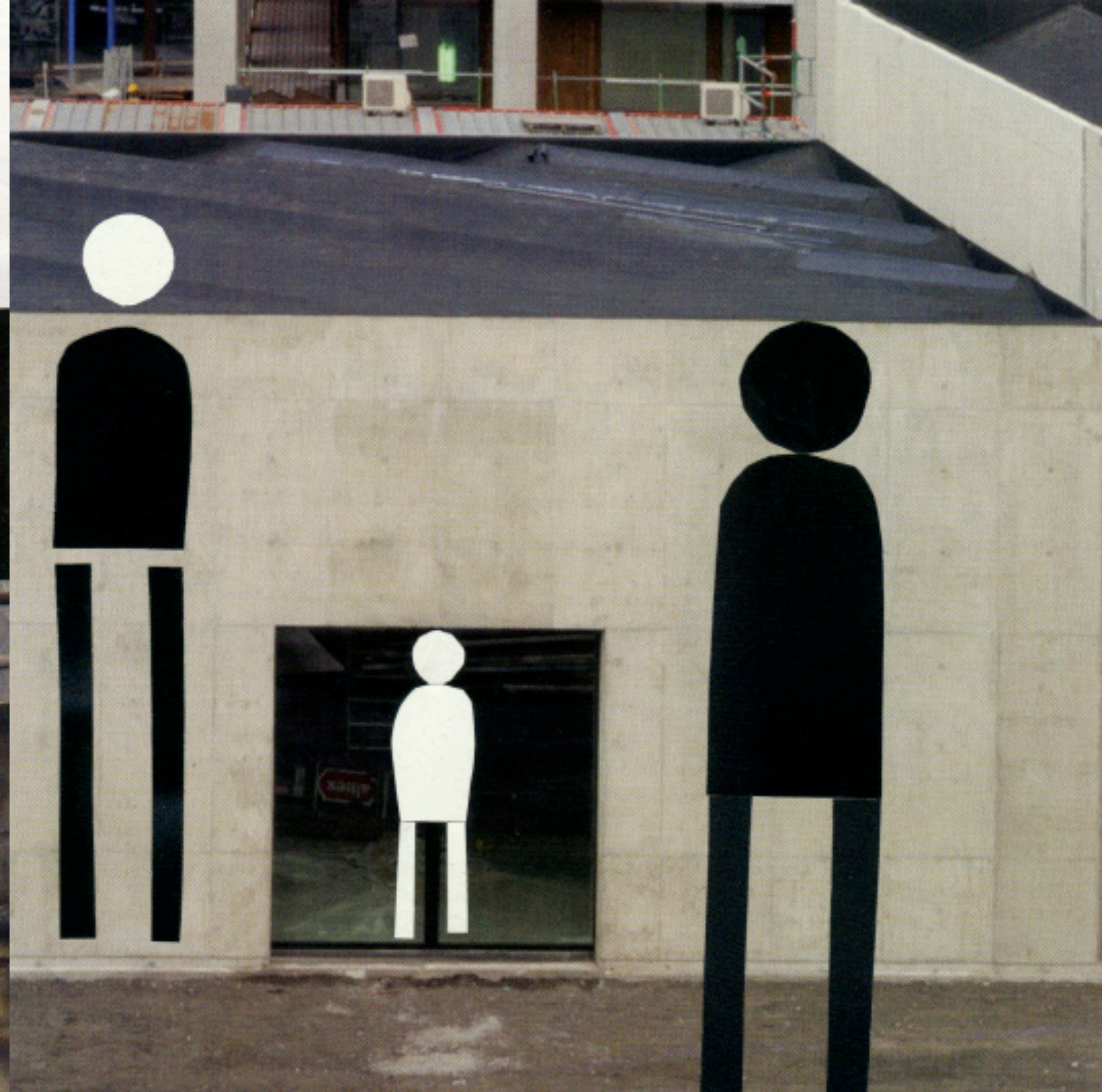
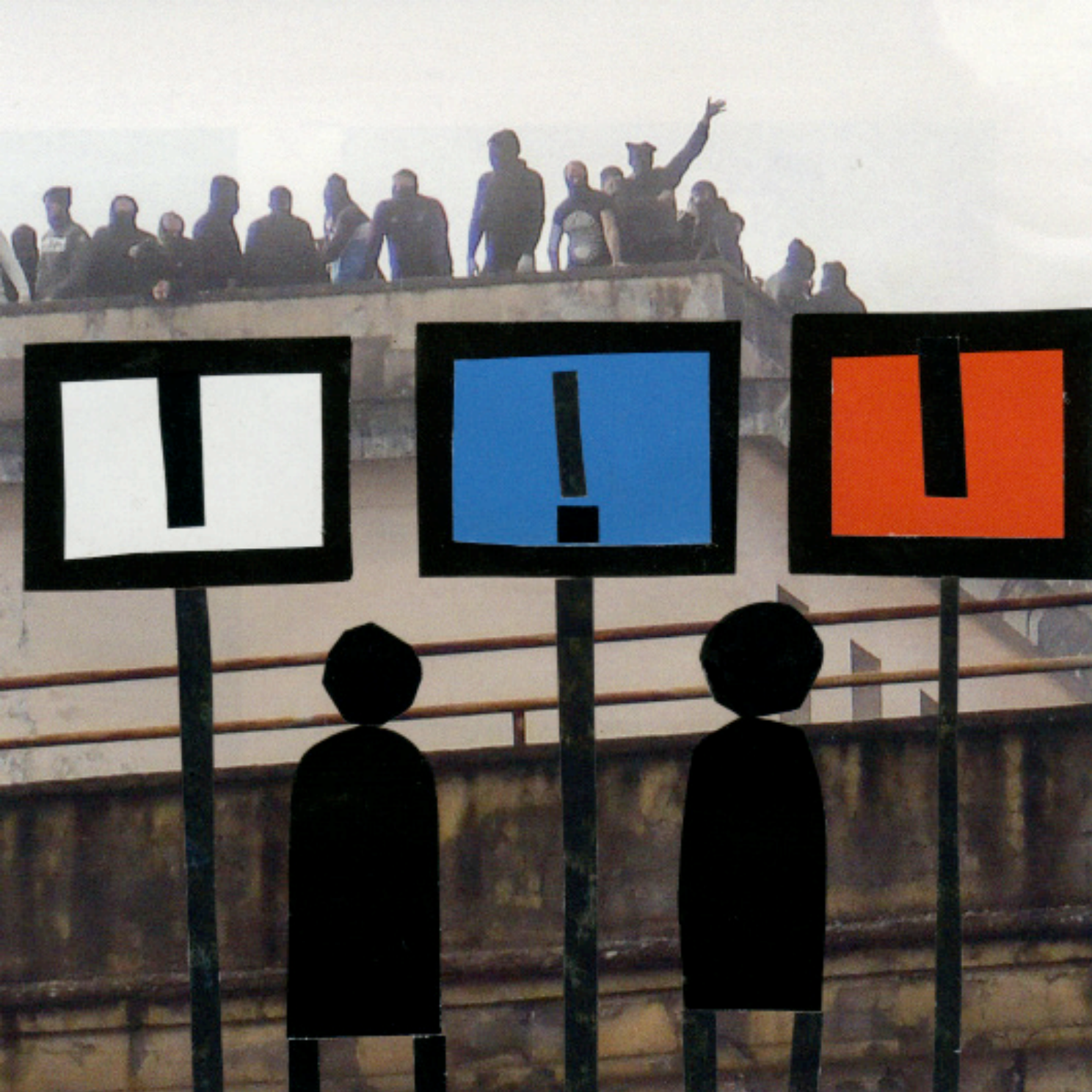


can't unsee the Pi
work is born of a
be. But I am really
what might be pos
This picture could
seriously. Can ou
black woman a
tions that th
elt, many
or TV show.
in *Teaching*
arrayed w

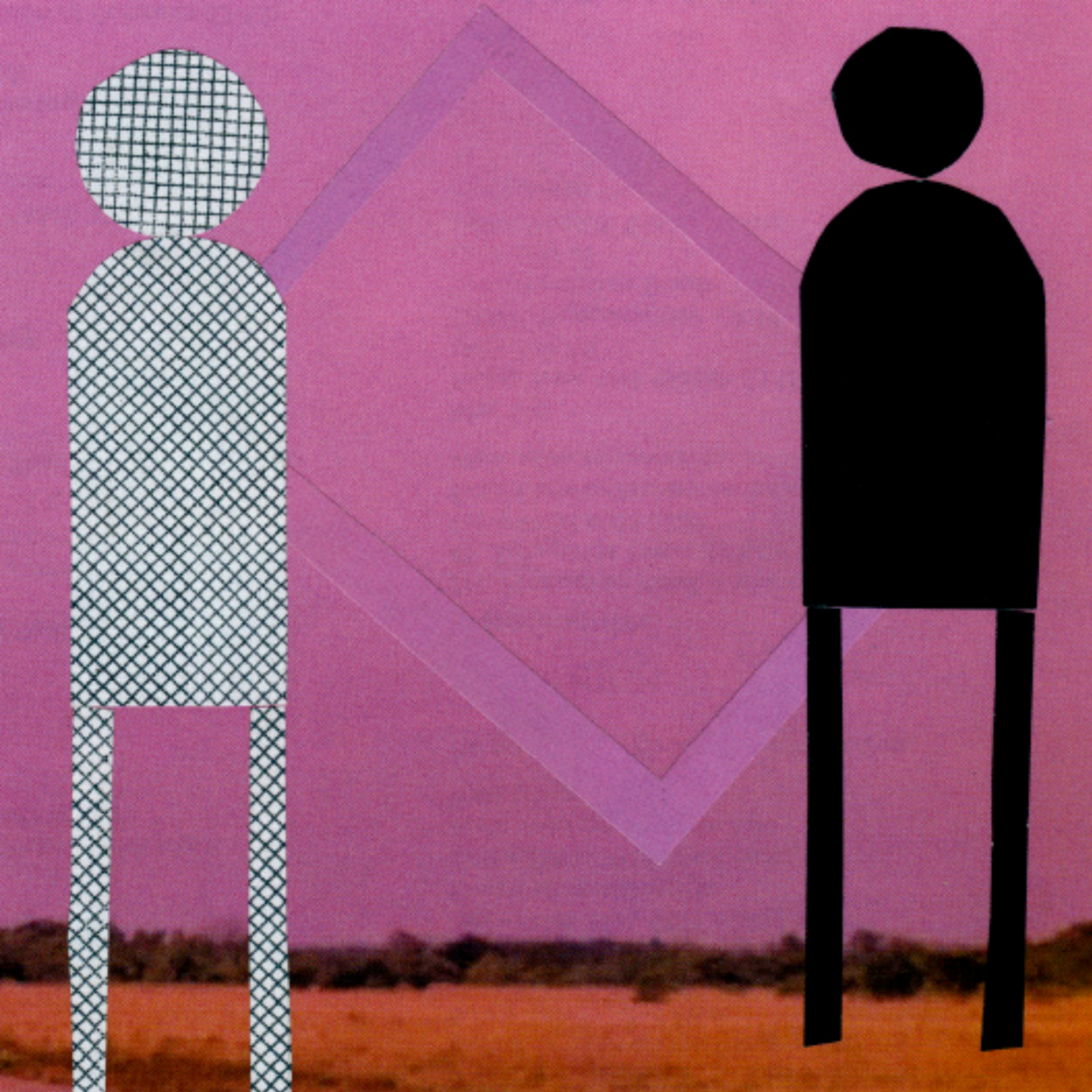












ves,
re p
am
ors
n.
hen
r m
n to
lacl
atio
bel
ich
wi
vai
owi
ilt
ore

mel

anc
tree
lea
ack
he
ent
ree
for
nce
a "I
tant

ET
LIP

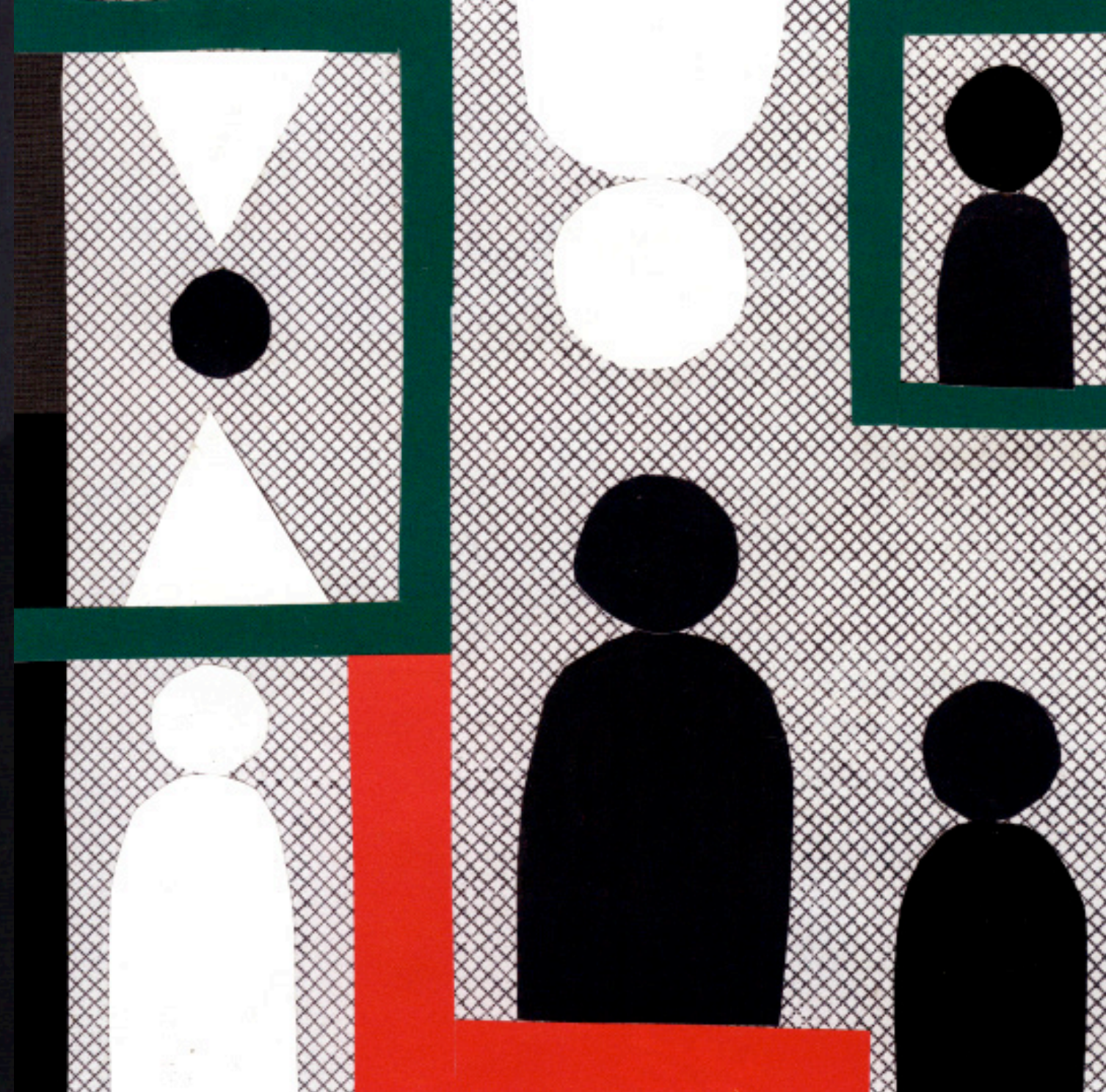
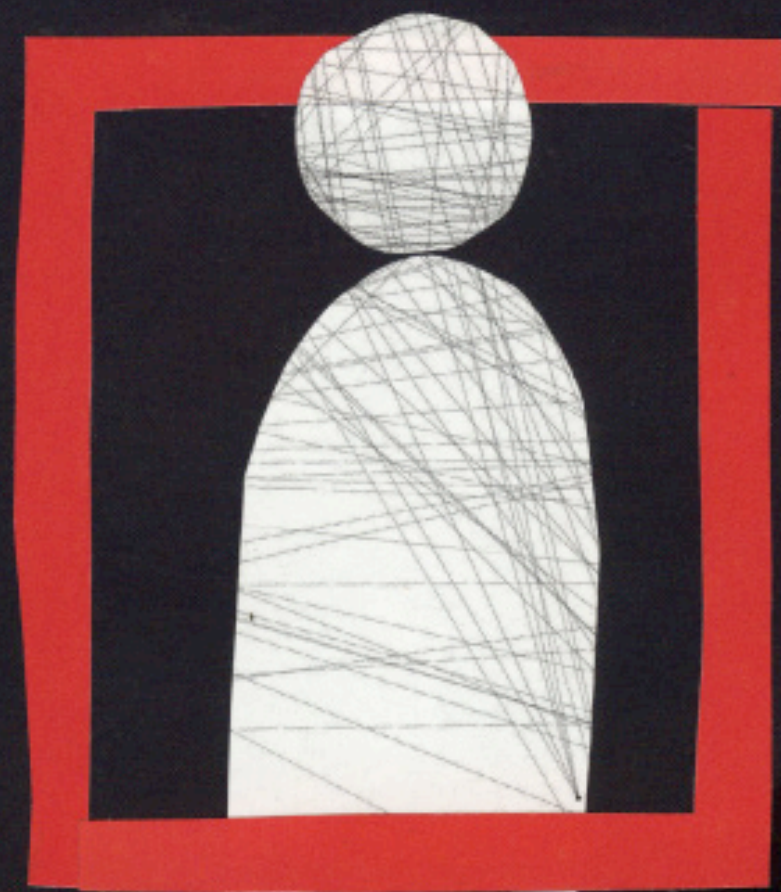
is th
I dev
eat!

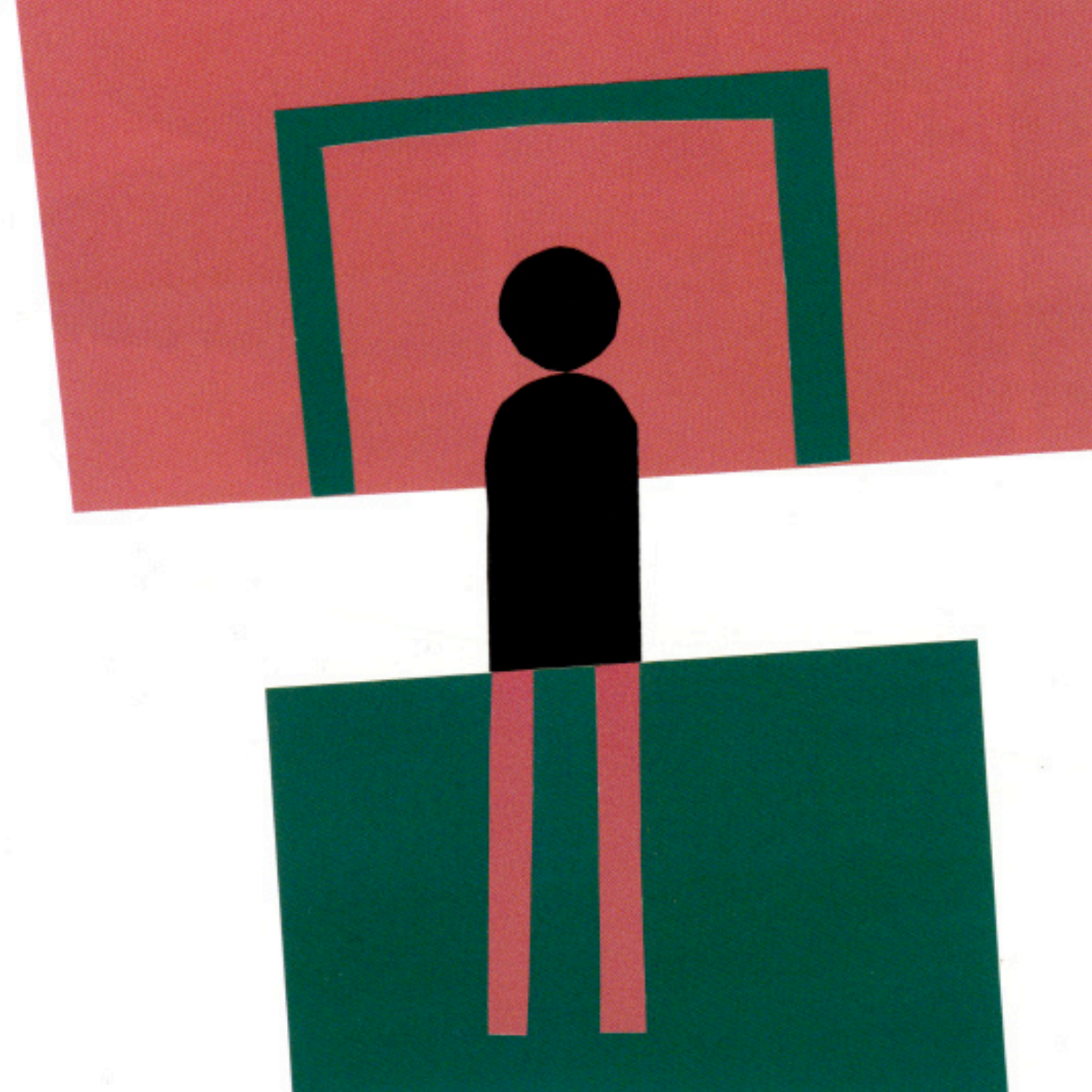
PUL
EWI

of y
of y
betw
-styl
...10
to

M
W

1000
to 5
1 to
1987





2003, a performance
as also alternate
tions, photograph
—a commercial p
ence of it a full p
of relation
claiming it from
roach into a more
D with a suite of m
uttings depicting N
inted addition of a vas
and blotting out the sky.
—an example of the cont
y in Ondák's art—perh
e time of the terrible fire
estern civilization, includ
wn. Ondák's orderliness h
e to reclaimed materials
ative to rise from ashes, f
round you. However clo
separable from audacity
on the h
7, in which
gs in Good
e Slovak
ulptur
Esth
e—w
nder t
" in v
airily
n rep
feels

the h
which
Good
vak
res, in
er Sc
as o
that t
which
comp
urpos
ng co

sembles slavery, but only metaphorically. It's a
and a disrespectful one—disrespectful of history
different to arrive chained to a boat, kidnapped from
s goods." This is her interpretation now, she says.
Québécois cause with the black struggle was coura
appropriate. Today we see how racist it is to sav
disreading history to use it for your
st in the transform
grain of her voice an

to Vallières
coming in and out
avey directly, G
that the f
acy.

metaphor," she
those who end
another continent
the late 1960s,
in my view.

awa.)
describes her as a
r body as she pa
ckboard (traci
de volonta

of her lectures. (Giroux is a professor at the Univers
ng her voice, you can sense her charisma—Davey,
lliptical and shamanistic—through the movements o
nd forth before theoretical schemes sketched onto
ke zero and *action* and *trade-off* to Rousseau's L
work of the political anthropologist Pierre Cl
Davey's. Theirs are all anxious, uncomfortable artistic odysseys, full of spiritual

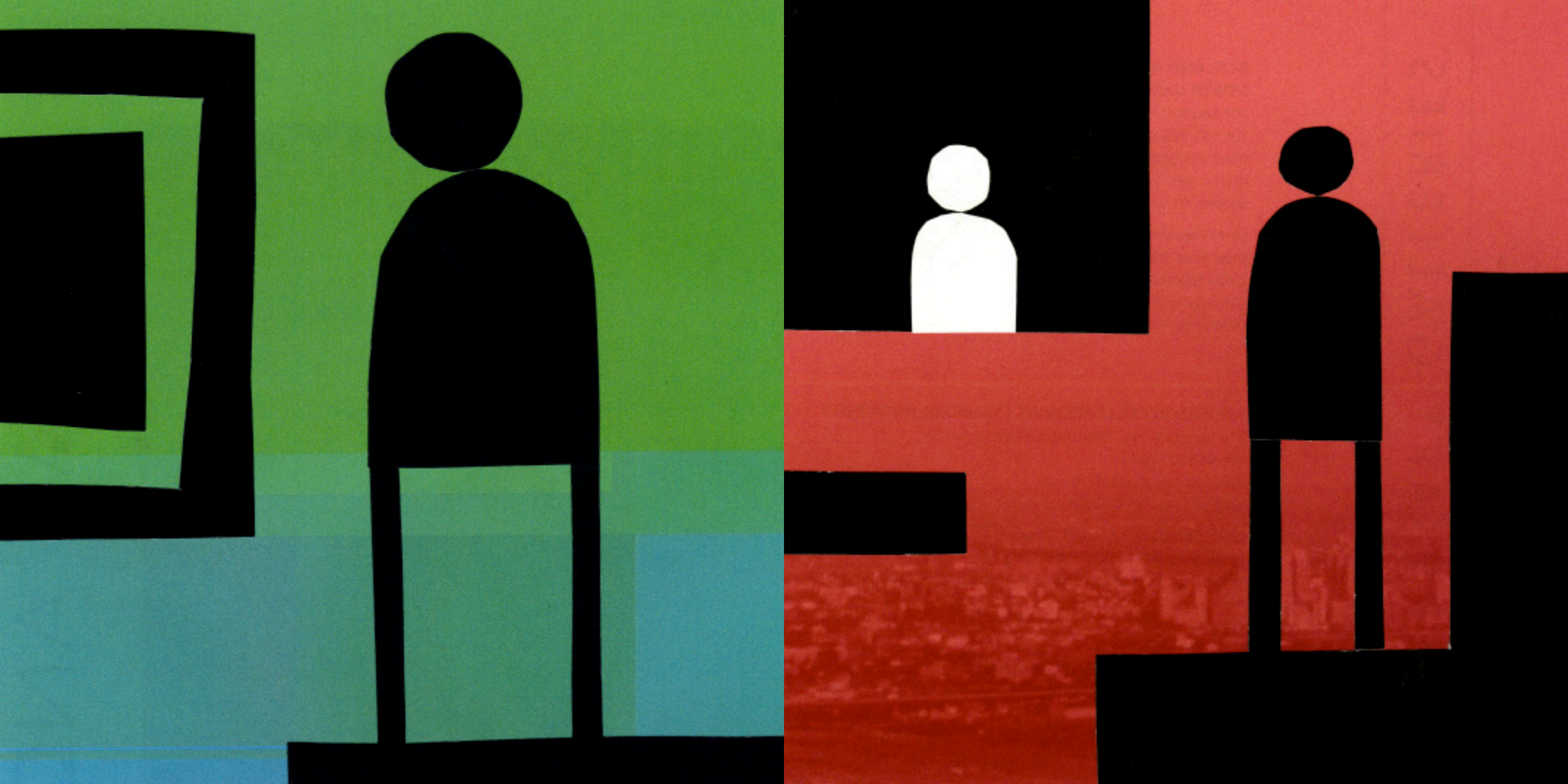
the end and the rhythm of her films, seems to be the
and wrestles opposing views into her ow
complete the novel, must be the very center of the world. Baldwin's trajectory—t
Paris, to Istanbul, and back to New York—is similar in a way to Vallières's an

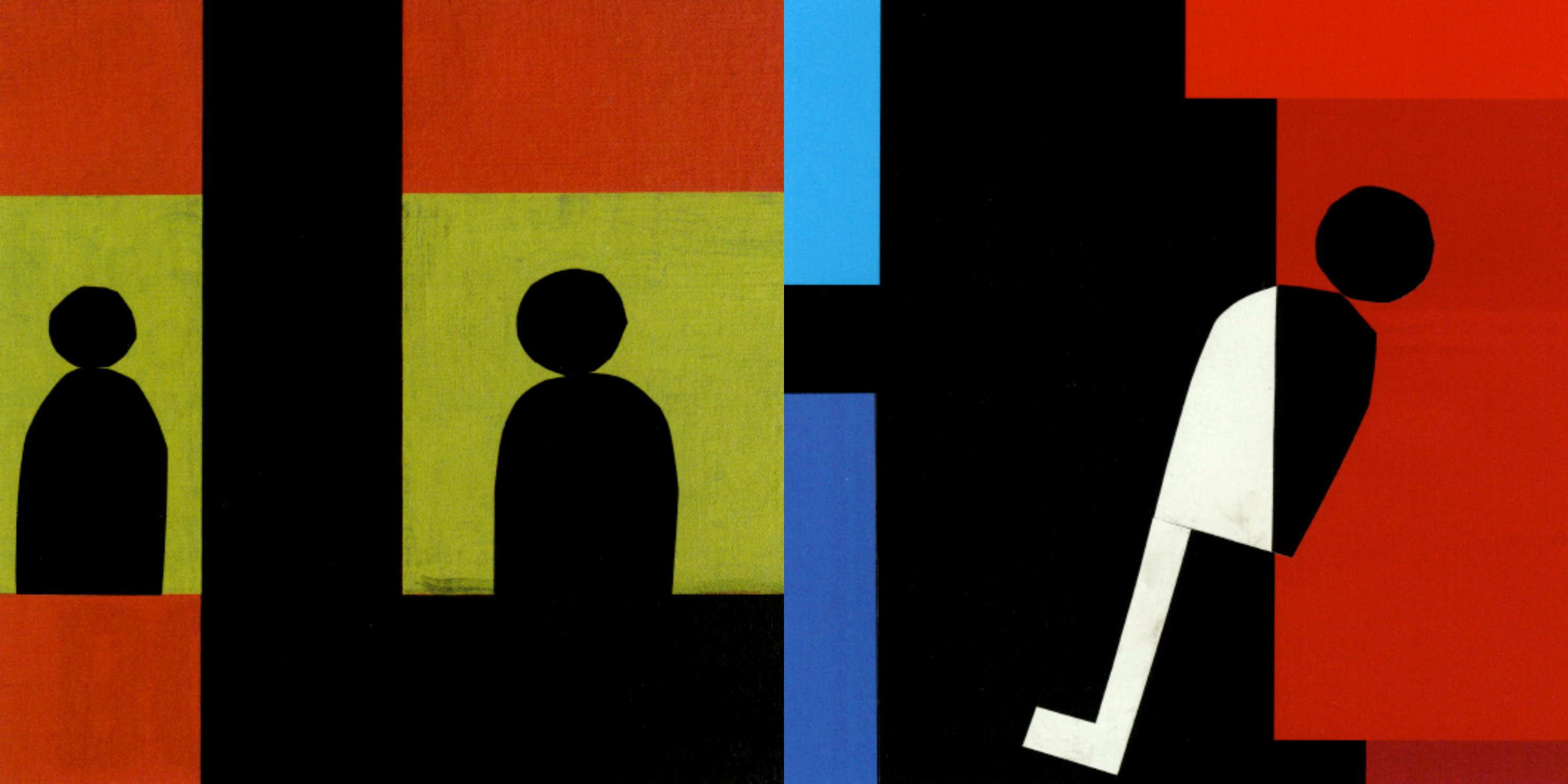
thinking that (and wrestles opposing views into her ow
the end and the rhythm of her films, seems to be the
complete the novel, must be the very center of the world. Baldwin's trajectory—t
Paris, to Istanbul, and back to New York—is similar in a way to Vallières's an





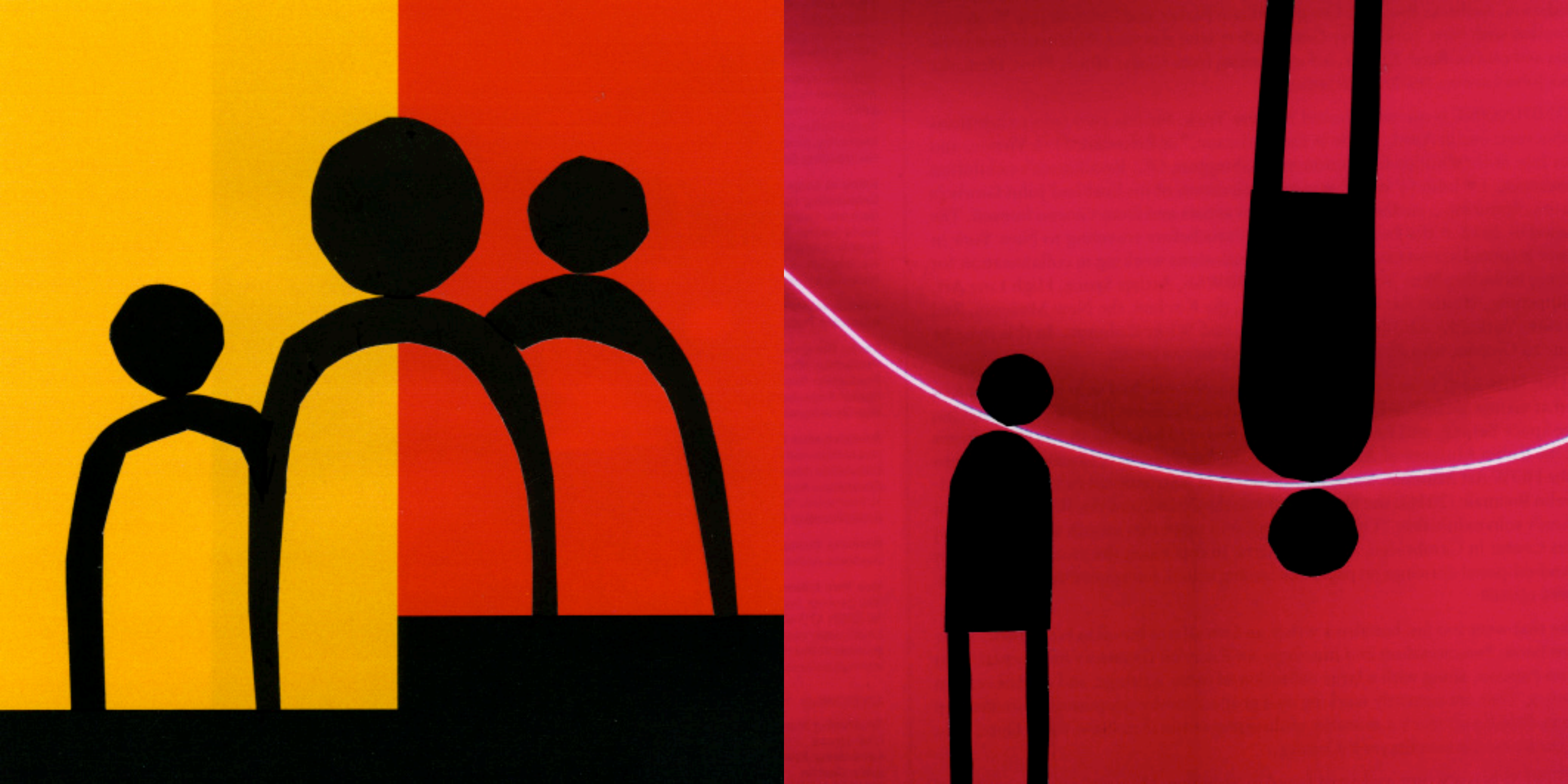


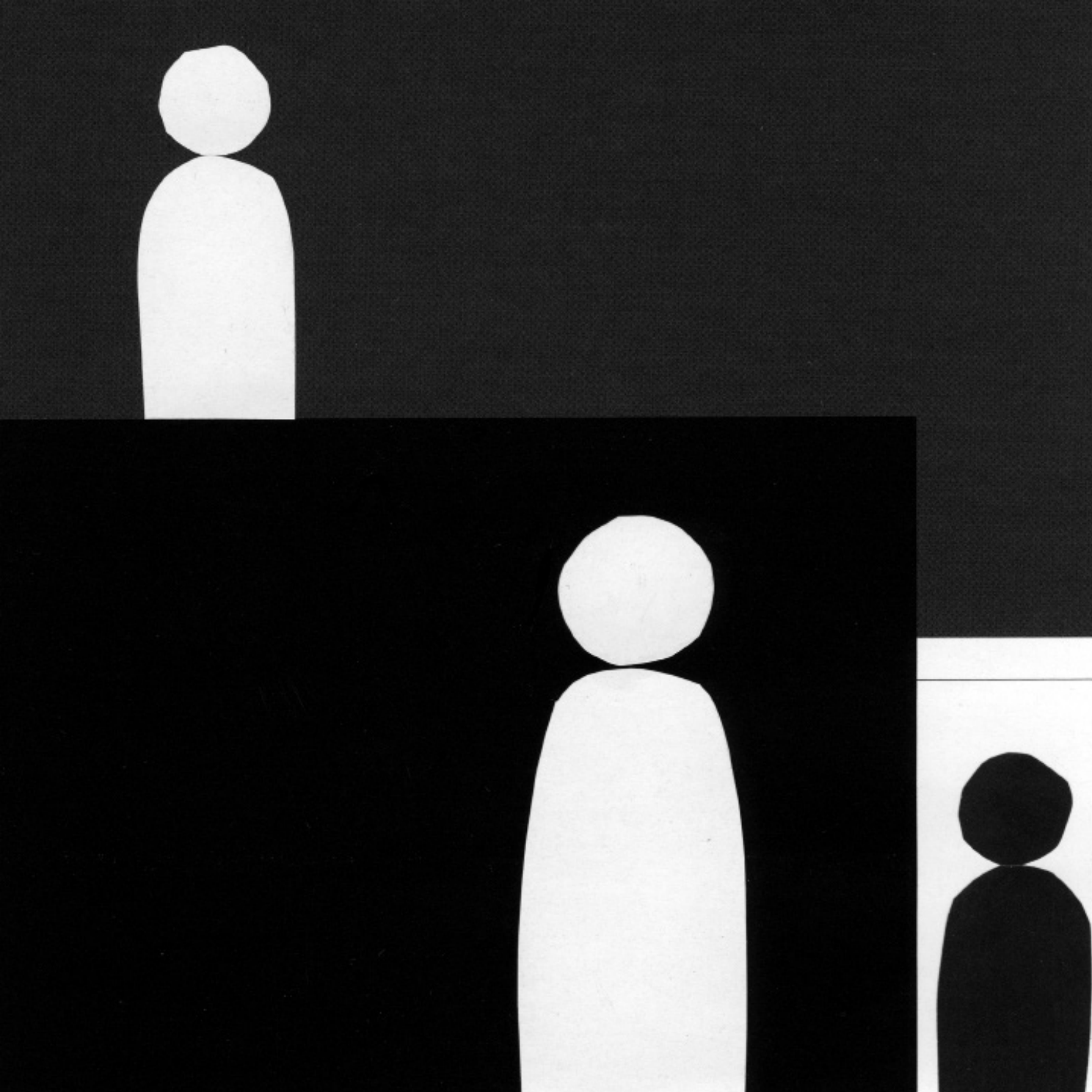
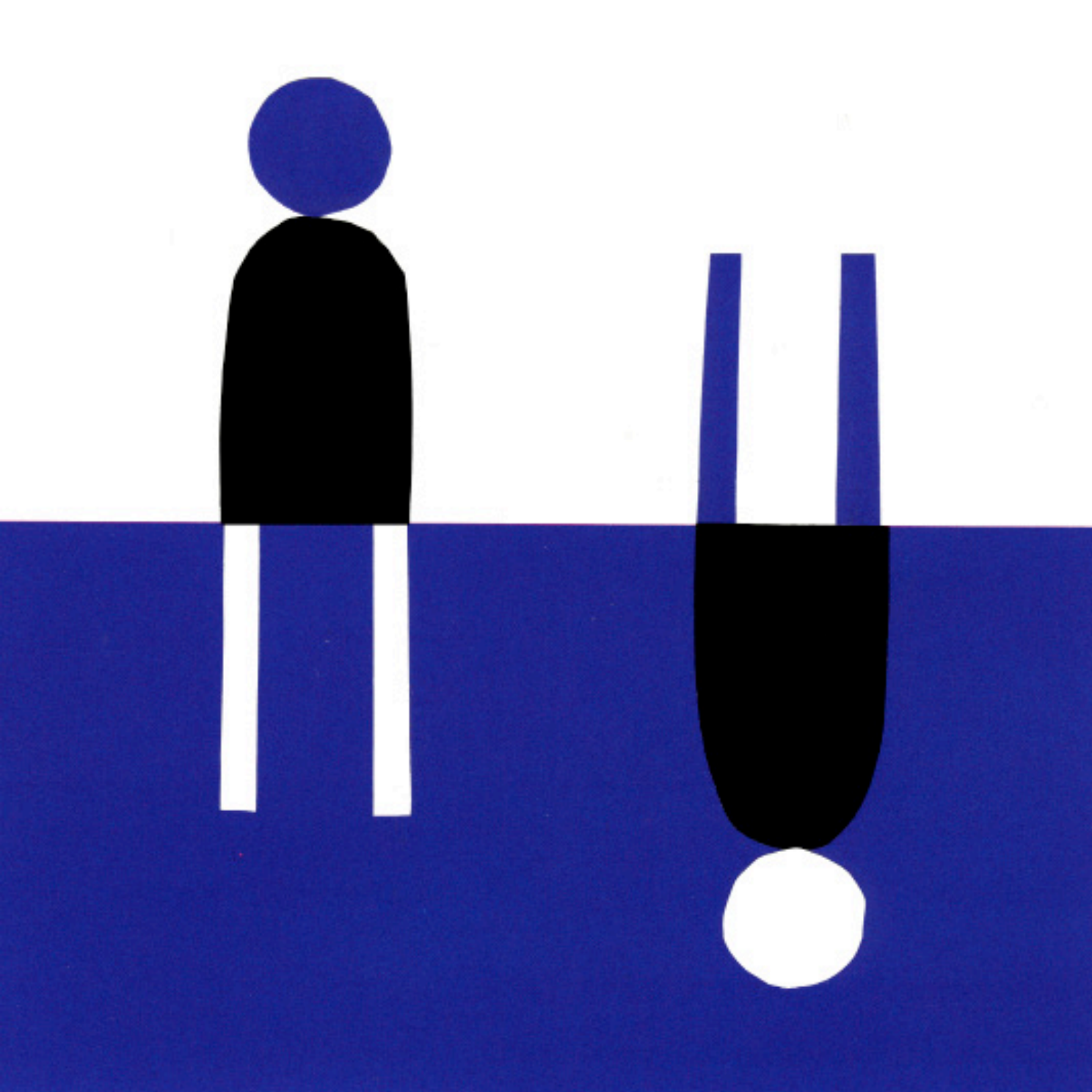


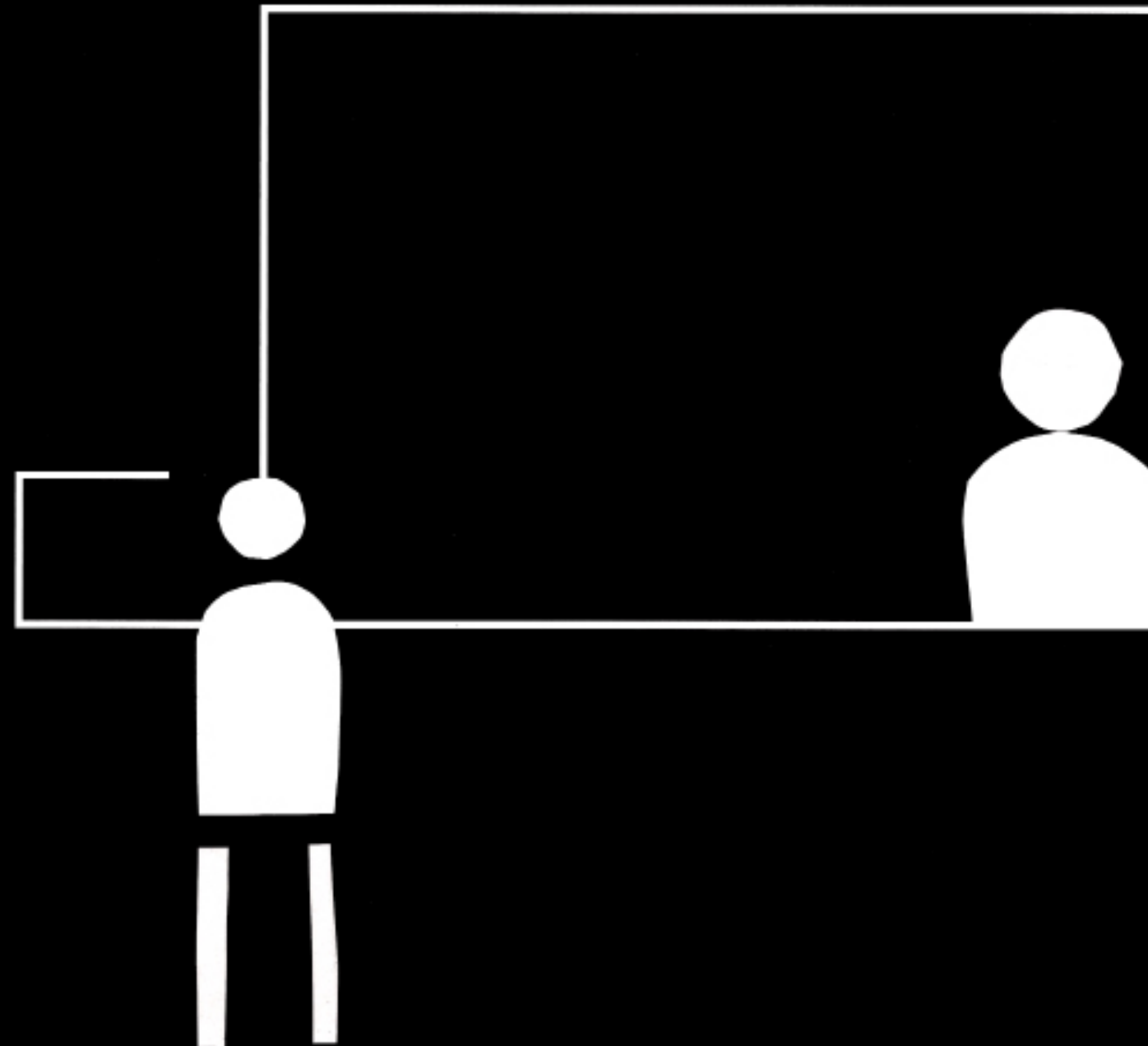
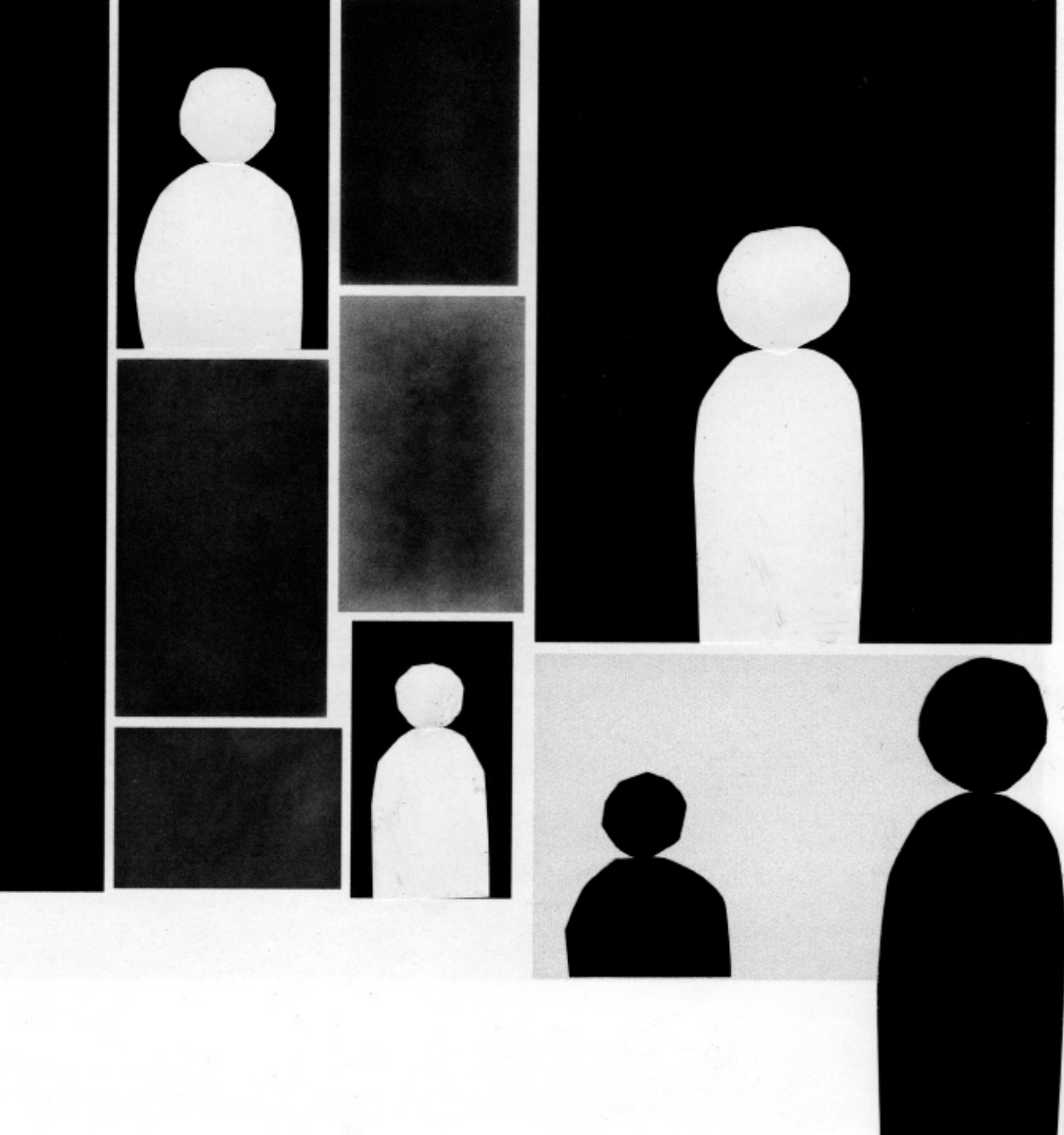


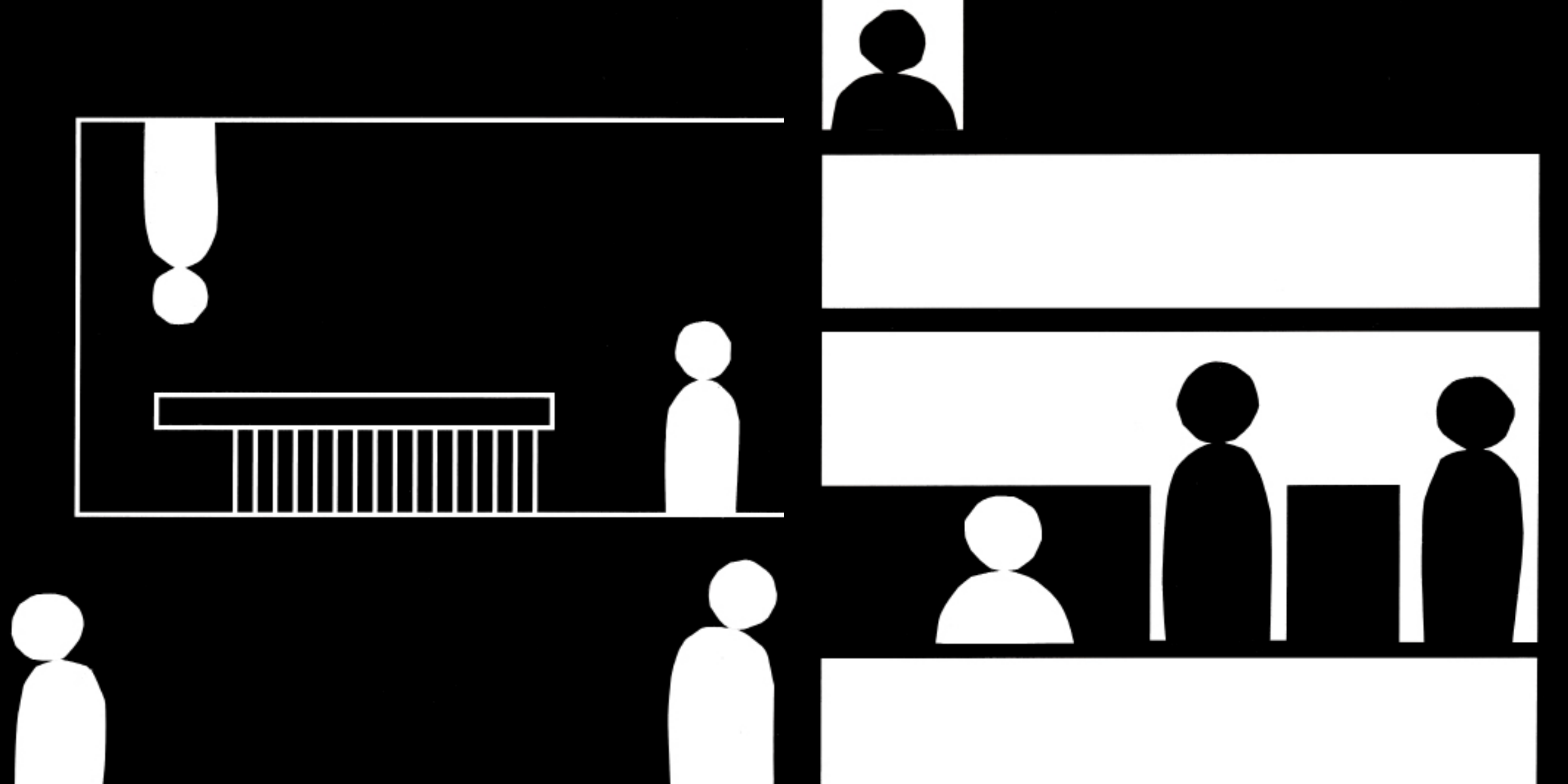


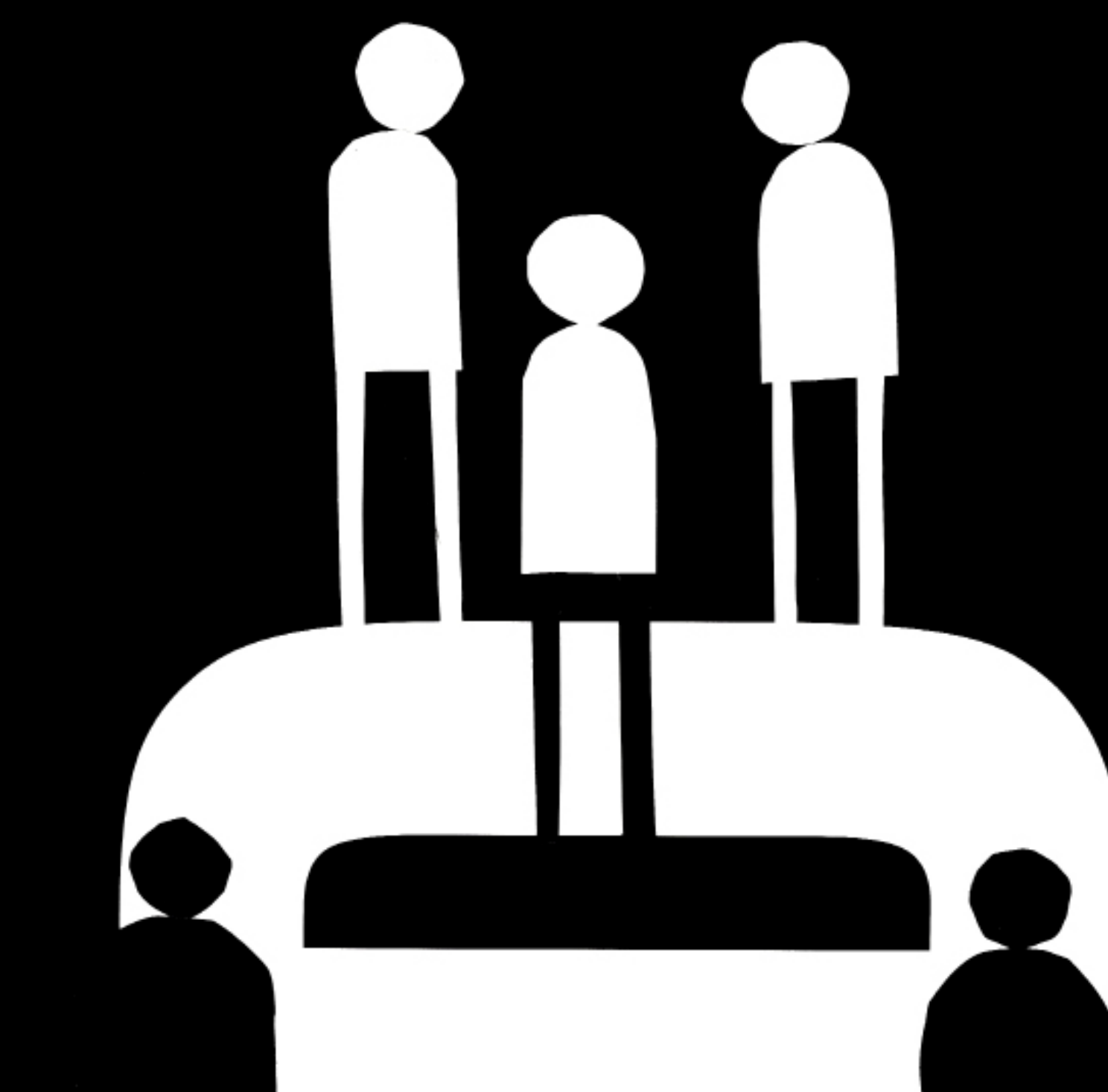
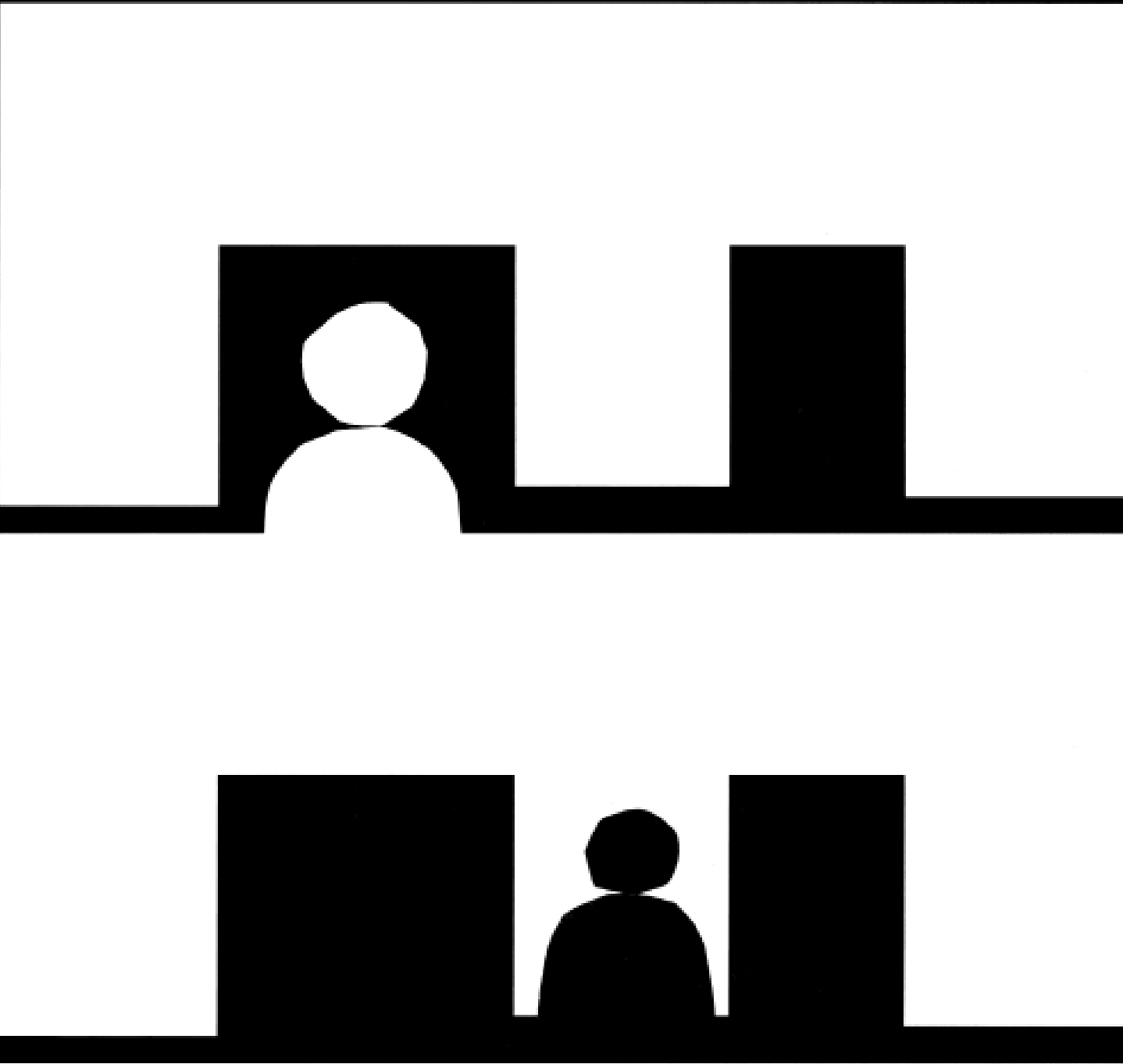














THIS IS THE END. Again. The Enlightenment, the American experiment, the postwar order—depending who you ask, any or all of these momentous constructs, and so many more, have collapsed in recent memory, slipping into history (which they had preceded a while back, only to be replaced by new iterations of themselves). As with their former, distinctively distinct. While, we exist within a new terminal stage, an ending that is not a dividing line between past and future but an epoch.

As C... violence and... way of life into...
horrific... also forces us... ways of seeing,
knowi... sisting, new... between one
escha... Artforum asl... s, writers, and
collec... BAER, THE C... R SOLIDARITY
FUNC... , ED HALTEF... and SIERRA
PETT... EE DIMOCK, ... IKE GEISLER,
LAUF... LINE A. JONE... ILEEN MYLES,
YOKO... CIADO, CHAI... LOUS, PETER



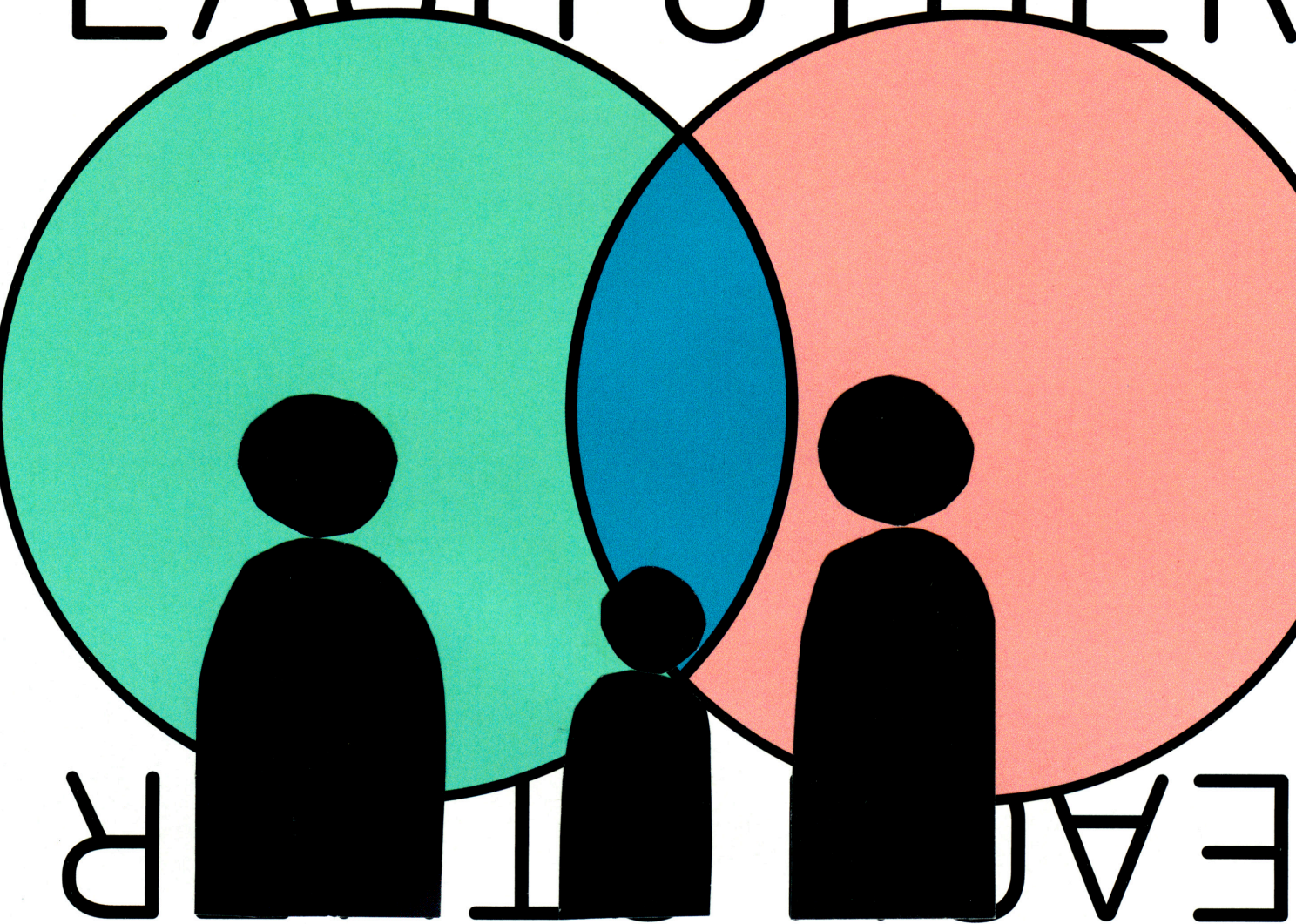
Everything is Going to be OK
© Jody Zellen 2020

Collages created from Artforum Magazine

on instagram #artforum_collages

www.jodyzellen.com

UNDERSTAND
EACH OTHER



HEAR
AND