

ARTFORUM

WINTER 2017

INTERNATIONAL

THE POLITICS OF EVERYDAY LIFE

SILVIA FEDERICI ON WOMEN
SIMON CRITCHLEY ON ACTIVISM
ED RUSCHA ON THE NEA
JULIE AULT ON GENTRIFICATION
JOSEPH VOGL ON MONEY
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MABEL WILSON ON SPACE
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CULTURAL APPROPRIATION: A ROUNDTABLE
AMY TAUBIN ON QUEST

\$15.00



re”—encouraged viewers to seek out figurative works on view, which might otherwise be pure Minimalism.

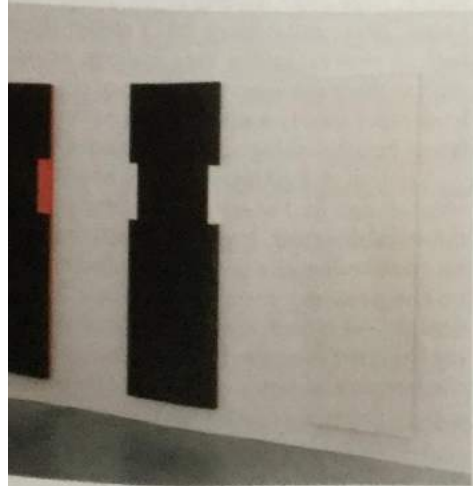
ries titled “*Résistance*.” At first glance these delicately crafted geometric studies look to be (Laughlin’s hard-edge rectangle paintings and las boxes. Here Seguin uses similar materials (as, polyurethane paint) to examine a single angle with short, thin bars jutting from its right

erent permutations of color and material. Each *Résistance* is a roughly fifteen-by-thirty-two inch to which the artist hand-carved the recurrent shapes that—as the series title might remind those programming circuits in junior high school—is resistance. From there, Seguin subtly varies the shape and placement of the Plexiglas used

“*Resistance*” works to create a series that resists notions of foreground and background, subject and dimensionality. In some cases, the Plexiglas face that effectively frames the subject behind the plastic sheet helps to define, or even enhance symbol—either as an inlay (*Résistance 5*) (Fig. 3). Resistance is also manifested in the way objectivity of Minimalism. Saddled with symmetrically simple geometric forms made (by hand) have practical and political implications.

tle variations of color and form, Seguin’s consists of seven handpainted, wall-mounted panels of size and vertical orientation. Seguin covered each human-scale panel with a single coat of giving medium highly prone to stains, chips, and smudges, including dark green and pale orange. Incredibly fragile works, she painted bright-polyurethane “grips” on either side of the five slender rectangles are the only place where the works without destroying their pristine, velvety and manufacture of this installation—whose they into the categories of painting and sculpture on and who also used color as a structural element. Macken’s painstakingly handmade “planks,” *Installation* belies its industrial Minimalist fetishizes the artist’s singular intimate role

—Mara Hoberman



“The Widening of Fantasies”

MAËLLE GALERIE

“*L’élargissement des fantasmes*” (The Widening of Fantasies) dwelt in the artistic interstice between expressions of identity and individual experience. Desire and the potential ability to know rather than understand the desire of an “other” were central to this exhibition, according to its curator, Eva Barois De Caemel, who grappled with the occidental refusal “to grant men and women of other societies functionings and feelings that differ from their own when it comes to sexuality, love and intimate relationships.” Ultimately, the body itself was at the center of the exhibition, which took up representations or evocations of racialized, queer, gendered, and aged bodies in order to “let them be.”

The Zimbabwean artist Miriro Mwandimbira’s *Mambokadzi-Mujibwawangu* (Queen-My Dress), 2016, is a patchwork garment, an assemblage of diverse fabrics and acrylic nails that is functional but unfinished. The dress was suspended from the wall, its train spilling onto the floor, a heap of fabric at the viewer’s feet. In its folds, Mwandimbira brings together sewing, a traditional form of women’s labor, with contemporary notions of beauty to explore the complex constitution of African femininity. She extended this investigation by wearing the dress on a busy avenue of Harare, Zimbabwe, in her performance *Crossing Samora Machel on Sunday*, 2016—represented in the exhibition by photographic documentation.

The abstract ink drawings on Japanese paper of the French artist Marie-Claire Messouma Manlanbien’s *#Mater 7, Ladies Garden*, 2016, open like books on the floor and the wall. Framed by a raffia fringe, they revel in their yonic sensibility. Their imagery is at once floral and vaginal, a riff on Georgia O’Keeffe and Judy Chicago that links folded paper, drawn folds, and the folds of the labia in an intimate installation.

Instantiations of the labial fold continued with the French artist Paul-Armand Gette’s *Le soulagement d’Artémis* (The Relief of Artemis), 2001. In this photographic polyptych, womanness is fragmented, disembodied, disindividualized, and perhaps objectified in its emphasis on cropping the body at the vagina and navel. Does this work recapitulate the white male gaze, repeatedly dismantled by feminist theory and praxis? Even so, embedding this articulation of desire in relation to nuanced constructions of racialized and queer femininity served to “other” hegemonic masculinity.

An array of photographs and drawings in the back corner of the gallery reasserted the visualization of gender as a category that cannot be presumed without complication. Two untitled photographs from 1981 by the French artist Alain Faure captured moments of intimate touch between interracial couples. *Vagina*, Jyoti Singh Pandey, a 2014 work from a larger photographic series by the Guadeloupien artist Kelly Sinnaph Mary, threaded the symbolic and anatomical presence of the labial fold throughout the exhibition. Most notably, three drawings, all 2016, by self-taught Brazilian artist Dani Soter explored an internal, personal, and masturbatory conception of feminine desire. This autoeroticism manifested as the limp form of what might be a dildo in *Le tuyau* (The Hose); the view of a figure from behind caressing

Marie-Claire Messouma Manlanbien, *#Mater 7, Ladies Garden*, 2016, raffia, ink on Tenjin Japanese paper, dimensions variable. Photo: Jérôme Michel.



itself in *Solitude*; and the spread legs of a female figure in the midst of, on the verge of, or having just finished masturbating in *Dans le noir* (In the Dark). The Moroccan-French artist Yasmina Bouziane's photographic self-portrait *Man with Flower*, 1993, from the series "Inhabited by Imaginings We Did Not Choose," 1993–94, stood as the sole work on display to question limiting the feminine, or the "woman," to the female body. Although its subject is called a "man," Bouziane does not conceal her presence fully. These works formed a fold both literal (as artists and media traversed the spatial corner of the gallery) and ideological (folding together multiple articulations of the body and its desire that defy the constraints of gender, race, and colonialism).

But could it be that Barois De Caeval asked too much of these objects? This exhibition raised many more questions than it could possibly answer: What defines femininity in the refracted sense ascribed to it by Barois De Caeval? Who is a woman and how does s/he (do they) extend beyond the parameters drawn not only by hegemonic, colonial society, but often within feminism itself? The strength of "The Widening of Fantasies" lay in these evocative ambitions, demonstrated by the compelling dialogue between difficult and potentially oppositional works.

—C. C. McKee

BERLIN

Vajiko Chachkhiani

DANIEL MARZONA

"For me, it is important to let works happen—I don't approach a work by thinking, 'Now I'm going to make a sculpture,'" Vajiko Chachkhiani once remarked. The Georgian artist's recent exhibition "Summer which was not there" certainly foregrounded the question of what makes certain works feel "natural" and others less so. The show consisted of nine sculptural works and two videos, of which the latest, *Winter which was not there*, 2017, was without a doubt the show's highlight—its down-to-earth poetry and fine sense of understatement conveyed a convincing inevitability.

As the video begins, we see a statue being pulled out of the sea by a crane as a man watches from shore. One thinks of the statues of Lenin that were removed after the fall of Communism in Eastern Europe. But this is no Lenin: The stone face looks like that of the man watching. One wonders who he could be.

Vajiko Chachkhiani, *Winter which was not there*, 2017, HD video, color, sound, 12 minutes 30 seconds.



Whoever he is, the man gets into a truck and backs it up to the statue. Then his journey begins, with the concrete figure dragging behind his vehicle, throwing off sparks as it is towed along. We hear scraping sounds and see the white traces the statue left along the road, like chalk on a board. The whole thing seems all the more absurd

because the main character acts without showing or performing his daily job. There is no dialogue, no voi man's silence and that of the dog that accompanies hi for a while; the man observes some cattle on the hills. the car, the head of the statue drops off and stays behi is clearly not about making a delivery; it is about taking you and slowly losing it, or getting rid of it on purp dragging his self-image, or his past, behind him unt Maybe he is bringing himself home this way. He drive done—until the sculpture has fully been destroyed, b through contact with the road. Eventually he arrives neighborhood (filmed in the artist's hometown of Tbilisi houses. Again, the crumbling stone seems to belong to

Chachkhiani must like stone: The primordial mate two other works in the show. The video *We drive fa* 2016, shows pieces of rock tumbling onto one another We see the impact close up, witness the breaking of the something hypnotic about this spectacle, but it lacks suspense and ambiguity of the main movie. Also on dis works from the series "You touch parts of me, I did not 2017, each consisting of a moss-covered stone block v ting pins stuck in it. They show, once more, material b these works, I sensed the artist's decision to perform a c act a little too explicitly. *Winter which was not there*, on aroused no such thoughts. It activates a stream of con poetic associations: thoughts between an outer, bare, C landscape, political history, and an inner journey. It fe unpretentious, right from the start. The movie is absurd and very dry in its realism. It just happens.

—Juri

HAMBURG

Hanns Kunitzberger

GALERIE VERA MUNRO

Compacted voids throbbing with color, replete with an a tiness: Hanns Kunitzberger's paintings put the critic in having to resort to such paradoxical descriptions. Despi ful presence and quiet clarity, they elude the gaze, me before the beholder's eye, their diffused chromatic spac tangible. Their hazily opaque complexions focus repr their own existence as pictures. Methodically inward-lo is absorbed in the contemplation of color as phenomenal such as *Ende 2015 Anfang 2016 später* (End of 2015 Beg Later), 2016, and *Anfang 2013 später* (Beginning of 201 both on view at Galerie Vera Munro, provide visual exper rable to those afforded by a piece of sky by William Turne landscapes slowly materializing as though out of thin ai lation between thing and appearance in James Turrell's)

A native of Austria currently based in Berlin, Kunitz stage design and scenery painting and later, in the 19 theatrical directing. It was not until the 1980s that he gra his creative energies on painting and sculpture. In 1996 h on the painting series "Bildnisse" (Likenesses) and (Images)—his first purely flat and abstract color spaces— ing the artist described at the time as "representing an o the complete absence of itself." The idea encapsulated b dictory formula sustains his painting to this day.

Kunitzberger, who has greatly refined his oil-painting to the decades, applies ultrathin transparent coats of paint