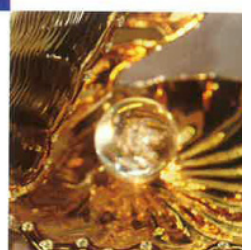
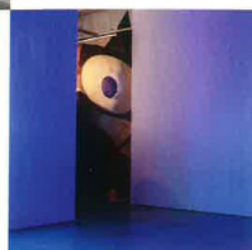


# ARTFORUM

DECEMBER 2014

I N T E R N A T I O N A L





# Daniel Birnbaum

DANIEL BIRNBAUM IS THE DIRECTOR OF MODERNA MUSEET IN STOCKHOLM, WHERE NEXT SUMMER HE WILL CO-ORGANIZE, WITH A MULTI-INSTITUTIONAL TEAM OF CURATORS, "AFTER BABEL," A POLYPHONIC EXHIBITION ABOUT ART, POETRY, AND TRANSLATION.



1

**"KANDINSKY, MALEVICH, MONDRIAN: THE INFINITE WHITE ABYSS"** (K20 KUNSTSAMMLUNG NORDRHEIN-WESTFALEN, DÜSSELDORF; CURATED BY MARION ACKERMANN AND ISABELLE MALZ WITH ANSGAR LORENZ) In a nice twist to the ubiquity of the modernist black square, this excellent show explored the use of white in the work of Wassily Kandinsky, Kazimir Malevich, and Piet Mondrian. The monochrome labyrinth of the exhibition space itself conveyed the sense of walking around inside a monumental Mondrian painting. Iconic works were given ample space presented alone on individual walls, while four compact laboratories introduced a productive density: One could dig for hours through philosophical and archival material covering themes relevant to these artists' longing for a fourth dimension beyond everyday perception, including color, occultism, science, film, and architecture. And then back out into the white maze, with Malevich's words ringing in the ears: "Swim in the white free abyss, infinity is before you."



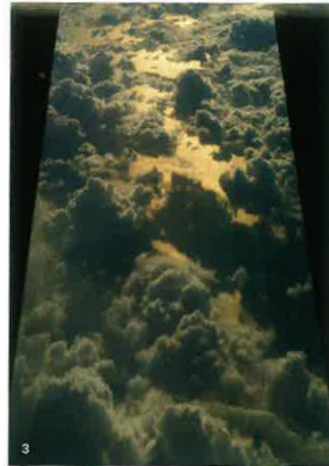
1. View of "Kandinsky, Malevich, Mondrian: The Infinite White Abyss," 2014, K20 Kunstsammlung Nordrhein-Westfalen, Düsseldorf. From left: Kazimir Malevich, *Dynamic Suprematism No. 38*, 1916; Piet Mondrian, *Lozenge Composition with Eight Lines and Red/Picture No. 111*, 1938; Piet Mondrian, *Composition with Double Line and Blue*, 1935. Photo: Achim Kukulies. 2. Lygia Clark, *Relógio de sol (Sundial)*, 1960, aluminum with gold patina, approx. 20 1/2 x 23 x 18 1/4". 3. Trisha Donnelly, *Untitled*, 2014, digital video, color, sound, 3 minutes. 4. View of "Elements of Architecture," 2014, Central Pavilion, Venice. Fireplace display. From the 14th Venice Architecture Biennale. Photo: Francesco Galli. 5. Spencer Finch, *Trying to Remember the Color of the Sky on That September Morning (detail)*, 2014, 2,983 watercolors on paper, overall approx. 3' 4" x 12' 6".

2

**LYGIA CLARK (MUSEUM OF MODERN ART, NEW YORK; CURATED BY CONNIE BUTLER AND LUIS PÉREZ-ORAMAS WITH GEANINNE GUTIÉRREZ-GUIMARÃES AND BEATRIZ RABELO OLIVETTI)** A brutal way to put it is that Clark attempted to leave art behind for a kind of therapeutic charlatanism. Thank God she failed—and instead created one of the most beautiful bodies of work of the late twentieth century.

3

**TRISHA DONNELLY (SERPENTINE GALLERY, LONDON; CURATED BY EMMA ENDERBY WITH MICHAEL GAUGHAN)** Donnelly normally offers no key or support to seeing her work; curator Hamza Walker once claimed that the elusive artist genuinely has no medium. Or perhaps evasion is her medium.



3

4

**14TH VENICE ARCHITECTURE BIENNALE: "FUNDAMENTALS" (VARIOUS VENUES)** Rem Koolhaas's assertion that his curatorial turn in Venice had produced an exhibition "about architecture not architects" could be interpreted to mean: no other architects except for me. But this unusual show's monomaniacal vision worked: an entire biennial as one big artwork-cum-house, with attention paid to every form and function therein. Who knew door handles and toilets could be so fascinating? (Weli, Duchamp.)

5

**SPENCER FINCH, TRYING TO REMEMBER THE COLOR OF THE SKY ON THAT SEPTEMBER MORNING (NATIONAL SEPTEMBER 11 MEMORIAL MUSEUM, NEW YORK)** One of the subtlest colorists has created a conceptually convincing and poetic memorial at the most politically charged site in the Western world. The 2,983 unprotected squares of fragile paper handpainted in as many different hues—one attempt for each person killed on 9/11—create a huge rectangular representation of a clear sky. Successful seems a misplaced descriptor considering the assignment, but this is a visually powerful, respectful, and in every sense major contemporary work of public art where few expected that to be possible.



5



4



# Polly Staple

POLLY STAPLE IS THE DIRECTOR OF CHISENHALE GALLERY IN LONDON, WHERE SHE IS CURRENTLY WORKING ON PROJECTS WITH WOJCIECH KOSMA, NICHOLAS MANGAN, AND JUMANA MANNA, AMONG OTHERS. (SEE CONTRIBUTORS.)

1

**TRISHA DONNELLY (SERPENTINE GALLERY, LONDON; CURATED BY EMMA ENDERBY AND MICHAEL GAUGHAN)** Donnelly's consistent refusal to conform to conventional exhibition formats has allowed her to create something increasingly rare in our age of nonstop streaming media: an old-fashioned space for contemplation. Yet there is nothing quaint about the profound sonic, visual, and intellectual experience of her work itself, which was in full evidence here: New video and sound works were paired with sculpture and site-specific interventions that responded to changing light throughout the day. The show's pleasurable, if inscrutable, temporal and atmospheric effects are perfectly captured by the artist's own words: "I like late in the day. I like the day to night transfer, I like the desaturation. It's a high speed eternity."

2

**"YVONNE RAINER: DANCE WORKS" (RAVEN ROW, LONDON; CURATED BY CATHERINE WOOD)** This solo exhibition of Rainer's choreography featured a forty-five-minute live dance program alongside Rainer's notes and sketches, as well as documentation of historical performances of her work. At the opening, it was moving to watch a seminal work such as *Trio A*, 1966—its social and political resonances still so fresh and fierce—while Rainer and her longtime collaborator Pat Catterson sat in the front row, checking each and every movement as if for the very first time.



1. Trisha Donnelly, *Untitled*, 2014, digital video, color, silent, 4 minutes. 2. Yvonne Rainer, *Diagonal*, 1963. Performance view, Raven Row, London, July 8, 2014. Photo: Eva Herzog. 3. Joanna Hogg, *Exhibition*, 2013, digital video, color, sound, 104 minutes. H (Liam Gillick) and D (Viv Albertine). 5. View of "Leonilson: Truth, Fiction," 2014, Pinacoteca, São Paulo. From left: *Com ela sempre por perto* (With Her Always Near), 1991; *As Virtudes* (The Virtues), 1991; *The Game Is Over*, 1992.



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3

**EXHIBITION (JOANNA HOGG)** Like Hogg's previous films *Unrelated* (2007) and *Archipelago* (2010), *Exhibition* (2013) is a masterful study of awkward British manners. Hogg's films are psychodramas that pit her characters' desire to connect against their own crushing politeness or existential angst. She is particularly good at portraits of women and middle age. *Exhibition* examines the domestic lives of artists as they unfold in a modernist town house, with Liam Gillick and Viv Albertine (of the Slits) making their first, and highly notable, forays onto the cinematic screen.



4. Christopher Williams, *Cutaway model Nikon EM. Shutter: Electronically governed Seiko metal blade shutter vertical travel with speeds from 1/1000 to 1 second with a manual speed of 1/90th. / Meter: Center-weighted Silicon Photo Diode, ASA 25-1600 / EV2-18 (with ASA film and 1.8 lens) / Aperture Priority automatic exposure / Lens Mount: Nikon F mount, AI coupling*

(and later) only / Flash: Synchronization at 1/90 via hot shoe / Flash automation with Nikon SB-E or SB-10 flash units / Focusing: K type focusing screen, not user interchangeable, with 3mm diagonal split image rangefinder / Batteries: Two PX-76 or equivalent / Dimensions: 5.3 x 3.38 x 2.13 in. (135 x 86 x 54 mm), 16.2 oz (460g) / Photography by the Douglas M. Parker Studio, Glendale, California / September 9, 2007–September 13, 2007, 2008, C-print, 20 x 24".

4

**CHRISTOPHER WILLIAMS (MUSEUM OF MODERN ART, NEW YORK; CURATED BY MARK GODFREY, ROXANA MARCOCI, AND MATTHEW S. WITKOVSKY, WITH LUCY GALLUN)** The first retrospective of Williams's work testified to the artist's consistent and careful interrogation of the politics of representation through photography, film, installation, his large-scale "super-graphic" displays, and the catalogue, whose cover he designed, with different iterations for each venue to which the exhibition traveled. Williams's work is restrained, yet it cuts to the core of the relations between spectacle and power, while revealing a generosity of spirit visible in his constant dialogue with others—artists, collaborators, students, and, by extension, his audience. Co-organized with the Art Institute of Chicago.

5

**JOSÉ LEONILSON (PINACOTECA, SÃO PAULO; CURATED BY ADRIANO PEDROSA)** Bringing together an impressively wide range of work—including paintings, drawings, and delicate embroideries—alongside the artist's late installation *Chapel of Morumbi*, 1993, and the wry illustrations he published in the daily newspaper *Folha de S. Paulo* in 1991–93, this comprehensive survey succinctly captured Leonilson's articulation of the tensions between his public and private life, documenting his engagement with both Catholic culture and gay communities while reminding us of his ability to infuse Brazilian Minimalism with vernacular wit. The late fabric works, made when the artist was grappling with deteriorating health, carried a particular emotional punch.

