

ARTFORUM



Photo: Tomasz Kucharski

JACK BANKOWSKY

JACK BANKOWSKY IS A CRITIC, A CURATOR, AND *ARTFORUM*'S EDITOR AT LARGE. HE CURRENTLY ORGANIZES THE SPRING SEMINARS FOR ARTCENTER COLLEGE OF DESIGN, BRINGING NOTABLE ARTISTS AND WRITERS TO THE SCHOOL'S PASADENA, CA, CAMPUS, AND IS WORKING ON A SERIES OF BIOGRAPHICAL STUDIES OF CONTEMPORARY ARTISTS.



1
ROSEMARIE TROCKEL (MUSEUM FÜR MODERNE KUNST, FRANKFURT; CURATED BY SUSANNE PFEFFER) "Tell me the name of the best artist!" a ferocious Trockel relentlessly barks in *Continental Divide*, a 1994 video that enacts a stock interrogation scene in which the artist hilariously plays both parts. "Abramovic?" a cowering Trockel ventures. "Dummkopf! Dummkopf! Dummkopf!" her sadistic alter ego shouts. "Ruff?" "Don't make me sick!" "Trockel?" "You hit the jackpot." Despite the sarcasm of her self-nomination, on the strength of this searching, shattering survey, she just may be right.

And who (I should not need to tighten the screws) is the best curator?



1. Rosemarie Trockel, *Continental Divide*, 1994, video, color, sound, 18 minutes 30 seconds.
2. Dorothy Liebes, fabric sample, ca. 1947, cotton, viscose rayon, silk, coated paper, cellophane, glass beads, 9 x 8 1/4". **3.** View of "Robert Gober:

Cows at a Pond," 2023, Demisch Danant, New York. Left wall: John Ahearn, *Lazaro*, 1991. Photo: William Jesse Laird. **4.** Richard Avedon, *Portrait of Edgar and Jonathan Winter*, 1968, gelatin silver print, 16 x 20".

2

DOROTHY LIEBES (COOPER HEWITT, SMITHSONIAN DESIGN MUSEUM, NEW YORK; CURATED BY SUSAN BROWN AND ALEXA GRIFFITH WINTON) The tale of Liebes's self-invention as an undersung excavation her signatures—adventurous color and bold textures flashed with new materials (metallics, plastics, ticker tape!)—are revealed to have penetrated every facet of modern life, from swanky ocean-liner lounges and upscale sportswear to the American every-home. Her secret? Boundless drive, superior business acumen—and oh yes, genius.

On view through February 4, 2024.



3

ROBERT GOBER (DEMISCH DANANT, NEW YORK) An early, atypical Stuart Davis; a "Rural, Possibly Itinerant, Baptismal font"; a Nixon campaign poster; "Bob's Italian Grandmother's crucifix"; a stunning relief from 1991 by sculptor John Ahearn of a young Latinx man, both arms in casts, his medical gown dropped to reveal his torso; and, dispersed among this improbable hoard, perhaps twenty of the artist-curator's trompe l'oeil newspaper bundles. Headline: "Vatican Condones Discrimination Against Homosexuals," chillingly dated to the early days of AIDS.

Given what we know about Gober's American gothic, it's less than surprising that the AIDS crisis, the bigotry that fueled the pandemic, and its unhappy echoes in our political present should undergird this selection of art and effects culled from his personal collection. Arriving at the gallery for a final visit, I bumped into a curator-critic friend who, pointing at the 1972 Jonathan Borofsky (*Mom, I Lost the Election at 1,933,095*) displayed in the storefront window, said, "That would be Trump!"



4

ELLIOTT TEMPLETON FINE ARTS (NEW YORK; JACK PIERSON, PROPRIETOR) Named for the Somerset Maugham character, Pierson's latest venture recasts the signature intensities of his art—nostalgia, dissolute languor, and high-style (homo)erotics—in the venerable medium of the store. Think Oldenburg, think Haring, think Emin/Lucas, but think mostly of the sleepy New York antiques shop of yore ("just a guy with some junk in a store that he'd open when he felt like it"). My favorite objet: a slightly tatty print of an Avedon portrait of albino rockers Edgar and Johnny Winter nude and intertwined. I priced a few items, including a signed first edition of Marsden Hartley's "Sea Burial" poems. Ouch! I said, "I need to think about it."

5

"BASQUIAT × WARHOL. PAINTING FOUR HANDS" (FONDATION LOUIS VUITTON, PARIS; CURATED BY DIETER BUCHHART, ANNA KARINA HOFBAUER, AND OLIVIER MICHELON) I single out this sloppy, sprawling celebration of the open wound that is the Warhol-Basquiat collaboration not because the paintings are especially good (I don't think they are), but because the coupling of the "washed-up" Pop artist (Warhol's stock was at an all-time low back then) and the "radiant child" taps a powder keg of intertwined themes—intergenerational artistic agon, personal brand refurbishment, the fraught realm of race relations—that seems to cut to the quick of our late-century American condition. What convinces in these paintings qua paintings belongs to Basquiat, but it's the Warholian social performance that reverberates. At once sweet and vampiric, patronizing and adoring, innocent and instrumentalizing, the pillow talk of this odd couple, captured in an accompanying film, is, like a car crash, impossible not to watch.

BRIGID BERLIN (VITO SCHNABEL GALLERY, NEW YORK; CURATED BY ALISON M. GINGERAS) Daughter of the chairman of Hearst publications and his socialite wife Honey, and a deliciously misbehaving traitor to her class, Brigid Polk was doubly delectable for the early Warhol, who famously fed on the high and the low but had little appetite for anything in between. This archaeological gem, culled from the archive of the Pop artist's longtime confidante, teased out a significant ripple in the expanded field of Warholian social performance and made a case for Polk as a protofeminist and a singular artist in her own right.

5. View of "Basquiat × Warhol, Painting Four Hands," 2023, Fondation Louis Vuitton, Paris. From left: Jean-Michel Basquiat, *Untitled (Andy Warhol with Barbells)*, ca. 1984; Andy Warhol, *Jean-Michel Basquiat, 1984*; Andy Warhol, *Portrait of Jean-Michel Basquiat as David*,



1984. Photo: Marc Domage. 6. View of "Brigid Berlin: The Heaviest," 2023, Vito Schnabel Gallery, New York. Photo: Argemis Apolinario. 9. View of "Josh Kline: Project for a New American Century," 2023, Whitney Museum of American Art, New York. Photo: Ron Amstutz.

7

"ARTIST CONVERSATION WITH DEANA LAWSON & ARTHUR JAJA" (DAVID KORDANSKY GALLERY, LOS ANGELES, SEPTEMBER 28, 2023, ON THE OCCASION OF LAWSON'S "MIND'S EYE") Lawson's a picture-maker before she is anything else. It's in the moment that experience becomes image that she dwells and takes her sustenance. Life and art necessarily overlap, and in complicated ways, as was made abundantly plain in this vibrant, real, far-reaching conversation on the occasion of her riveting show of new work. "Appropriateness": That's the word Jaja floated to get things moving. Where do an artist's responsibilities lie—with her community? With her subjects? With herself? All of the above, but first and finally with her art.

8

BRET EASTON ELLIS, THE SHARDS (KNOPF) A decade pooh-poohing the novel as a spent form, and voilà! A six-hundred-page masterpiece that returns to the originary sweet spot of Ellis's art: gilded LA teenagerism. Such is the lock of his prose on the rhythms of Southern California that his LA entirely colonized my LA—every hot-spot eatery, every hissing lawn, every canyon road. Oh, if you're still on the fence: Of course "Bret" really killed Robert Mallory.

9

JOSH KLINE (WHITNEY MUSEUM OF AMERICAN ART, NEW YORK; CURATED BY CHRISTOPHER Y. LEW WITH McCLAIN GROFF) In a year that commenced with two mass shootings in California targeting Asian Americans, crested in rampant wildfire and deluge, as climate escapism came home to roost, and closes with the horrors daily unfolding in Gaza (not to mention a bloody stalemate raging on in Ukraine), kudos to the museum for turning over its galleries to the dystopian, darkly comic, deeply engaged imaginings of a still young artist who, as this capacious survey made abundantly plain, has taken a big bite out of, well, everything: socially mediated subjectivity, state surveillance, human obsolescence in the face of artificial intelligence, and the threadbare American dream. Reinstalled at the Whitney, Kline's chilling 2016–17 installation, *Unemployment*, an arrangement of lifesize 3D scans of "essential" workers bagged as human refuse, made an indelible impression.

10

ALBERT OEHLLEN, GEEL Van Gogh—or really painting in general—is the subject of this brand-new movie, an everything-in-scare-quotes maze of mirrors in which bald parody and confessional truth telling walk arm in arm. Over-the-hill rocker Ben Becker—a readymade for those louche bad boys of the Neue Wilden (he played Oehlen himself in *Painter*, 2023)—appears here as the mad seer of Arles. What emerges from this delirium of cliché and bombast, of plain air and paint tubes, is the durable mystery of painting: "Lamp Black, Cadmium Orange, Permanent Green Light, Mars Orange, Alizarin Crimson . . ." □



ARTFORUM



LYNNE COOKE

LYNNE COOKE IS A SENIOR CURATOR AT THE NATIONAL GALLERY OF ART. HER MOST RECENT EXHIBITION, "WOVEN HISTORIES: TEXTILES AND MODERN ABSTRACTION," IS ON VIEW AT THE LOS ANGELES COUNTY MUSEUM OF ART THROUGH JANUARY 17, 2024.



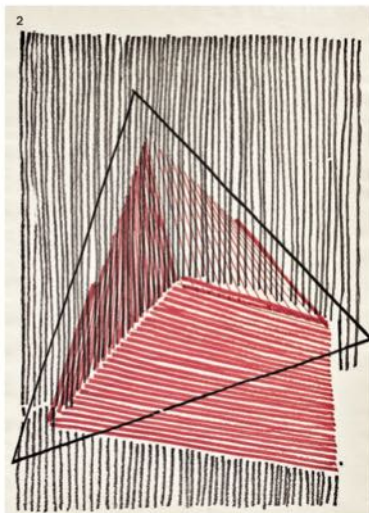
1

ROSEMARIE TROCKEL (MUSEUM FÜR MODERNE KUNST, FRANKFURT; CURATED BY SUSANNE PFEFFER) The product of a partnership between the brilliant artist and MMK's visionary director, this vast exhibition capitalized on the museum's idiosyncratic, labyrinthine architecture. While navigating Hans Hollein's masterpiece, visitors were tasked with weaving together the disparate strands of Trockel's four-decade practice.

2

GEGO (SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK; CURATED BY JULIETA GONZÁLEZ, GEANINNE GUTIÉRREZ-GUI-MARÁES, AND PABLO LEÓN DE LA BARRA IN COLLABORATION WITH TANYA BARSON AND MICHAEL WELLEN) The primary achievement of this beautifully installed retrospective was to establish the artist among the greatest modernist luminaries. In highlighting Gego's early commitment to the seemingly unprepossessing genre of drawing, the curators revealed how richly her 1960s graphic work informs the innovative spatial practice she later pursued: a materialist abstraction replete with nets, webs, and weavings.

Co-organized by the Solomon R. Guggenheim Museum, New York; Museu Jumez, Mexico City; and Museu de Arte de São Paulo Assis Chateaubriand—MASP. On view through February 4, 2024, at the Guggenheim Museum Bilbao.



3

"THE ANIMAL WITHIN" (MUSEUM MODERNER KUNST STIFTUNG LUDWIG WIEN, VIENNA; CURATED BY MANUELA AMMER AND ULRIKE MÜLLER) This beguiling and subversive ensemble of artworks featuring animals, and parts thereof, ranged across media, charting nonhuman species' social, cultural, and political roles: antagonist, victim, avatar, soulmate, pet, pest, fodder for the fashion industry. Proposing alternatives to the normative taxonomies that shape institutional collections, the hugely popular show questioned fundamental Enlightenment concepts of modernity, throwing light on the museum's roots in colonial histories.

4

MIGUEL GUTIERREZ, I AS ANOTHER (BARYSHNIKOV ARTS CENTER, NEW YORK, MAY 4-7) Illuminated by fitful, sensuous, cinematic lighting, the duet between Gutierrez (who also choreographed) and the dynamic young Laila

Franklin continues to haunt. The soundtrack, with its stream of persistent questions, framed and propelled their bodily encounters, exchanges, and doublings. Relations remained unfixated, opaque, often indecipherable. Intimacy was shaped as much by parting as by pairing.

5

"INDIAN THEATER: NATIVE PERFORMANCE, ART, AND SELF-DETERMINATION SINCE 1969" (CCS BARD HESSEL MUSEUM OF ART, ANNANDALE-ON-HUDSON, NY; CURATED BY CANDICE HOPKINS) The point of departure for this revelatory show rooted in the performative was the 1969 manifesto "Indian Theater: An Artistic Experiment in Progress," by the Institute of American Indian Arts' Lloyd Kiva New and Rolland Meinholtz. Amplified by traditional practices, the landmark text served as a template of resistance for Hopkins's dazzling multigenerational outpouring.



1. View of "Rosemarie Trockel," 2022-23, Museum für Moderne Kunst, Frankfurt. Photo: Frank Sperling. 2. Gego, *Sin título (Untitled)*, 1966, felt-tip pen on paper, 30 1/4 x 22". 3. Susanne Wenger, *Traumgesichte: Rote Spinner (Dream Visions: Red Spiders)*, 1943-44, colored pencil on paper, 12 x 8 1/2". 4. Miguel Gutierrez, *I as another*, 2023. Performance view, Baryshnikov Arts Center, New York, May 4, 2023. Miguel Gutierrez and Laila Franklin. Photo: Walter Włodarczyk.

6

TACITA DEAN (BOURSE DE COMMERCE, PINAULT COLLECTION, PARIS; CURATED BY EMILY LAVIGNE) Temporality defines and structured Dean's dark vision in this affecting show, laconically titled "Geography/Biography." In the principal gallery, the four seasons provided an overarching trope linking the diverse artworks. If the bleakest of Anthropocene winters was conjured in a huge blackboard drawing of a calving iceberg beset by a once unimaginable precarity, spring was hardly less pathos-ridden. Endurance begot evanescence in a pair of monumental, overdrawn photographs: The glorious effusions of their subjects—majestic Japanese prunus trees in full bloom—were the fruit of venerable limbs cradled on wooden crutches.

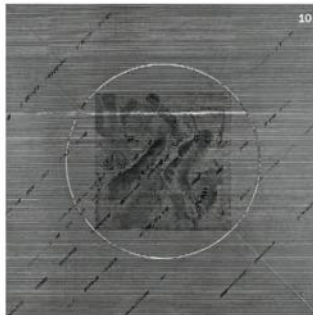
7

"WEAVING AT BLACK MOUNTAIN COLLEGE: ANNI ALBERS, TRUDE GUERMONPREZ, AND THEIR STUDENTS" (BLACK MOUNTAIN COLLEGE MUSEUM + ARTS CENTER, ASHEVILLE, NC; CURATED BY MICHAEL BEGGS AND JULIE J. THOMSON) Ramified by its invaluable catalogue, this engaging exhibition gives the lie to the presumption that there is little more to learn about the much-studied BMC. In his fine-grained texts, Beggs teases out Albers's innovative on- and off-loom design pedagogy, so influential for later generations of crafters. And he explores the ongoing implications of what he astutely terms "weaving literacy" on the student body (only 10 percent of whom formally enrolled in Albers's and Guernonprez's courses) in their daily encounters with textile thinking and technologies.

On view through January 6, 2024.



5. Eric-Paul Riege, *olo lol olo lol olo*, 2022-. Performance view, CCS Bard Hessel Museum of Art, Annandale-on-Hudson, NY, June 24, 2023. Eric-Paul Riege. Photo: Karl Rabe. 6. Tacita Dean, *Sakura (Taki I)*, 2022, colored pencil on laser photo paper mounted on paper, 11' 5" x 16' 4 1/2". 7. Anni Albers weaving at Black Mountain College, North Carolina, 1937. Photo: Helen M. Post Modley. 8. Piet Mondrian, *Two Chrysanthemums*, 1899-1900, oil on canvas on cardboard, 17 3/4 x 13 1/4". 9. Simone Forti, *Zuma News*, 2013, digital video, color, sound, 12 minutes 36 seconds. 10. Jack Whitten, *Eta Group IV*, 1976, acrylic on canvas, 63 1/2 x 64".



8

"HILMA AF KUNT AND PIET MONDRIAN: FORMS OF LIFE" (TATE MODERN, LONDON; CURATED BY FRANCES MORRIS, NABILA ABDEL NABI, BRIONY FER, LAURA STAMPS, AND AMRITA DHALLU) Premised on its subjects' commonalities—their investigations of esotericism, their penchant for organic, anti-materialist abstraction—"Forms of Life" productively contested current understandings of both artists. Contextualizing the professionally trained af Klint within the fertile nexus of early-twentieth-century European mystical speculation, the curators undermined recently minted readings of this once critically acclaimed artist as a sui generis visionary. Equally refreshing was their positioning of Mondrian's enduring engagement with the natural world, exemplified in exquisite flower studies, as integral to his achievement.



9

SIMONE FORTI (MUSEUM OF CONTEMPORARY ART, LOS ANGELES; CURATED BY REBECCA LOWERY AND ALEX SLOANE) MOCA's synoptic encomium deftly distilled Forti's trailblazing practice as choreographer, performer, and artist into three galleries. As it mapped the kinetic, haptic, material, and textual features of her oeuvre, the show uncovered something less easily diagrammed: a distinctive élan that, thanks to its subject's wit and lightness of touch, hovers on the edge of thought.



10

JACK WHITTEN (DIA BEACON, BEACON, NY; CURATED BY DONNA DE SALVO AND MATILDE GUIDELLI-GUIDI WITH ZUNA MAZA) Due in large part to institutional neglect, the full measure of Whitten's towering achievement was long withheld from public view. Less than a decade after his passing in 2018, aged seventy-eight, this oversight is being addressed. Dia's luminous presentation of a series of major paintings never previously seen in its entirety paves the way for Michelle Kuo's much anticipated retrospective, upcoming at the Museum of Modern Art in New York. □





The Top Ten Shows in Europe in 2023

From a biennale in three neighbouring Kosovar cities to the relaunch of an institution in Berlin featuring two days of blessings, performances, readings and rituals



BY CHLOE STEAD IN CRITIC'S GUIDES | 15 DEC 23

Rosemarie Trockel

MMK, Frankfurt, Germany



Rosemarie Trockel, *Ohne Titel*, 2005, installation view. Courtesy: © Rosemarie Trockel and VG Bild-Kunst, Bonn 2022; photograph: Frank Sperling

One of the most anticipated exhibitions of the year, Rosemarie Trockel's retrospective at Museum für Moderne Kunst displayed work from all periods of the artist's *oeuvre* across all three floors of the museum. In his review, Mitch Speed called Trockel: 'A singular chameleon' who 'surfs styles and techniques while never succumbing to superficial mimesis. **Imagine the knowing visual seductions of pop art combined with Marcel Duchamp's impishness and the gravitas of Joseph Beuys.**'

ARTnews

Est. 1902

10 Under-Recognized Artists Who Got Their Due in 2023



BY **ALEX GREENBERGER**  December 26, 2023 5:00am



Elizabeth Catlett, *We Three*, 1969.

©ELIZABETH CATLETT FAMILY TRUST/VG BILD-KUNST, BONN, 2023/PHOTO AXEL SCHNEIDER

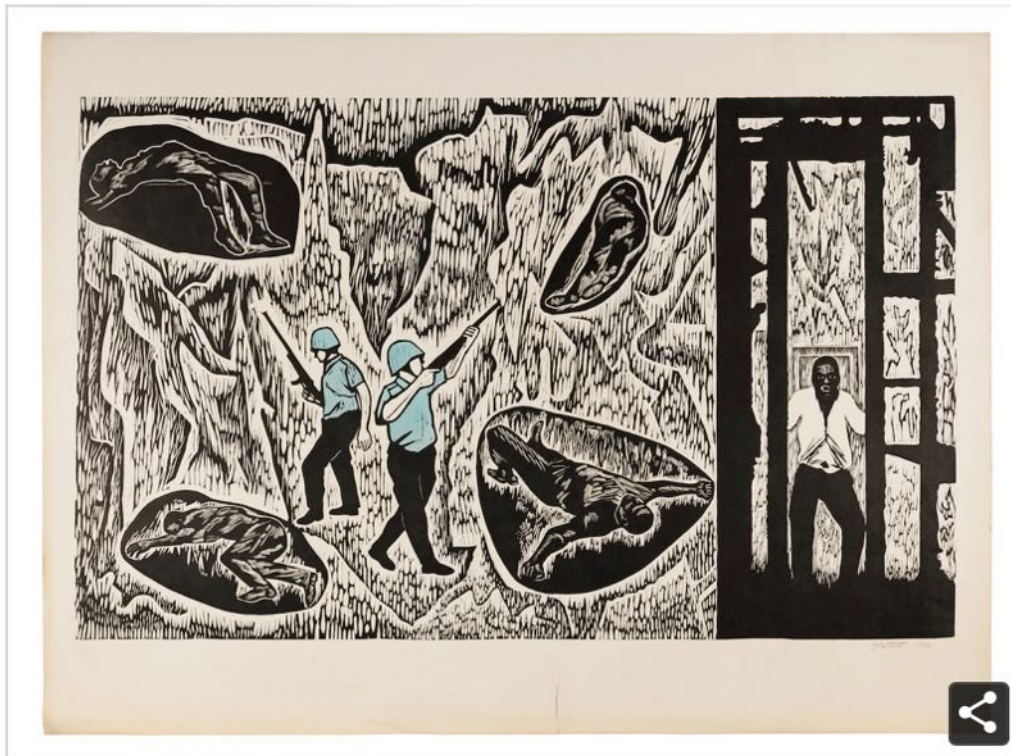
It has become a cliché to suggest that the art-historical canon is expanding—that much is apparent to anyone who has visited a museum in the past five years. But just how much can it grow? The answer to that question remains unknown, and a range of shows for under-recognized artists in 2023 suggested that we simply do not know the limits yet. That, of course, is a good thing.

One significant way the canon grew this year was through the addition of figures active before 1900, an area that has received less attention in major museums in past years. Female Old Masters were seen anew, especially in the case of a Baltimore Museum of Art show that spotlights women working in Europe between 1400 and 1800.

Yet the art-historical rewriting hardly ended there. It continued with fresh looks for modernists forewent in the past, as well as with retrospectives for artists who hailed from beyond Western Europe and the US. These shows acted as signs of changing times and increased curiosity on the parts of curators, and the momentum is likely to be felt in 2024 and the years afterward.

Below, a look at 10 artists who received their due in 2023.

Elizabeth Catlett



Elizabeth Catlett, *Riot*, 1980

Photo : ©Elizabeth Catlett Family Trust/VG Bild-Kunst, Bonn, 2023/Photo Axel Schneider

The grandchild of enslaved people, Catlett was keen to reflect the lived realities of Black Americans, and she did just that, whether in the form of abstractions or more explicitly political works, like a large sculpture of a fist that dates to the Black Power era. In the US, Catlett is well-known for her sculptures of Black women whose forms she abstracted until their waists, arms, and faces sometimes melted into each other. These works count as some of the vital modernist artworks produced during the early and mid-20th century, as do the prints that Catlett made through the workshop Taller de Gráfica Popular in Mexico City, where she resided for much of her career. This year, the Museum für Moderne Kunst in Frankfurt, Germany, mounted one of the most expansive shows of her work ever staged, bringing her massively influential art to European audiences.

MONOPOL

Magazin für Kunst und Leben

Autoren-Umfrage

Das waren die besten Ausstellungen des Jahres

Wir haben unsere Autorinnen und Autoren nach ihren Lieblingsausstellungen 2023 gefragt. Den ersten Platz teilen sich zwei Künstlerinnen und eine Gruppenschau zu historischen Environments

Lisa-Marie Berndt, Social-Media-Redakteurin

"Joan Brown", Museum of Modern Art, San Francisco, 19. November 2022 bis 12. März

"Isa Genzken: 75/75", Neue Nationalgalerie, Berlin, 13. Juli bis 27. November

"Rosemarie Trockel", MMK, Frankfurt am Main, 10. Dezember 2022 bis 30. Juli

Michael Diers, Autor

"Gertrude Stein and Pablo Picasso. The Invention of Language", Musée du Luxembourg, Paris, 13. September bis 28. Januar 2024

"Lee Miller. Fotografin zwischen Krieg und Glamour", Bucerius Kunstforum, Hamburg, 10. Juni bis 23. September

"Rosemarie Trockel", Museum für Moderne Kunst, Frankfurt am Main, 10. Dezember 2022 bis 30. Juli

Silke Hohmann, Redakteurin

"Isa Genzken. 75 / 75", Neue Nationalgalerie, Berlin, 13. Juli bis 27. November

"Cameron Rowland. Amt 45i", MMK, Frankfurt, 11. Februar bis 15. Oktober

"Julien Creuzet: Oh Téléphone, Oracle Noir", Magasin CNAC, Grenoble, 17. November bis 26. Mai 2024

Saskia Trebing, Redakteurin

"Lin May Saeed: Im Paradies fällt der Schnee langsam", Georg Kolbe Museum, Berlin, bis 25. Februar 2024

"Rosemarie Trockel", Museum MMK, Frankfurt am Main, 10. Dezember 2022 bis 18. Juni

"Etel Adnan: Poesie der Farben", K20, Düsseldorf, 1. April bis 16. Juli

Patricia Grzonka, Autorin

Kyiv Biennale, verschiedene Orte, 2023

"Rosemarie Trockel", MMK Frankfurt, 10. Dezember 2022 bis 18. Juni

"The Laboratory of the Future", 18. Architektur Biennale, Venedig, 20. Mai bis 26. November

Die häufigsten Nennungen erhielten Rosemarie Trockel in Frankfurt am Main, Nicole Eisenman in München und die Ausstellung "In anderen Räumen" mit feministischen Environments in München.