

ARTFORUM



LYNNE COOKE

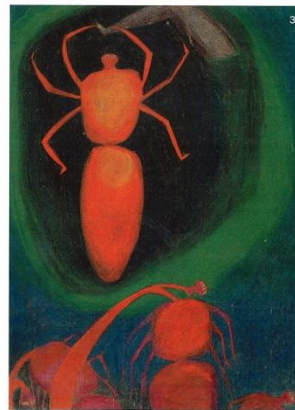
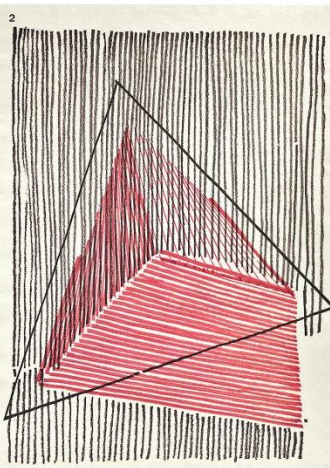
LYNNE COOKE IS A SENIOR CURATOR AT THE NATIONAL GALLERY OF ART. HER MOST RECENT EXHIBITION, "WOVEN HISTORIES: TEXTILES AND MODERN ABSTRACTION," IS ON VIEW AT THE LOS ANGELES COUNTY MUSEUM OF ART THROUGH JANUARY 17, 2024.



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; Museo Jumex, Mexico City; and Museu de Arte de São Paulo Assis Chateaubriand—MASP. On view through February 4, 2024, at the Guggenheim Museum Bilbao.

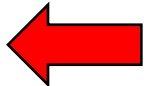


3
"THE ANIMAL WITHIN" (MUSEUM MODERNER KUNST STIFTUNG LUDWIG WIEN, VIENNA; CURATED BY MANUELA AMMER AND ULRIKE MÜLLER) This beguiling and subversive ensemble of artworks featuring animals, and parts thereof, ranged across media, charting nonhuman species' social, cultural, and political roles: antagonist, 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 unfixed, 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 Meinholz. Amplified by traditional practices, the landmark text served as a template of resistance for Hopkins's dazzling multigenerational outpouring.



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.

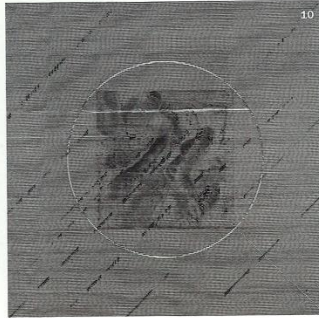
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"WEAVING AT BLACK MOUNTAIN COLLEGE: ANNI ALBERS, TRUDE GUERMONPREZ, AND THEIR STUDENTS" (BLACK MOUNTAIN COLLEGE MUSEUM + ARTS CENTER, ASHEVILLE, NC, CURATED BY MICHAEL BEGGS AND JULIE J. THOMSON) Ramified by its invaluable catalogue, this engaging 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 1.0 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: Kari Rabé. 6. Tacita Dean, *Sakura (Taki I)*, 2022, colored pencil on laser photo paper mounted on paper, 11" 5" x 18" 4 1/4". 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 3/4". 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 KLINT 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) MOC'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. □

