

Flash Art International Edition March - April 2009

# Flash Art

The World's Leading Art Magazine - International Edition - Vol. XLII • No. 265 • March - April 2009 - US \$ 8.00 • € 7.00



Vol. XLII • No. 265



MARLENE DUMAS - BARACK OBAMA

# New York Artists Dictionary / Part 2

As the Bernadette Corporation put it, “New York itself strives to become the ultimate collective experiment in which the only thing shared is the lack of uniqueness.” Conceived as a conclusion to three important exhibitions — “Greater New York” at P.S.1 Contemporary Art Center, “USA Today” at the Royal Academy and “Uncertain States of America” at Astrup Fearnley Museum of Modern Art — the following series of artists’ profiles (see also *Flash Art International* #264 January-February 2009 for Focus New York/Part 1) is an attempt to frame the polymorphous state of the New York Art scene.

A city of exiles, a “holographic rendezvous,” New York is a place where divisions between high and low culture, process and result, art making and curating, are abruptly erased. New York-based au-

thors are detectives of “simultaneous potentialities,” “complexity,” and “reflexive systems” (all keywords in Shamim M. Momin’s 2008 Whitney Biennial essay). I use the word “author” here instead of “artist,” since the nature of this complexity involves — in the name of collaboration — curators, editors, gallerists and collectors as part of what can be defined as cultural magma: Fruit and Flower Deli, Guild & Greyshkul, Continuous Project, Das Institut, New Humans, Lansing-Dreiden, Lee Williams and Grand Openings, to name a few.

This Artists Dictionary affirms this phenomenon by mapping the incredible variety of challenging art activities operating in the city and the undeniable flexibility of the New York art system.

Although it has always been nearly impossible to define any kind of trend in

New York, we might try to recognize three macrocosmos — three kinds of reactions that emerged after the institutionalization of so-called Relational Aesthetics (as ultimately demonstrated by “theanyspacewhatever” at The Solomon R. Guggenheim Museum).

In doing so, *Flash Art* created another trio of key categories for a better understanding of these artists: *Commodity & Agency* (i.e. Fia Backström, Matthew Brannon, Roe Ethridge, Wade Guyton, Seth Price, Reena Spaulings, Josh Smith, and Kelley Walker), *Urban Communitarity* (i.e. Dan Colen, Dash and Agathe Snow, Ryan McGinley, Hanna Linden and Terence Koh), and finally, *Crafting Modernity* (Francesca DiMattio, Sara and Johannes VanDerBeeck, Ohad Meromi, Lisi Raskin, Anya Kielar and Garth Weiser).

— Nicola Trezzi



## DAVID ADAMO

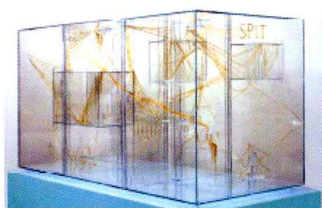
Rochester, USA, 1979.

If there were one quality among others more recurrent in David Adamo’s work it would be the presence of a performative quality. In the case of his whittled bats, axes and later canes, this quality is evoked by the spread wood shavings on the floor that tend to read as reminiscent of a performance that never took place. The work is often received as comic or tragic, and invites bluntly to insinuations.

(*The Keeper of Fruit and Flower Deli*)

Represented by: Fruit and Flower Deli, New York; Ibid Projects, London; Hoet Bekaert, Ghent.

Untitled (Six) (detail), 2008. 6 whittled axes, adherent wood shavings, 89 cm. Courtesy Fruit and Flower Deli, New York. Photo: The Keeper.



## DAVID ALTMEJD

Montreal, 1974.

For years I was making those sort of presentation structures, and using those spaces to hide weird objects inside. Now I’m really into the reverse, the idea of the giant transforming into architecture. I hate to get into specifics of symbolic meaning, but I think the giant can be seen as a metaphor for nature or the environment. And it’s interesting for me to see that body as a little world, a total universe inside of which I can lose myself for days.

(*David Altmejd*)

Represented by: Andrea Rosen, New York; Stuart Shave | Modern Art, London.

Untitled, 2005. Plexiglas, gold chains, glue, 91 x 162 x 83 cm and 84 x 155 x 74 cm. Courtesy Andrea Rosen, New York. © David Altmejd. Photo: Oren Slor.



## JULIETA ARANDA

Mexico City, 1975.

In her multimedia, often transient work, Julieta Aranda focuses on the perception of time and on the effects of power over the imaginary. Together with Anton Vidokle, Aranda put together Pawnshop; and the open-ended e-flux video rental project, which started in the e-flux storefront in New York and has traveled worldwide.

(*Gallery statement*)

Represented by: Michael Janssen, Berlin.

Memories of Things Present #2, 2008. Glass, newspaper, beans, cotton, water, dimensions variable.



## CORY ARCANGEL

Buffalo, USA, 1978.

Cory Arcangel came to the art world through a number of internet-based activities. These, in turn, lead to invitations from institutions for lectures and demonstrations, a performative aspect which naturally called for the creation of digital environments.

The artist’s practice focuses our attention not on the replaceability of contemporary cultural production, but on its adaptability, fertility and resilience.

(*Gallery statement*)

Represented by: Team, New York; Max Wigram, London; Guy Bartschi, Geneva; Thaddaeus Ropac, Salzburg/Paris.

Not yet Titled (Bowling Piece), 2008. Handmade -hacked Nintendo game, dimensions variable. Courtesy Team, New York.

## ARTISTS DICTIONARY



### KRISTIN BAKER

*Stamford, USA, 1975.*

Kristin Baker is fascinated by the connection between painting and automobile racing, particularly by the contrast between accidents versus control. She sees the race-track as a contemporary version of the Roman Colosseum, where the spectators of all social classes converge to watch the expert drivers steer their enormously expensive cars. Her painting is also a study of how far to push to the extreme, how close one can get to overstimulation without an aesthetic crash.

*(Gallery statement)*

**Represented by:** Deitch Projects, New York. *The Raft of Perseus*, 2006. Acrylic on PVC, 20 x 33 cm. Courtesy Deitch Projects, New York.



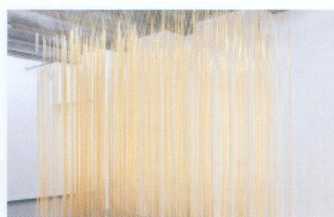
### MARCO BOGGIO SELLA

*Turin, Italy, 1972.*

Marco Boggio Sella defines himself as a classical artist, whose formal approach reflects his concern about the visual and psychological impact of the artwork. Mixing styles and media he is interested first and foremost in the confrontation between distorted or oversized objects and the viewer's subjectivity. In the tradition of Gino De Dominicis's living sculptures, an elderly person in a wheelchair sits as the link between two unanimated sculptures.

*(Gallery statement)*

**Represented by:** John Connely Presents, New York; Cosmic, Paris. *Dreams and Nightmares of the African Astronauts*, 2007. Installation view at Centre international d'art et du paysage de l'île de Vassivière, France.



### CAROL BOVE

*Geneva, 1971.*

Fascinated with the primary source materials of history, Bove makes art that is discretely evocative of the activities of the collector, the cultural archeologist and social anthropologist, believing that "it make much more sense to think about the past through material culture than any other way; I have a sense of history being contained by objects."

*(Lilian Tone)*

**Represented by:** Maccarone, New York; Hotel, London; Georg Kargl, Vienna; Dennis Kimmerich, Dusseldorf.

*The Night Sky over New York*, 2007. 475 bronze rods with wire mesh base, installation view at Maccarone, New York. Courtesy the artist and Maccarone, New York.



### SLATER BRADLEY

*San Francisco, 1975.*

Diverse genres — music videos, silent film, '60s avant-garde cinema, home movies and the Hollywood musical — all play a role in the myriad aesthetic choices made by Slater Bradley during the sometimes quite lengthy process of completing videos. The quite obvious nods to Kubrick, for example, are undermined by an increasing interest in the subversive montage techniques of Godard, while an inter-title design inspired by Murnau's *Sunrise* is made strange when conflated with the King of Pop's lyrics for the song *Childhood*.

*(Gallery statement)*

**Represented by:** Team, New York; Blum & Poe, Los Angeles; Max Wigram, London. *Europa*, 2007. Gold marker on C-print, 40 x 76 cm. Courtesy Team, New York.