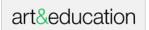
"fore" - artforum.com / archive 2/26/13 2:41 PM



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NEWS

"Fore"

12.18.12

AUTHOR: ARA H. MERJIAN

11.11.12-03.10.13 The Studio Museum in Harlem

Featuring work by twenty-nine different artists—many o contributions—"Fore" continues in the vein of the Studic alliterative "Freestyle," 2001, "Frequency," 2005–2006, introduce emerging talent in a number of different media sure, many of the artists in "Fore" have already staked of Noah Davis contributes with Found Photo, 2012, a char young man in three-quarter profile, set against a windov vagrant Clyfford Still painting. Equally striking is Jennife unceremonious hand—a hand fittingly wed to their image occasionally pool and coagulate on the surface of the w informality. Firelei Báez's gouache drawings on paper a of floral, decorative patterns and set onto the empty spa bodies draw upon popular imagery, Caribbean history, a slight distance from the wall, the paintings demonstrate that bring the pages alive, as if drawing out a faded nan

Painting is by no means the only mode here. Sadie Barn *Untitled (Boombox)*, 2012, with its eponymous appliance stuffed with dirt-are striking in their quiet incongruity. T conjures up a parallel discourse here, particularly given the works also evince an unadorned lyricism, free of an treatment and humorous nuance in Steffani Jemison's *I* two-channel Daggering, 2012, which juxtaposes footage Caribbean dance-hall "daggering" (a bawdy and raucou tangle here in an extended pas de deux that conjures u highlights include the splintered signage of Brenna You pen-and-ink portraits, with their looming visages and lite

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multiple shows (the pitions have helped fic installation. To be temporary scene. it of a foregrounded tion recalling a s. painted in a loose. Letting the oil paint eir unhurried rendered. Made up k pages, Báez's lone Goya. Hung at a l, literary imagery eft of yellowed

allations—like port improbably lack) perhaps ghetto blaster." Yet leo finds poignant and Nicole Miller's with footage of ıd defiant indecorum ng adulthood. Other d Toyin Odutola's

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ARTS & CULTURE



Theater review: A blazing 'Red' with Alfred Molina as Mark Rothko



Review: Liza Minnelli overcomes technical difficulties



The artists of 'Red' dig around in Mark Rothko's mind

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CULTURE MONSTER

ALL ARTS, ALL THE TIME

Art Review: Nicole Miller at LAXART

August 13, 2009 | 12:30 pm



In Nicole Miller's curiously mesmerizing video projection at LAXART, we see a man from the waist up, in T-shirt and sport coat, facing us but never making eye contact. During the seven-minute piece, the man's eyes bulge and squint, his lips and cheeks stretch, clench and distend, tense and ease. His head jerks and bobs as his body spasms, shoulders lifting and dropping, torso compressing and extending. Whether this is a performance or some kind of involuntary seizure becomes clear with the work's title, "The Conductor."

Miller amps up the significance and oddity of the man's behavior by stripping down the portrait, divorcing the conductor from his functional context: There is no concert hall, no orchestra and, most jarringly, no sound. His arms remain fixed at his sides as he operates in silence against a nonspecific background of gold, white and crimson bursts. His bodily choreography verges on the parodic and grotesque, and yet there is great poignancy in his complete immersion in the task of bringing music to life.

From start to finish, he physicalizes a broad spectrum of feeling, musical and otherwise, registering excitement, amusement, whimsy, anticipation, skepticism, bliss, concern and rapture. Is it important that the actor wears what looks to be a Jimi Hendrix T-shirt, and that he, too, is African American? Miller, fresh from the MFA program at USC, gives us this quirky, slightly cryptic episode and nothing more. But it's enough, as a small-scale conceptual exercise in transforming the familiar into something alien and disturbing, and as an indicator of her own potential to snag both eye and mind.

LAXART, 2640 S. La Cienega Blvd., L.A., (310) 559-0166,, through Aug. 22. Closed Sundays and Mondays. www.laxart.org.

--Leah Ollmaı

Above: The Conductor (installation view). Photo credit: Courtesy of Kelly Barrie

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Roving Eye: Ready for the Readymade

by dean daderko 04/02/12My colleagues and I are finalizing plans for "It is what it is. Or is it?" which opens May 1, and will be the first

The Fellows of Core Residency Program have work up at the Glassell School of Art. The artists-in-residence are Miguel Amat, Anthea Behm, Lourdes Correa-Carlo, Fatima Haider, Jang Soon Im, Gabriel Martinez,

Miller's video *Daggering* (2011) focuses on the dance phenomenon of the same name. Shot in the winking colored lights of a dance club, young couples engage in frenzied mock sexual couplings. Alternating between ambient club sound and slow-motion silence, the bodies of the dancers evoke ecstasy of the body in extremis, trapped in conventional sexual roles (top/bottom, active/passive), and seemingly ready to break out of them. I found myself watching all 34 minutes of the video with rapt attention.

The Menil has two engaging exhibitions on view: "Richard Serra Drawing: A Retrospective," curated by Bernice Rose and Michelle White, and "This World is Not My Home: Danny Lyon Photographs," curated by Toby Kamps.

The Serra drawing show, which unfolds in a mazelike build-out, impresses with the work's matter-of-fact, sometimes brutal physicality. Many of the drawings have been executed in black oil stick on Belgian linen stapled directly to the walls. Playing off of the architecture, pieces darken corners and opposing walls, and in a few cases create dizzying perspectives. Serra's drawings register physically and emotionally, and the

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