

REVIEWS 97–112



1
Peter Saul
“Crime and Punishment”
New Museum, New York
by Alexandre Stipanovich



10
“Potential Worlds 1: Planetary Memories”
Migros Museum, Zurich
by Mitchell Anderson

2
Rosie Lee Tompkins
BAMPFA, Berkeley
by Michele D’Aurizio



11
Olivier Mosset
MAMCO, Geneva
by Marilena Borriello



3
“For a Dreamer of Houses”
Dallas Museum of Art, Colorado
by Caroline Elbaor



12
Sveta Mordosvkaya
“Monuments”
Cherish, Geneva
by Sylvain Menetrey



4
Hito Steyerl
“The Tower”
Thaddaeus Ropac, London
by William Kherbek



13
Benjamin Hirte
“First Houses”
Galerie Emanuel Layr, Wien
by Max Henry



5
“Expectations”
Emalin, London
by Alex Bennett



14
Jim Dine
Palazzo delle Esposizioni, Rome
by Eleonora Milani

6
Marina Pinsky
“Four Color Theorem”
C L E A R I N G, Brussels
by Pierre-Yves Desaiwe



15
“Alpha Crucis – Contemporary African Art”
Astrup Fearnley Museet, Oslo
by Sara R. Yazdani

16
“Resistance of the Sleepers”
UCCA Dune, Beijing
by Julian Junyuan Feng



7
“Journey Into a Living Being –
From Social Sculpture to Platform
Capitalism”
Kunstraum Kreuzberg/Bethanien,
Berlin
by Phoebe Blatton



17
Billy Childish
“Wolves, Sunsets, and the Self”
Lehmann Maupin, Seoul
by Byunghee Lee

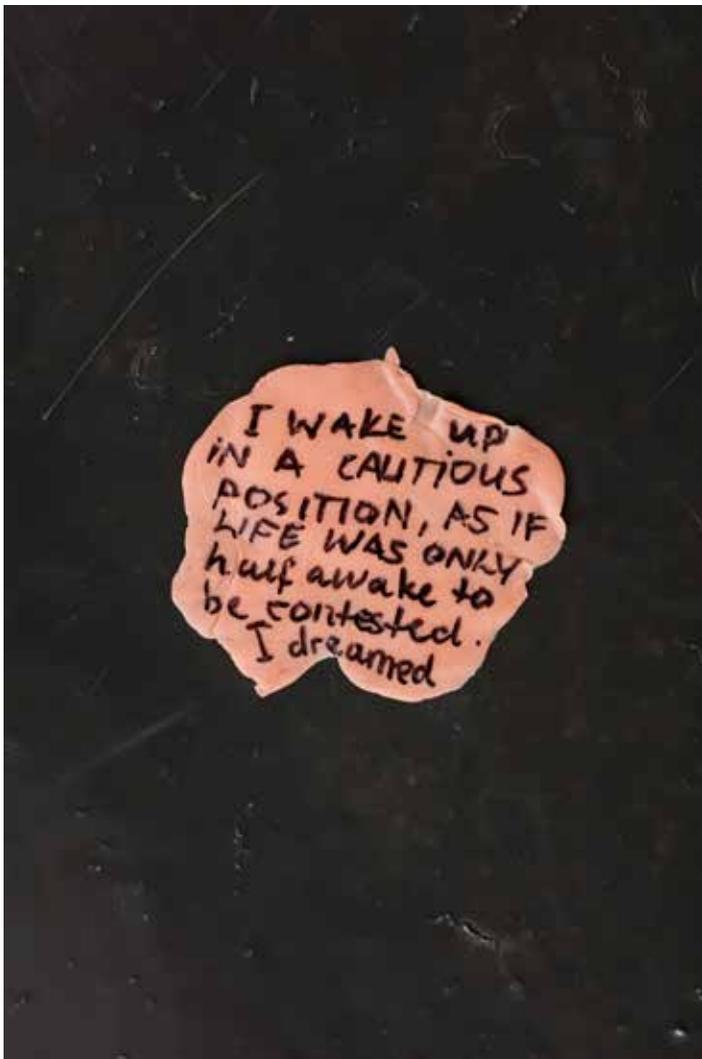


8
Isa Melsheimer
“Der unerfreuliche Zustand der Textur”
KINDL – Centre for Contemporary Art, Berlin
by Alexandre Schlaegel

9
Josephine Pryde
“Exterior, Night, Day”
Galerie Neu, Berlin
by Louisa Elderton



18
Danh Vo
“Danh Vo oV hnaD”
The National Museum of
Art, Osaka
by Sakiko Nishihara



101

5 "Expectations"
Emalin, London
by Alex Bennett

The message almost sticks to the sole of my shoe: "edges, which feels like an unprepared race after a long, sleep summer daze." The prickly, sour fluster of the awakened body is somewhat compatible with the affect of expectation, a tightening of edges that blurs extrinsic information, a partial view indulging dazzling focus. Leda Bourgogne's *gum* (2018–20), tiny poems on chewing gum, litter the floor like a bacterial archipelago of somatic shock, injury, and sticky alignment: "we are a messy profusion, born inside the belly of a whale," or "I wake up in a cautious position, as if life was only half awake to be contested. I dreamed." Bourgogne's work demands self-reflexive contact, suiting the modus of "Expectations" – a group show exploring embodiment within charged structures.

Threaded aluminum vanes, typically installed as architectural defense, appear as infrastructural frieze in Patrick Staff's *s* (2019). The site-specific work contends with the disciplined body on terms hot with contrast. The weaponized curlicue has snagged its antithesis: soft toys as rucksack key chains or bedtime armor, their bodies barnacled and eviscerated. Its teeth are licked with diamanté pendant initials and plundered locket, all displayed as skeletal ruin, victory wreath, or lax embellishment.

While Staff articulates acts of material oppression, Jessica Vaughn reclaims the otherwise absent materiality

of labor in the frippery of civic representation. Two floor sculptures feature discarded upholstery remnants from Chicago's public transit network. Proving the negative content's use, each is dependent on the relational labor of Vaughn's sourcing, signifying too the bodies that are framed, formed by, and in subjugation to the upkeep of municipal appearance.

Daiga Grantina's wall sculpture of pregnant quenelles of plastic volition in too-real maraschino cherry and caramel contend with the friction of pillowy felt and wooden brackets. In Grantina's hands, *Stanna* (2020) as stagnant body is a site of contention whether immaterial, granular, or maximal, where structure becomes complex and transitive. Bourgogne's exploration of skin-as-surface counterpoises Grantina's braced chaos, enhancing the meaning that bodies shape and are shaped by the spaces they occupy. In *Such Queer Moons We Live In* (2018), stretched translucent fabric is abraded by torn fishnets in the top-right corner of a chiffon canvas ripped and re-sewn, its netting and floral lacework bleeding into oil-painted fissures. Its quivers undermine the presumption of space and surface as neutral and the sexual oblique as a "deviation from": it's all critically experienced on the site of one's skin. The takeaway poem by Pedro Neves Marques roves through duplicitous assimilation, affect economies, endless doubt, trends and political re-centering. Read in isolation, the ever trembling horizon: "So much freedom / Still."



6 Marina Pinsky
"Four Color Theorem"
C L E A R I N G, Brussels
by Pierre-Yves Desaiève

The title of Marina Pinsky's fourth exhibition at C L E A R I N G Brussels is taken from a mid-nineteenth-century theory, according to which it is possible to highlight the regions represented on any geographical map using only four colors. The political complexity of the contemporary world could therefore be visually represented using only yellow, green, blue, and red. This concept could only appeal to Marina Pinsky, who has always paid particular attention to the places in which she works or exhibits. The exhibition is thus placed under the sign of cartography, as shown by the large installation that occupies the center of the gallery: seven aluminum disks suspended from the ceiling, showing on one side heptagonal photographs produced by Theodor Scheimpflug's aerial camera, invented in 1897. On the other side are displayed reproductions of various ancient celestial maps, such as the Nebra SkyDisk (1,600 BC) or Korean astronomical

5 Leda Bourgogne, *gum*, 2020. Detail. Chewing gum, pigment liner. Dimensions variable. Photography by Plastiques. Courtesy of the artist; BQ Gallery, Berlin; and Emalin, London. © Leda Bourgogne.

6 Marina Pinsky, "Four Color Theorem." Exhibition view at C L E A R I N G, Brussels. Courtesy of C L E A R I N G, New York / Brussels.