

ARTFORUM

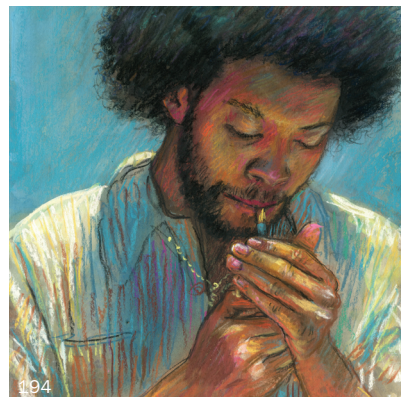
DECEMBER 2019

COLUMNS

- Film: Best of 2019 28
**John Waters, Amy Taubin, James Quandt,
Melissa Anderson, J. Hoberman**
- Music: Best of 2019 42
**Jace Clayton, Polly Watson, Byron Coley,
Sarah Hennies**
- The Year in Performance 55
Jennifer Krasinski
- Books: Best of 2019 64
**Terry Castle, Pamela M. Lee, Gary Lutz, Imani Perry,
Douglas Crase, Harry Dodge, Elvia Wilk, Mac Wellman,
Zeynep Çelik Alexander, Marina Vishmidt,
Marwa Helal, Morgan Bassichis**
- The Artists' Artists 78
**Art & Language, Natalie Ball, Danica Barboza,
Ellen Berkenblit, Andrea Blum, DeForrest Brown Jr.,
Judy Chicago, TM Davy, Andrej Dubravsky,
Roe Ethridge, Hamishi Farah, Ellie Ga, Nicholas Galanin,
Beatriz González, Rodney Graham, Hugh Hayden,
Elizabeth Jaeger, Xylor Jane, Jane Kaplowitz,
Helmut Lang, Monica Majoli, Marlene McCarty,
Alan Michelson, Ima-Abasi Okon, Greg Parma Smith,
Suellen Rocca, Pieter Schoolwerth, Tuesday Smillie,
Valeska Soares, Patrick Staff, Diamond Stingily,
Christine Sun Kim, Sarah Sze, Bernadette Van-Huy**

Cover: Nan Goldin, *Picnic on the Esplanade, Boston (detail)*, 1973, Cibachrome, 27½ × 40".
(See page 192.)

From top: Ali Abbasi, *Gräns (Border)*, 2018, HD video, color, sound, 108 minutes. Vore (Eero Milonoff). Caspar David Friedrich, *Woman at a Window (detail)*, 1822, oil on canvas, 17¼ × 14½". Mercedes Azpilicueta, *Un mundo raro (A Rare World)*, 2015, three-channel video projection, color, sound, 10 minutes. TM Davy, *Jeremy (detail)*, 2019, pastel and gouache on paper, 14 × 11".



FEATURES

- 158 BEST OF 2019
**Lynne Cooke
Nicole Eisenman
Jack Bankowsky
Naima J. Keith
Susanne Pfeffer
Ara Osterweil
Johanna Fateman
Christina Li
Christopher Glazek
Ruth Estévez
Sohrab Mohebbi
Ken Okiishi
Miriam Katzeff
Henriette Huldich**
- 192 THE YEAR IN FRIENDSHIP
**David Velasco
Hannah Black
Greg Zuccolo and Sarah Michelson**

REVIEWS

- 212 Andy Campbell on **Nayland Blake**
- 213 Kaelen Wilson-Goldie on **Helen Frankenthaler**
- 214 From New York, Buffalo, Chicago, Austin, San Francisco, Los Angeles, Toronto, Mexico City, São Paulo, Rio de Janeiro, London, Dublin, Paris, Rome, Zurich, Vienna, Berlin, Hamburg, Munich, Warsaw, Prague, Athens, Istanbul, Mumbai, Kolkata, Nanjing, and Auckland



Photo: Mark Peucher

SOHRAB MOHEBBI

SOHRAB MOHEBBI IS A WRITER AND CURATOR AT SCULPTURECENTER, NEW YORK. HE HAS RECENTLY ORGANIZED, IN NO PARTICULAR ORDER, SOLO EXHIBITIONS BY FIONA CONNOR AND BANU CENNETOĞLU AND THE GROUP SHOW "SEARCHING THE SKY FOR RAIN."

1

KLARA LIDÉN (REENA SPAULINGS FINE ART, NEW YORK) I saw this show on its last day. Lidén's *Grounding*, 2018, captures the mood of New York in Trump's America: that sinking feeling of radical inadequacy and collapse that follows from an awareness of one's total contingency, vulnerability, incapacity, and complicity. Lidén circuits around Manhattan's Financial District, falling intermittently only to drag herself up again, fall again—and it loops.



2

2

RINDON JOHNSON (JULIA STOSCHEK COLLECTION, DÜSSELDORF; CURATED BY LISA LONG) What should we call this form of existence: a constant vista where from one view one can see the cage of one binding state and from another view, another binding state? asks part of the lengthy title to a 2019 video by Johnson. The artist-writer uses these poem-titles, triangulated with images and objects, in works that haunt the material of their making. *Neither nor, what then? What happens when my feast is dependent on another?*



4

4

SIAH ARMAJANI (WALKER ART CENTER, MINNEAPOLIS; CURATED BY CLARE DAVIES WITH VICTORIA SUNG AND JADINE COLLINGWOOD)

A long-overdue hometown survey, "Follow This Line" brought together sixty years of work in a range of media—including language and poetry, architecture, public art, and video—made in Tehran (which Armajani departed after the Shah's crackdown on the Left) and Minneapolis. The importance of the artist's legacy and the depth of his curiosity cannot be overstated. *Moon Landing*, 1969, Armajani's contribution to

the legendary 1970 show "Information" at the Museum of Modern Art, New York, is a television screen stenciled with text announcing THIS T.V. SET HAS WITNESSED THE APOLLO 11 MISSION. For *Lissitzky's Neighborhood*, 1977–78, he installed a workers' parlor in the rotunda of New York's Solomon R. Guggenheim Museum—"relational aesthetics" *avant la lettre*.



1

3

NIL YALTER (HESSEL MUSEUM OF ART, ANNANDALE-ON-HUDSON, NY; CURATED BY LAUREN CORNELL) *Exile is a hard job*, indeed. What Yalter has been doing in parallel to, let's say, people like Allan Sekula or Martha Rosler is so profound, so rigorous it requires we revise our understanding of contemporary art's historical entwinement of labor, image, evidence, and the deconstruction of the documentary form. Her photographs, drawings, videos, texts, and installations made over the past half century are, to invoke Sekula, "anti-photojournalism": They depict migrant labor, guest work, and dislocation, while also illuminating the ways in which each component (alone and in combination with others) makes truth claims, and whether (and how) the structures of representation substantiate them.

Co-organized with the Museum Ludwig, Cologne, where it was curated by Rita Kersting.



3

1. Klara Lidén, *Grounding*, 2018, HD video, color, sound, 5 minutes 53 seconds. Installation view, Reena Spaulings Fine Art, New York. Photo: Joerg Lohse. 2. View of "Rindon Johnson: Circumscribe," 2019, Julia Stoschek Collection, Düsseldorf. Photo: Alwin Lay. 3. Nil Yalter, *Turkish Immigrants* (detail), 1977, twelve gelatin silver prints, twelve pencil-on-paper drawings, dimensions variable. 4. Siah Armajani, *Moon Landing*, 1969, stenciled paint on television, lock, ink on five sheets of newspaper, 13 1/2 x 12 1/2 x 9".

and *Hellzapop*, a piece of fired Sculpey passing as a higher-brow ceramic—make it dangerous to transgress the invisible border between viewer and work. Her tripping devices threaten to mete out farcical punishment to those who dare look too closely. Observers laughing at Williams’s lurching figures find themselves to be both in on and the object of the joke.

—Sophia Larigakis



View of “Klara Lidén: Grounding,” 2018.

Klara Lidén

REENA SPAULINGS FINE ART | NEW YORK

165 East Broadway 2nd Floor

November 4 - January 13

Klara Lidén’s primary mode is the disruption and detournement of urban space. The artist’s recent video works follow in the wake of a series of experiments at this gallery. In 2008, Lidén transformed Reena Spaulings into a pigeon coop. Four years later, she filled it with a forest of discarded Christmas trees. With this exhibition, Lidén upholds her fervent disregard for rules.

Using Massive Attack’s 1991 music video for “Unfinished Sympathy” as a point of departure (where vocalist Shara Nelson walks Los Angeles’s Pico Boulevard while singing), *Grounding* (all works 2018) captures Lidén as she traverses the streets of Lower Manhattan. The camera follows her walking with apparent poise, until she performatively—and repeatedly—falls. While Nelson is dignified as she struts down a rugged stretch of LA neighborhood, Lidén fumbles in a tony setting replete with markers of capital: the

New York Stock Exchange, Chase Manhattan Plaza, and the monumental Dubuffet sculpture originally commissioned by David Rockefeller. This landscape stands in stark contrast to the pamphleteers, street musicians, and motorcyclists that populate “Unfinished Sympathy.”

But *Grounding* is more than its video component; Lidén emphasizes the importance of the built environment, going so far as to reconstruct it. The video is projected onto a plywood ramp that divides the gallery in half. Inset with a trapdoor, it resembles the metal sidewalk entrances outside many New York storefronts. The other side of the ramp reveals its armature, shoring jacks traditionally used in scaffolding, as well as a video displayed on a monitor. This short, *GTG TTYL*, was made as a preliminary sketch for the show. In it, Lidén climbs onto a sofa and a temporary wall, located precisely where the monitor is now mounted. What is consistent about Lidén’s *Grounding* and “Unfinished Sympathy” is their unmoving rhythm, the determination of the single-shot camera take, the authoritative stride of their protagonists. Shara Nelson sings about heartbreak. Where, then, does Lidén’s wordless music video lead?

— Sophie Kovel



Sam Bornstein, *Horologist Club of Greater Coney Island*, 2018, oil, acrylic, screen print, and airbrush on canvas, 40 x 36".

Sam Bornstein

ART

“Andy Warhol”

Whitney Museum

Almost everything on display in this splendid, though inevitably too small, retrospective, organized by the museum's senior curator, Donna De Salvo, feels, even now, definitively new. The show hits the most famous points—the Marilys and the Elvises, the Jackies and the Maos—and some that are lesser known, such as precocious drawings from Warhol's youth in his home town of Pittsburgh. The hundreds of items can provide only a sample of a prodigious output of paintings, drawings, sculptures, prints, posters, advertising illustrations, photographs, films, videos, audios, writings, publications, and deathless ephemera. One room is crammed with eighty-four star and socialite portraits as hieratic as Byzantine icons. Elsewhere, many of Warhol's multihued “Flowers” of the sixties adorn his chartreuse-and-cerise “Cow Wallpaper,” from the same period. It's like a chromatic car wash—you emerge with your optic nerve cleansed, buffed, and sparkling. Warhol could get away with practically anything because practically nobody believed in his sincerity: people haplessly projected cynicism onto his forthright will to surprise and beguile.—*Peter Schjeldahl (Through March 31.)*

“Pontormo”

Morgan Library & Museum

This small show centers on one of the damnedest great paintings of all time: Jacopo Pontormo's “Visitation” (1528–29), on loan from a church near Florence. It's a fanfare for Mannerism—Renaissance form gone carefully berserk—which Pontormo followed Michelangelo in initiating. It portrays the young, pregnant Virgin Mary graciously greeting her elder, Elizabeth, who is also pregnant (with John the Baptist) and looks gobsmacked by happiness, as two saints gaze out from behind them. The lovely anecdote nests in a riot of raiment in colors rarely seen together: dark olive, pinks dreaming of magenta, cerulean blue with aqua on its mind, an electric mint green, violent orange, and a creamy white that, in shadow, shifts to sage. In the far distance of the nonchalantly irrational architectural setting, two men enact what looks very much like a gay cruising scene, plausible for Pontormo. The work simultaneously maximizes the two classic functions of painting, narrative and decoration, like nothing else you have seen.—*P.S. (Through Jan. 6.)*

Tala Madani

303 Gallery

CHELSEA The L.A.-based Iranian artist's new paintings are jaw-droppingly strong. In one, a crawling baby casts a menacing shadow. Two L-shaped canvases, installed in corners, portray men holding small projectors, which cast mysterious rectangles of fluorescent light through the velvety black expanses of their perpendicular planes. But, as magnetic as these paintings are, the lush horrors of Madani's animations outdo them. The jarring subjects of these violent, absurdist vignettes include naked men prowling alleyways like feral cats, a giant penis

falling from the sky to pound a crowd to dust, and body parts, dismembered by goons, riding up and down escalators as onlookers gawk from the bottom of the frame. With a painterly approach, Madani delivers brutal thrills, which double as a critique of our cultural appetite for gore.—*Johanna Fateman (Through Dec. 15.)*

Lisa Yuskavage

Zwirner

CHELSEA Since the mid-nineteen-eighties, Yuskavage has been painting richly imagined, intimate worlds in which amber-lit vintage porn and European Mannerism meet. This wonderful, almost overpoweringly virtuosic retrospective of nearly ninety small paintings spans her career: ecstatic, doe-eyed, or pie-faced nymphets flaunt their grotesquely exaggerated curves in boudoirs, parlors, and meadows. Love it or hate it, the breadth, rigor, and all-in commitment of Yuskavage's vision is undeniable. At the gallery's uptown location, eight big new canvases focus on couples. In “Home,” a triumphant mélange

of dizzying kitsch, a red-headed dead ringer for Shelley Duvall circa “Nashville” stands nonchalantly beside her lover under an arched interior doorway, framed as if in an altarpiece. His male gaze is fixed on her face; she looks directly at you.—*J.F. (Through Dec. 15.)*

“Drawing Space: 1970–1983”

Nolan

CHELSEA A group show of six sterling artists revisits a long-neglected period of ascetic mentalities and understated procedures in New York. Post-Minimalist, process-oriented, and abstract (of course!), these drawings incline to faintness of line and paleness of color (if any) and are saturated with aesthetic intelligence. There's a held-breath integrity to the folded-paper works by Dorothea Rockburne, the graphed numbers and marks by Hanne Darboven, the subtly playful designs by Keith Sonnier, and the geometric sculptural imaginings by Fred Sandback and Barry Le Va. One small, scribbly sketch by Alan Saret,

AT THE GALLERIES



For fourteen years, Reena Spaulings has run one of New York's most rewardingly risk-taking galleries, on the southeastern edge of Chinatown. (There's a new outpost in L.A.) She's also a successful artist, sought after by major museums. One hitch: Spaulings doesn't exist. She is the figment of a collective imagination, the chief culprits being Emily Sundblad and John Kelsey, interesting artists with their own careers. Now transfixing viewers at Reena Spaulings Fine Art (through Jan. 13) is an installation by the charismatic Swede **Klara Liden**, whose performances, captured on camera, and architectural interventions (say, filling a ceiling with birds) complicate ideas of the body, both human and politic, occupying space. In her new five-minute-long, single-take video, “Grounding,” an androgynous figure (the artist) emerges from a subway station and makes her way through the deserted early-morning streets of the financial district, taking a poker-faced pratfall every few feet. (Liden is heir to the punishing wit of Bruce Nauman.) It's hilarious and oddly heartbreaking—a subversive enactment of Samuel Beckett's dictum “Fail again. Fail better.”—*Andrea K. Scott*

LAST CHANCE

White Cube? These 3 Art Shows Buck Convention

Small spaces, even smaller budgets and abundant creativity: At three downtown galleries, artists aren't simply showing their work.

By **Roberta Smith**

Jan. 3, 2019

Art galleries, especially those on the Lower East Side and its environs, can sometimes resemble found objects. Art dealers with shoestring budgets take the spaces as they are, or close to it. At the same time, artists often do more than simply show their work in them; they tweak them or execute substantial makeovers that temporarily turn the galleries into part of the art. Such shows are nearly always on view somewhere in New York's sprawling gallery scene, and at the moment there are three very fine examples within a short distance of one another in downtown Manhattan.

REENA SPAULINGS FINE ART

'Klara Liden: Grounding'



Kara Liden's 2018 video "Grounding," in which the artist is seen striding around the Wall Street section of Manhattan, regularly falling and picking herself up again and again. Klara Liden and Reena Spaulings Fine Art; Joerg Lohse

“Grounding” is projected onto a large slanting wall of plywood, which is sometimes visible through the video image. Joerg Lohse

Klara Liden’s latest show at Reena Paulings — excellent as usual — folds together exterior and interior space, activating both through performance and an invasive video screen. The centerpiece is “Grounding,” a short video beautifully shot by Daniel Garcia, that shows the artist striding around the Wall Street section of Manhattan with what seems to be serious, perhaps even heroic, intent. Looking neither right nor left, she falls regularly, picks herself up and carries on.

Whatever mission she’s on never comes into focus; the suspense, encouraged by the pulsing drone of Askar Brickman’s soundtrack, is reduced to anticipating the next fall. The video becomes a parody of masculinity or action films or movie-star heroes — all suggestions aided by Ms. Liden’s androgynous presence and impeccable posture (think of Matt Damon in “The Bourne Identity”) and also undermined by her unwavering dignity.

At the gallery, “Grounding” is projected onto a large wall of cheap plywood, angled at about 45 degrees. (The grain is sometimes visible through the image.) This architectural intervention also evokes the way the ground seems to rise to meet you when you fall.

Another video, this one on a small, flat-screen monitor, awaits on the other side of a trapdoor-like opening in the plywood wall. Even briefer than “Grounding,” it is titled “GTG TTYL” and shows Ms. Liden performing three simple acts of disappearance within the gallery itself. She hides, or takes cover, by climbing behind the gallery’s sofa, then a false wall and, finally, a large video screen. These short actions are each segmented into split-second moments that are isolated by the monitor’s going dark — interruptions like the falls in “Grounding.” The result is unexpectedly mysterious: choreographed stealth extended, through video, into oddly graceful, deconstructed dance.

Through Jan. 13 at 165 East Broadway, Manhattan; 212-477-5006, reenaspaulings.com.

TRAMPS

‘Kai Althoff: Chief Plate Rattler’

ART OF THE CITY

Open Secrets: The Hidden Passages of Klara Lidén and Bruce Nauman

BY *Andrew Russett* POSTED 11/29/18 12:07 PM
[Share](#) 27 [Tweet](#) 73 [Pin](#) 0 [Share](#) 132


Installation view of "Klara Lidén: Grounding" at Reena Spaulings Fine Art. (The installation's hatch is closed in this photo.)

PHOTO: JOERG LOHSE/COURTESY THE ARTIST AND REENA SPAULINGS FINE ART, NY/LA

In this ART OF THE CITY column: KLARA LIDÉN collapses around New York in a beautiful video at Reena Spaulings, and BRUCE NAUMAN makes a key available to a few lucky MoMA visitors. Both artists offer semi-secret hiding places, part of a rich tradition that includes artists from Michelangelo to Merlin Carpenter.

1. Under the Paving Stones, the Beach

Klara Lidén, master of the off-kilter architectural intervention and incisive psychogeographer of urban life, has delivered a solo show at Reena Spaulings that has all the makings of a classic, combining a few exquisite ideas that together capture the unsettled mood of New York City in 2018, in all of its dread and potential.

Using wood of the kind that graces the gallery's floor, Lidén has blocked off the room with an obstruction that stretches at a 45-degree angle almost to the ceiling—a not-quite wall that is part barricade, part fortification, and part Donald Judd sculpture. A small hatch at one end of the installation is open, and light peeks through from the windows behind.

The wooden slab serves as a projection screen for *Grounding*, an ingenious five-minute video in which Lidén stars. Wearing a dark shirt and pants in a hypnotic single shot that's accompanied by a thrumming, minimal soundtrack, the artist walks through Lower Manhattan, past corporate towers, deserted plazas, government buildings, a famous Jean Dubuffet sculpture, some cars, and scaffolding, and—again and again and again—she falls. She trips over a lamppost and gets back up. She crashes into construction netting, spills to the ground, then recovers. She collapses in a crosswalk but, when a FreshDirect deliveryman moves to help her, she's already on her way. Some of these stumbles look rather painful, but Lidén has such superb timing that you may find yourself, like me, taking uncomfortable delight in her Buster Keaton-style behavior.

ARTNEWS
Newsletters

Covering the trends, news, & links you need to stay ahead of the curve



Click here to subscribe!

ARTNEWS TODAY
SINCE 1902

TOP POSTS



ART BASEL MIAMI BEACH OPENS WITH ROBUST SALES, KEITH HARING DOUBLEHEADER, \$16.5 M. RASCHLIT ON OFFER



PLEASE BUY ME THESE ARTWORKS: 34 HIGHLIGHTS FROM ART BASEL MIAMI BEACH 2018



AT NADA MIAMI, SEX SELLS—AND CERAMICS, TOO—TO DROVES OF COLLECTORS FROM NEAR AND FAR



ARTNEWS'S COMPLETE ART BASEL MIAMI BEACH 2018 COVERAGE



DECOLONIZE THIS PLACE TO HOLD ACTION AT WHITNEY MUSEUM OVER PROTESTS AGAINST VICE CHAIR OF BOARD

EDITORS' PICKS



A MARKET OF THE SENSES: SARA Cwynar FINDS TRUTHS AND UNTRUTHS IN ADVERTISING



ARSHILE GORKY WILL RECEIVE FIRST ITALIAN RETROSPECTIVE DURING 2019 VENICE BIENNALE



FROM THE ARCHIVES: WALTER PACH ON EUGENE DELACROIX'S 'LIBERTY



Installation view of "Klara Lidén: Grounding" at Reena Spaulings Fine Art.
 PHOTO: JOERG LOHSE/COURTESY THE ARTIST AND REENA SPAULINGS FINE ART,
 NY/LA

Why can't she stay on her feet? She appears to be partially unaware of her surroundings—in an area that has been radically transformed since 9/11 by business, police, and military interests—and it seems as if she exists between temporal zones. She falls over objects that she can't see, and, in some cases, that we can't see either—things that once existed, perhaps, or things that didn't used to be there.

It could also be that something more personal is afoot, that she's being felled by the kind of memories that attach to various places after living somewhere for a long time. In any case, it's thrilling to watch a body—a person—not only failing to comport itself to its heavily regulated environs, but nonchalantly refusing to, and taking the hard knocks that such a stance entails. Strolling the streets as she pleases, she invites us to do the same.

As Lidén's strange flânerie plays out on a loop, you can crawl through the modest hatch at one side and pass under her makeshift structure. Playing on a small television behind her wall is a video about navigating a familiar space, and finding new means of disappearing within it. But it seems better not to ruin that experience by describing it. Lidén's show runs through December 16. Go see it, and then go for a walk.



LEADING THE PEOPLE," IN 1946

ARTNEWS ON FACEBOOK



ARTnews Magazine

Like Page 226K likes

ISSUES

Go to Issue...



Installation view of Bruce Nauman's *Kassel Corridor* (1972) at the Museum of Modern Art.
ANDREW RUSSETH/ARTNEWS

2. Keys Open Doors

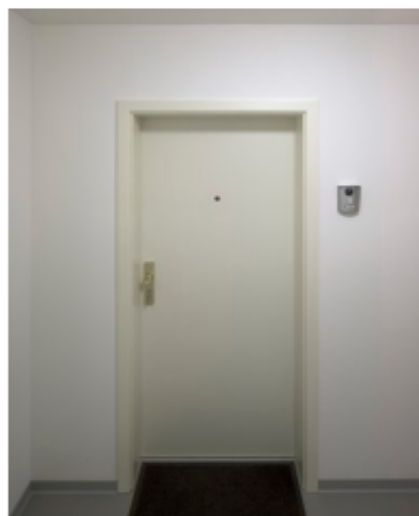
Speaking of semi-secret redoubts, there's a remarkable one hiding in plain sight in Bruce Nauman's retrospective at the Museum of Modern Art. A nondescript door at the center of a curving wall contains a little sign that reads, "Visitors wishing to enter this space may obtain a key at the fifth-floor information desk. One person per hour is admitted on a first-come, first-served basis." This is *Kassel Corridor* (1972), a rarely exhibited and absolutely essential installation that Nauman made for Documenta 5. Because of the aforementioned time restrictions, only a few people can step inside each day, but on a recent Saturday, a friend with a MoMA corporate membership afforded me the opportunity to enter the museum early, rush to that information desk, and sign up.

The key comes with a formidable number of rules, including this: "No one can enter with you, and you cannot share the key. This includes parents or guardians with children." (You also have to be at least 16—sorry, young art fans.) So I dutifully entered solo, locked the door behind me (as Nauman suggests), and found myself in a crescent-shaped corridor, painted a solid green-gray, that narrows in either direction. It was both cozy and a bit creepy, and as ridiculous as it may seem, being in this banal, ur-bureaucratic space filled me with the self-satisfaction of being let in on a great private joke. Here I was, hiding inside the exhibition while scores of other people viewed the show, unaware of my presence.

From the vantage of our current moment in contemporary art, which is filled with so many big-budget spectacles and ticketed experiences, *Kassel Corridor* stands as a wry, lo-fi sendup of things like Yayoi Kusama's "Infinity Rooms" (which visitors often inhabit, by comparison, for less than a minute) and Richard Serra's *Torqued Ellipse* sculptures. But it's also a tidy summation of Nauman's enduring engagement with questions regarding control and confinement, whether psychological or physical. Oddly, it wasn't until days later that I began to wonder what would have happened if I had decided not to abide by the piece's rules.

3. A History of Hideaways

Since visiting Nauman and Lidén's shows, I've been imagining an exhibition of sculptures and installations that take the form of trapdoors, hidden passages, and secret rooms. The problem, of course, is that devoting a show to art hideaways destroys the surprise of discovering them, missing the point entirely. Nevertheless, one can dream. Such an affair would need to include one of Jonah Freeman and Justin Lowe's deception-filled installations, the maze of a piece that Gregor Schneider presented at *Skulptur Projekte Münster* last year, Merlin Carpenter's 2011 show at MD72 in Berlin that visitors had to pay €5,000 to view, and—if one wanted to take an expansive view of the subject—perhaps *Door: 11 Rue Larry* (1927), Marcel Duchamp's door that swings between two openings. And while it doesn't quite count as an installation in the contemporary sense, I'd also lobby for adding the long-unknown room where Michelangelo apparently hid out in Florence for months for political reasons, drawing on the walls. I'm just scratching the surface here. What else should be in the show? Let me know at aruseth@artnews.com.



Gregor Schneider's *N. Schmidt Pferdegasse 19 48143 Münster Deutschland* (2017) at the LWL-Museum für Kunst und Kultur, Münster, Germany.

HENNING ROGGE/SKULPTUR PROJEKTE
MÜNSTER

Copyright 2018, Art Media ARTNEWS, llc. 110 Greene Street, 2nd Fl., New York, N.Y. 10012. All rights reserved.

ARTICLE TAGS

BRUCE NAUMAN
FEATURED

KLARA LIDÉN
MUSEUM OF MODERN ART

REENA SPAULINGS FINE ART

[Feed](#)[Search](#)

December 7th, 2018

Klara Liden at Reena Spaulings



Artist: Klara Liden

Venue: Reena Spaulings, New York

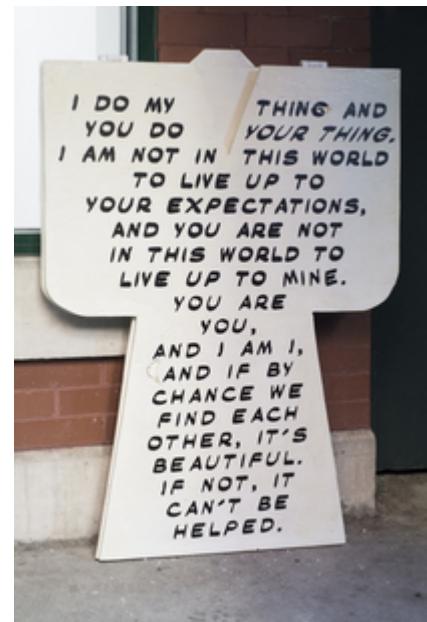
Exhibition Title: Grounding

Date: November 4 – December 16, 2018

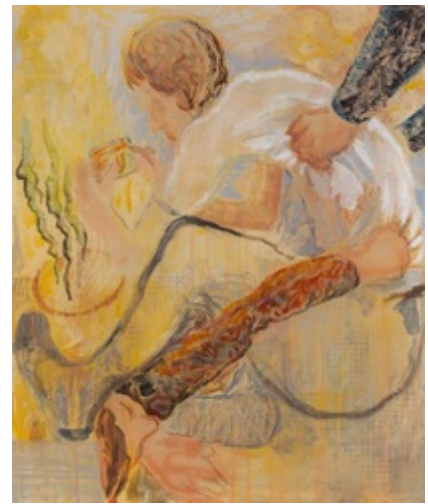
[Click here to view slideshow](#)



Ghebaly Gallery
Los Angeles, United States



Bodega
New York, United States



Charles Moffett
New York, United States



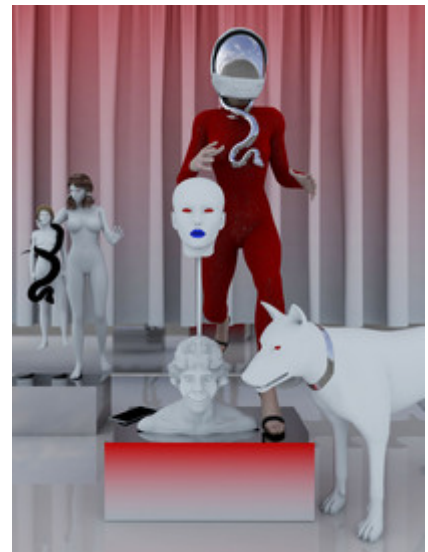
BOESKY WEST
Aspen, United States

01:05

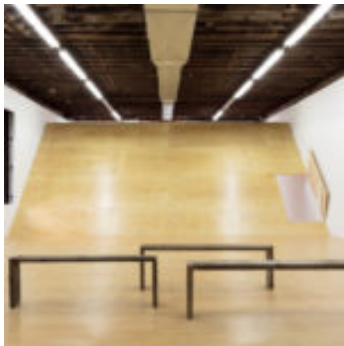
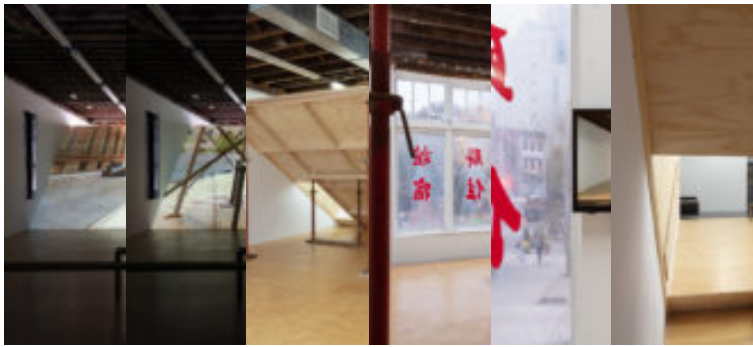
Klara Liden, excerpt of *Grounding*,
2018, HD video, 5 minutes 53 seconds

*Full gallery of images, video, press release
and link available after the jump.*

Images:



Künstlerhaus, Halle für Kunst & Medien (KM-)
Graz, Austria



Almine Rech
New York, United States



Kunsthalle Wien
Vienna, Austria

Video:

Klara Liden, *GTG TTYL*, 2018, HD
video, 1 minute 30 seconds

*Images and videos courtesy of the artist and
Reena Spaulings, New York. Photos
by Joerg Lohse.*

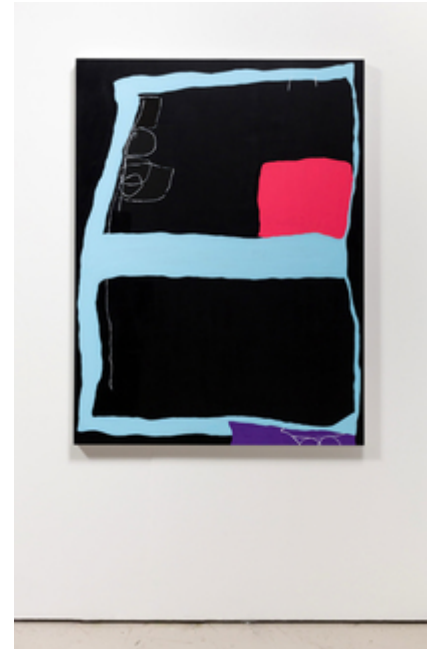
Press Release:



Klara Liden has raised the gallery floor to make a plywood screen for the continuous take of her new video *Grounding*, filmed in Lower Manhattan two weeks before the exhibition's opening. Taking an iconic Massive Attack music video (*Unfinished Symphony*, 1991) as a starting point, Liden adapts its steadycam choreography for an improvised walk in Lower Manhattan. Here, Chase Manhattan Plaza and the New York Stock Exchange become stage sets for a traveling shot that documents a sequence of hard pratfalls onto pavement. Walking while falling, falling back into walking, the artist's fluid return to vertical, forward momentum after each stumble invents a mesmerizing ramble that puts the possibility of taking a rest back into motion.

Supported by a colonnade of steel shoring jacks that echo the non-stop construction site of the city outside and in the video, the tilted plywood floor is also a new wall dividing the gallery in two and making a sort of backstage of the unused part of the gallery. Playing on a small monitor, GTG TTYL is a second video shot in the empty gallery while Liden was still deciding what this show would be. Interrupted by fades to black, this video records more improvised movements within the blank page of the exhibition space.

Mendes Wood DM
São Paulo, Brazil



Meliksetian | Briggs
Los Angeles, United States



KARMA
New York, United States



In popular psychology, “grounding exercises” are a way to firmly anchor yourself in the present when you find yourself distracted and overwhelmed by distressing thoughts, memories or feelings. *Grounding* plays on the hereand-now of being overwhelmed and in constant motion, choreographing a slapstick *dérive* that enacts the contradictory necessities of taking a break and keeping on going on. Failing and flowing become two entwined possibilities of inhabiting a situation of being divided from our gestures while under the constant imperative to perform.

Thanks to Daniel Garcia for the videography of *Grounding* and to Askar Brickman for the soundtrack.

This is Klara Liden’s seventh show at Reena Spaulings. She has presented major solo exhibitions at the Serpentine Gallery/London, the Moderna Museet/Stockholm, Jeu de Paume/Paris, Le Consortium/Dijon, Museion/Bolzano, the Fridericianum/Kassel and the New Museum/New York. Klara will have a solo exhibition at Secession/Vienna in February 2019.

Link: Klara Liden at Reena Spaulings

Tags: Klara Liden, New York, Reena Spaulings, United States

Share: Twitter, Facebook, Pinterest

2008 – 2018 Contemporary Art Daily
with help from Ivan Dal Cin