

ARTFORUM

PREVIEWS

From left: Cindy Sherman, Untitled #425, 2004, color photograph, 70 1/2 x 80 1/2"; John Chamberlain, Lord Suckler, 1989, painted, chromoluminated, and stainless-steel, 83 1/2 x 57 x 50"



NEW YORK

CINDY SHERMAN

MUSEUM OF MODERN ART •

February 26–June 11 • Curated by Eva Respini • Since the mid-1970s, Cindy Sherman has been continually reinventing and photographing herself—as a paper doll or a movie character, wearing Comme des Garçons or displaying too many nips and tucks. Whatever guise she assumes, whether looking gorgeous or weird, Sherman is always and never herself. At the time she made her “Untitled Film Stills,” 1977–80, she was persona non grata at the Museum of Modern Art’s Photography Department; when MoMA acquired the full set of “Stills” in 1995, they had become canonical postmodern artworks—thanks in large part to the thoughtful attention of feminist critics. Now the museum is mounting a full-scale retrospective of more than 180 photographs from all the major series, accompanied by a catalogue with a conversation between Sherman and John Waters and essays by Respini and critic Johanna Burton. *Travels to the San Francisco Museum of Modern Art, July 14–Oct. 7; Walker Art Center, Minneapolis, Nov. 3, 2012–Feb. 10, 2013; Dallas Museum of Art, Mar. 17–June 9, 2013.*
—Douglas Crimp

“JOHN CHAMBERLAIN: CHOICES”

SOLOMON R. GUGGENHEIM MUSEUM •

February 24–May 13 • Curated by Susan Dettlerson • Too sweet for Minimalism, too hard for Pop, John Chamberlain’s assemblages still give pause. That caesura is his signature: He forced the dream of aerodynamic speed into confrontation with gravity—and with the massive industrial edifice that was and is our world’s vast trammel. Torquing the car part into dense, anticompositional crushes and folds, Chamberlain overturned the two-dimensional “drawing in space” of David Smith’s welded sculpture and offered instead a resolute engagement with substance, whereby the promise of virtuality and mobility is always freighted with matter, the fast sheen of metal-flake lacquer and clear topcoat always slowed into a viscous solid. This retrospective of approximately one hundred works, updating the artist’s major Guggenheim survey of 1971, will make us look longer still at Chamberlain’s extraordinary experiments with visual incident in his enameled automobile finish pictures, his knolls and planes in urethane foam or vacuum-coated Plexi, and his recent large-scale works in foil. *Travels to the Guggenheim Bilbao, Mar.–Sept. 2013.*
—Michelle Kuo

WHITNEY BIENNIAL

WHITNEY MUSEUM OF AMERICAN ART •

March 1–May 27 • Curated by Elisabeth Sussman and Jay Sanders • This living, evolving iteration of the Whitney Biennial (perhaps the last to appear in the famed Breuer building) will give us the American classic in a versatile and fluctuating format: Painting and sculpture installed in an open-plan design such that the idiosyncrasies of the museum’s near-windowless brutalist shell will dictate spatial relations; meanwhile, a designated cinema space—programmed in consultation with Light Industry founders Thomas Beard and Ed Halter—will displace the usual warren of looped-video viewing rooms, allowing invited filmmakers to host screenings of their own work along with that of their influences. Expect to make repeat visits—not just for the films but also for a throng of music, theater, and dance projects planned to take over the fourth floor. Who’s to say whether these structural and programmatic innovations are enough to channel America’s recent revolutionary rumblings, but at least for the spring, the work of the fifty-some artists featured here may well radicalize the Whitney.
—Caroline Bristle

THE GENERATIONAL

NEW MUSEUM • February 15–April 22 •

Curated by Eunjee Joo • Differentiated from its predecessor by a late-Foucault-meets-Cedar-Tavern title—“The Ungovernables”—this sophomore edition of the New Museum Triennial assembles a globe-spanning coterie of thirty-plus artists and collectives. One can expect to find a gamut of artistic approaches arrayed here—from Danh Vo’s diasporic flaneurism to Public Movement’s totalitarian charades to Abigail DeVille’s explosive decoupage. Additionally, Joo will introduce a number of long-gestating projects to the exhibition’s format, including residencies by Wu Tsang, Adrián Villar Rojas, and Shaina Anand. While remaining for the most part younger than Jesus, the identity- and community-based practitioners gathered in this installment seem poised to redirect a stream of vanguardist interest away from the last Generational’s digital playgrounds and toward a program of erudite investment in discourse-rich subject formations.
—Sam Pulitzer

THE GENERATIONAL

NEW MUSEUM • February 15–April 22 •

Curated by Eunjee Joo • Differentiated from its predecessor by a late-Foucault-meets-Cedar-Tavern title—“The Ungovernables”—this sophomore edition of the New Museum Triennial assembles a globe-spanning coterie of thirty-plus artists and collectives. One can expect to find a gamut of artistic approaches arrayed here—from Danh Vo’s diasporic flaneurism to Public Movement’s totalitarian charades to Abigail DeVille’s explosive decoupage. Additionally, Joo will introduce a number of long-gestating projects to the exhibition’s format, including residencies by Wu Tsang, Adrián Villar Rojas, and Shaina Anand. While remaining for the most part younger than Jesus, the identity- and community-based practitioners gathered in this installment seem poised to redirect a stream of vanguardist interest away from the last Generational’s digital playgrounds and toward a program of erudite investment in discourse-rich subject formations.
—Sam Pulitzer