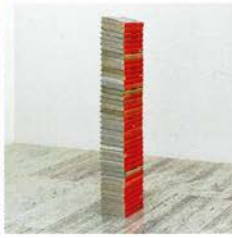


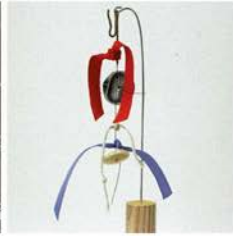
ARTFORUM
12/2016
MATHEW HIGGS

ARTFORUM

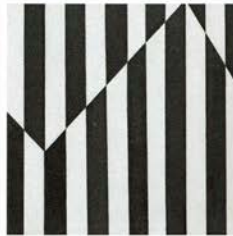
DECEMBER 2016 I N T E R N A T I O N A L



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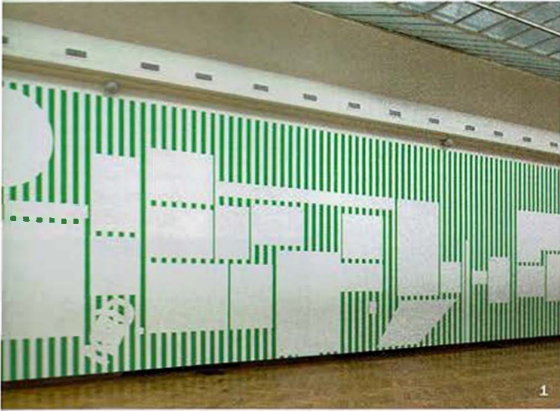
2016

\$15.00



MATTHEW HIGGS

MATTHEW HIGGS IS THE DIRECTOR OF WHITE COLUMNS, NEW YORK, AND A REGULAR CONTRIBUTOR TO ARTFORUM. WITH ARTIST PETER DOIG, HE RECENTLY CURATED TWO EXHIBITIONS OF DENZIL FORRESTER'S WORK FROM THE 1980S AT TRAMPS, LONDON, AND WHITE COLUMNS (ON VIEW UNTIL DECEMBER 3 AND DECEMBER 17, RESPECTIVELY).



1

BOZAR CENTRE FOR FINE ARTS, BRUSSELS (BOZAR CENTRE FOR FINE ARTS, BRUSSELS) This survey, in part autobiographical and part retrospective, is a part of the artist's oeuvre and part of his mentors. "A Fresco" ranks among the most important exhibitions I have ever seen. In the exquisite galleries, the artist's signature stripes and grids of curatorial template for works by Hanne Darboven, and some hundred others, are graphed by Buren with an extraordinary wit.

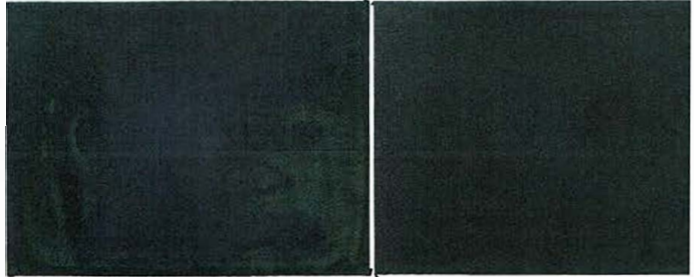
2

CHFIELD PENNEY ART CENTER, BUFFALO, NY (CURATED BY JEFF PROPEACK) This survey of a sorely missed artist's extraordinary late work was a revelation. The materials like tar and his signature use of Jack Drummer (1935-2013) created paintings of often-transcendent beauty. Imagine the many ways of Arte Povera.

3

MUSEUM OF MODERN ART, NEW YORK (CURATED BY CRISTOPHE CHERIX AND MANUEL BORJAS WILMOTT) This was a year in which the pastas their purview seemed unusual. It is evident that such reflective shows fill all ten years. The historical perspective is especially important in the 21st century. In New York, the shows were especially rich: A partial list of shows in the city's museums this past year includes Bruce Conner, Antonio Lopez, Danny László Moholy-Nagy, and Martin Wong. An account of the work of Broodthaers was included, providing a rare opportunity to see the labyrinthine imagination of the twentieth-century and enigmatic artist-poet.

at the Nacional Centro de Arte Reina Sofía, where it was on view from September 9, 2017.



1. View of "Daniel Buren: A Fresco," 2016. BOZAR Centre for Fine Arts, Brussels. *La salle des empreintes* (Hall of Footprints), 2016. Photo: Philippe De Gobert. 2. Jack Drummer, *Untitled*, ca. 1990s, stretched and dyed rubber, two panels, each 45 x 60". 3. Marcel Broodthaers, *Le problème noir en Belgique* (The Black Problem in Belgium), 1963-64, painted plaster eggs on newspaper, mounted on a portfolio, 19 3/4 x 16 1/2 x 4 3/4". 4. B. Wurtz, *Untitled (fetish)*, 2013, marble, wood, acrylic paint, wire, thread, ribbon, brass, buttons, 13 x 4 x 2".

Broodthaers, *Le problème noir en Belgique* (The Black Problem in Belgium), 1963-64, painted plaster eggs on newspaper, mounted on a portfolio, 19 3/4 x 16 1/2 x 4 3/4". 4. B. Wurtz, *Untitled (fetish)*, 2013, marble, wood, acrylic paint, wire, thread, ribbon, brass, buttons, 13 x 4 x 2".



4

B. WURTZ (BALTIC CENTRE FOR CONTEMPORARY ART, GATESHEAD, UK; CURATED BY LAURENCE SILLARS) This wonderful survey, the artist's first, brought together more than sixty works, deftly tracing the forty-five-year arc of Wurtz's one-man art movement: a lo-fi, ecologically savvy, ad hoc aesthetic tendency, as formally ingenious as it is genuinely accessible. Call it post-Minimal folk art.



5

NEO NATURISTS (STUDIO VOLTAIRE, LONDON; CURATED BY IAN SCOTLAND) Inaugurated in 1981 by Jennifer Binnie, Clive Binnie, and Wilma Johnson, the live-art collective Neo Naturists emerged from the subcultural milieu that nurtured maverick talents as Leigh Bowery, Michael Clark, and Garry Perry. The group's anarchic performances, replete with body painting, provided a necessary counterpoint to the more polished aesthetics associated with the Thatcher era, injecting a visceral and subversive spirit into the otherwise austere British cultural landscape of the early 1980s.