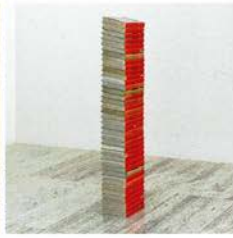


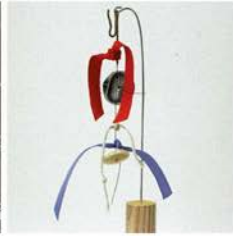
ARTFORUM  
December 2016  
Mathew Higgs

# ARTFORUM

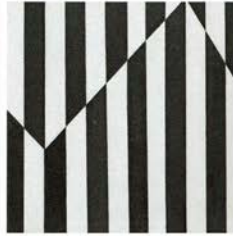
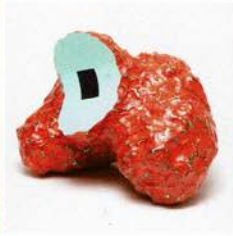
DECEMBER 2016 I N T E R N A T I O N A L



# BEST



# OF



# 2016

\$15.00

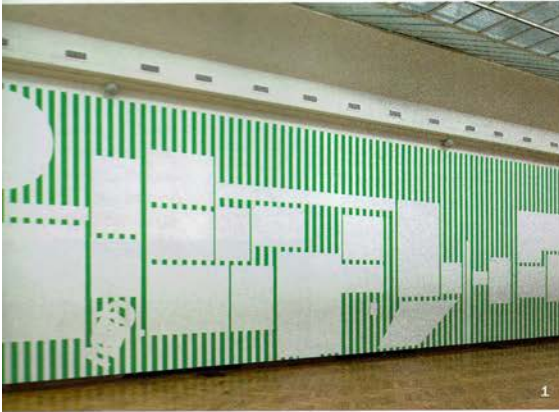


MAISTERRAVALBUENA

GALERIA@MAISTERRAVALBUENA.COM / DOCTOR FOURQUET 6 - 28012 MADRID, SPAIN / +34 91 173 30 34 / MAISTERRAVALBUENA.COM

# 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 of a sorely missed artist's extraordinary late work was a revelation. In the exquisite galleries, the artist's signature stripes and grids of curatorial template for works by Hanne Darboven, and some hundred others, graphed by Buren with an extraordinary wit.

2

**CHFIELD PENNEY ART CENTER, BUFFALO, NY** (CHFIELD PENNEY ART CENTER, BUFFALO, NY; CURATED BY PATTI PROPEACK) This survey of a sorely missed artist's extraordinary late work was a revelation. In the exquisite galleries, the artist's signature stripes and grids of curatorial template for works by Hanne Darboven, and some hundred others, graphed by Buren with an extraordinary wit.

3

**MUSEUM OF MODERN ART, NEW YORK** (MUSEUM OF MODERN ART, NEW YORK; CURATED BY CHRISTOPHE CHERIX AND MANUEL BORJASCA WILMOTT) This was a year in which the past as their purview seemed unuseful that such reflective shows fill all ten maybe historical perspective is especially horribilus like 2016. In New York, the past was especially rich: A partial list of lives in the city's museums this past year for Bruce Conner, Antonio Lopez, Danny László Moholy-Nagy, and Martin Wong. A account of the work of Broodthaers was standouts, providing a rare opportunity to the labyrinthine imagination of the twentieth-century and enigmatic artist-poet.

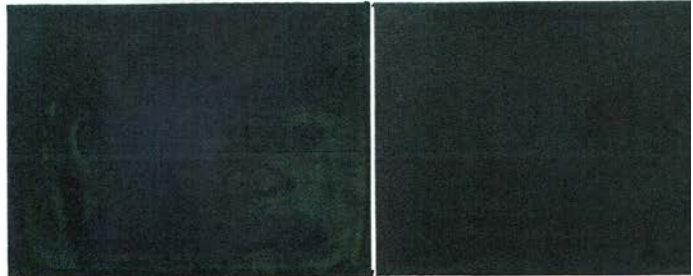
Neo Nacional Centro de Arte Reina Sofia, where it was shown, 9, 2017.

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.



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".



5

**NEO NATURISTS (STUDIO VOLTAIRE, LONDON; CURATED BY 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.