

BLOUIN modern painters

ART / ARCHITECTURE / DESIGN / PERFORMANCE / FILM

MAY 2016

**MINERVA
CUEVAS**
LIFE
HACKS
IN MEXICO

**GOSHKA
MACUGA**
WOMEN
OF ALL
LANDS
UNITE!

DUKE RILEY
PIGEONS
AS
PERFORMERS

**BETTY
TOMPKINS**
GETS
EXPLICIT
WITH
**MARILYN
MINTER**



**THE LONG
SHADOW
OF RUSCHA'S
SUNSET**

**< BERNARD
FRIZE**
SPEED AND
PLAY IN
THE STUDIO



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ON OUR RADAR

UNCOMFORTABLE EXPRESSION

A Caribbean artist's raw, figurative vision

"THERE ARE NO couches or cushioned seats in my studio," says young Bahamian artist **Lavar Munroe**, "because for me the studio is not a place to be comfortable." For Munroe, his studio in Washington, D.C., is a "sacred space," a place to turn off his phone, disconnect from the Internet, and delve deeply into a process that he trusts but can rarely predict where it will lead. Thus far in his brief career it has led to high places, including participation in the 56th Venice Biennale and a solo show earlier this year at the SCAD Museum of Art in Savannah. His mixed-media collages and

Lavar Munroe
Detail of *Never Again Human: An Empty Bliss Beyond This World*, 2016.

sculptures are fabulous, grotesque, and exquisitely crafted, becoming more intellectually sophisticated as they expand on research Munroe conducts on subjects such as the historical spectacle of the "human zoo." His interests in anthropology and sociology—especially as they pertain to the politics of representation—find expression in pieces such as *Never Again Human: An Empty Bliss Beyond This World*, 2016, which presents a kind of debased dinner party, with a macabre crowd smoking, eating, and drinking. The question at the root of the work, which runs like a current through his building oeuvre, is simple but profound: Who is looking at whom—and why, and how? —CHARLIE SCHULTZ

FROM LEFT: LAVAR MUNROE; THE FELIX GONZALEZ-TORRES FOUNDATION AND ANDREA ROSEN GALLERY, NEW YORK

REVIVAL

TIP OF THE ICEBERG

Unpacking an artist's storied legacy

"FELIX GONZALEZ-TORRES'S work never feels historical, per se, because it's always sort of living," says **Andrea Rosen** of the late installation artist, who had the inaugural show at her New York gallery in January 1990, six years before his death from AIDS-related causes.

"He is probably the most influential person in my life, and the backbone of the philosophical mission of my gallery." On May 5 Rosen will open one part of an international three-venue exhibition celebrating the artist, along with **Massimo De Carlo** in Milan, on May 20, and **Hauser & Wirth** in London, beginning May 26. As Rosen points out, "one aspect of Gonzalez-Torres's work is that, by nature, it's constantly reinventing itself. Whoever installs it has the freedom to make decisions about the work that can alter it." In this case, **Julie Ault** and **Roni Horn**—probably the two artists closest to Felix in his lifetime," says Rosen, noting his involvement in **Group Material** alongside Ault and his intense artistic dialogue with Horn, the subject of a 2005 show at Rosen's gallery—were tasked with curating across the trio of spaces. For this show, Rosen will display a number of his text-based portraits, which portray their subjects through a timeline of events written on the wall. The gallerist notes that as new scholarship emerges around Gonzalez-Torres's brief

Felix Gonzalez-Torres

An installation view of *Untitled (Beginning)*, 1994—composed of strands of beads—at Andrea Rosen Gallery in New York, 1997.

but potent career, the issue at hand becomes, in some sense, how to be more open-ended in curatorial and academic approaches to his work: "It always feels like we're at the tip of the iceberg with Felix." —TB

