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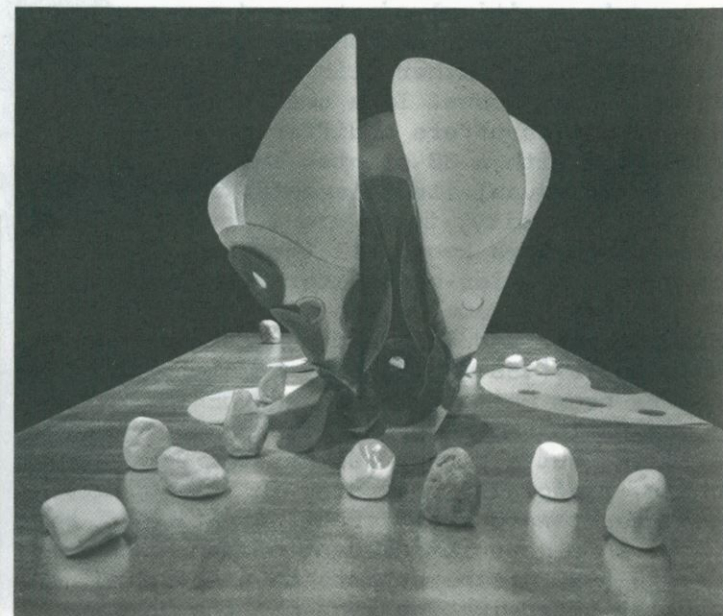
man's polo-clad back as he deftly cuts and weighs out dough in an industrial kitchen. Birds chirp over the man's gentle voice, interspersed with chatter from customers and the sounds of a turn indicator and a car radio. The content is devastating, but it is Lam's delivery that sticks with the viewer: his voice halting, breaking, and pausing between words. Though this might be described as the "broken" English of newcomers, Cho revels in its poetry. Excerpts from Theresa Hak Kyung Cha's 1982 novel *Dictee*, which mixes English, French, and Korean, appear as intertitles along the bottom third of the screen, underscoring the lyricism of this fractured speech and lending the video its name.

A sculptural assemblage nearby continues these themes. On a *pyeong-sang* (low bench) covered in gold vinyl, the faux-leather petals of an oversized floral still life are flanked by or shield stones in *Materiality Reconstructing a Desire for Auspicious Life* (2018). Made from dough, these delicate stones act as a linking device back to the video, and underscore the ways everyday objects become provisional sites of transference for both the desires and realities of migrants.

4 FEMINIST LAND ART RETREAT Free Rein

Audain Gallery, Vancouver
By Steffanie Ling

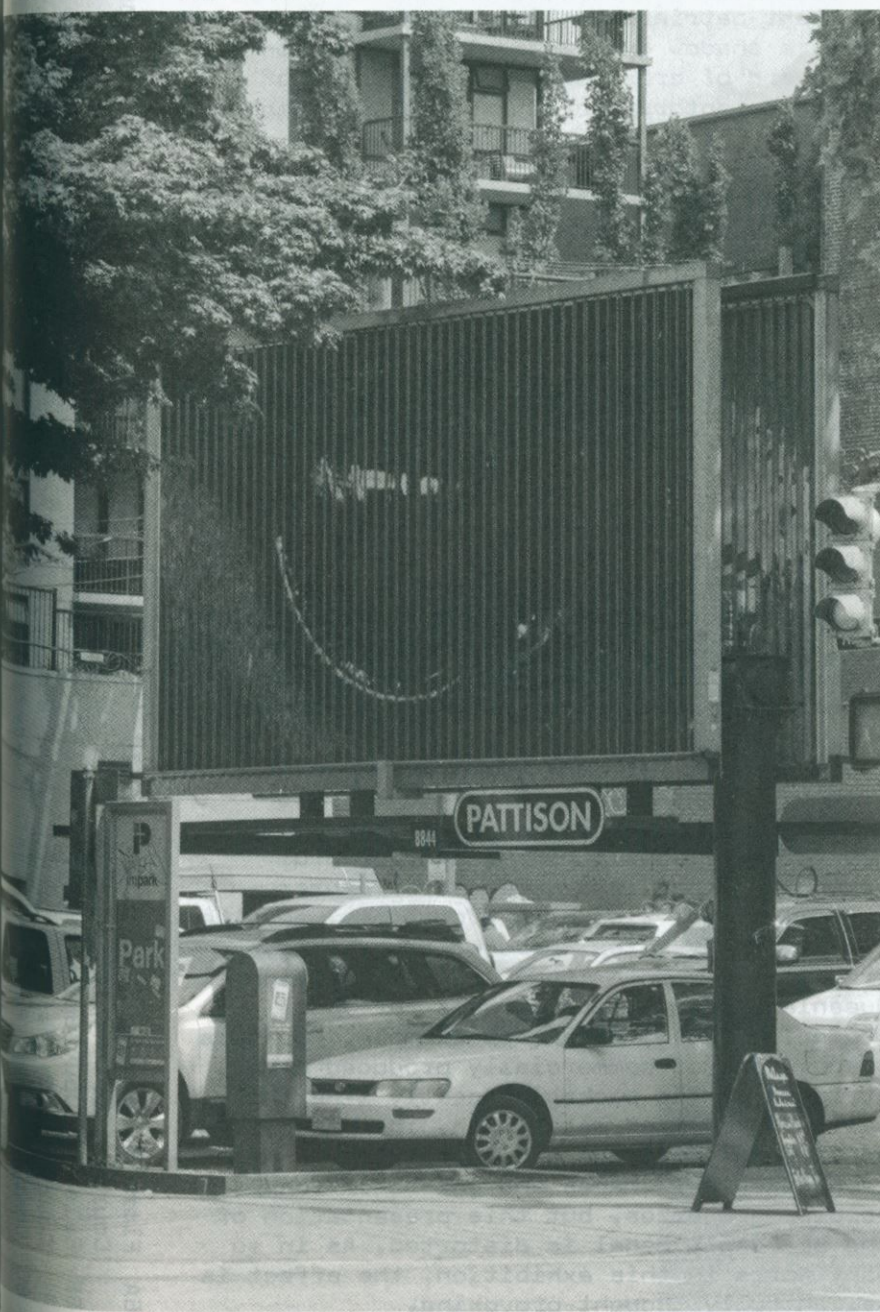
The concept of retreat implies a physical distancing, but what we are really trying to get away from is dominant ideology, or at least the images that circulate to reinforce it. Notions of feminist land art, or a feminist land art retreat, do not exclusively belong to the realm of art. Images of agency between women and land quickly reveal a political project: one of making visible ways of being that are not beholden to the terrain of men. In its exhibition of video and sculpture, the artist group Feminist Land Art Retreat (FLAR) cultivates subtle ways of



2 Frances Stark, *The Magic Flute*, 2017-18. Video still. Single channel video TRT. Color with sound. 112'. Courtesy of the artist and Gavin Brown's Enterprise, New York.

3 Helen Cho, *Materiality Reconstructing a Desire for Auspicious Life*, 2018. Leatherette, dough, celadon, bone china, wood. Photography by Jocelyn Reynolds. Courtesy of the artist.

4 Feminist Land Art Retreat, *Transmissions*, 2018. Photography by Blaine Campbell. Courtesy of the artists and Audain Gallery, Vancouver.



5 Diamond Stingily, "Life in My Pocket," installation view at Institute of Contemporary Art, Miami, 2018. Photography by Fredrik Nilsen Studio. Courtesy of the artist.

looking at the masculine-coded romanticism of the western.

Each of the exhibition's three video works, collectively titled *No Man's Land* (2018), portrays activities on ranches in Berlin, Heffley Creek, British Columbia, and Galisteo, New Mexico. At moments the camera frames parts of a horse – its mane, hooves, and tail being brushed, untangled, or cleaned. There is a certain tenderness to the maintenance of a living thing, a tenderness to labor. These images demonstrate self-determination, root that tenderness in agency, and make the work more than a depiction of softness in toil. The process of pushing clay and firing horsehair pottery is also shown, and these motifs are consistent with FLAR's preoccupation with landscape as it relates to presenting alternative ways to define an earthly, creative act. Scenes of newborn lambs, horses exercising, cows being corralled, and people riding into the landscape on horseback form understated, repetitive images. They do not declare a counterpoint to the scale and practice of land art, but they are offered to negate the conventions and bravado of frontierism and earth art.

We know that the grandiosity of land art is not at odds with Western notions of colonialism, ownership, intrepidity. It is an exceptional display of power for an artist to manipulate or augment land as their practice. Looking at land art through a feminist lens, its gestures start resonating less as feats of artistic achievement and more as ideological and geographical entitlement. Feminist land art is more than just a negation of this entitlement. It demands artists and artwork that attend to land as it is labored, loved, and lived upon by women.

5 DIAMOND STINGILY Life in My Pocket

ICA, Miami
By Domingo Castillo

Diamond Stingily's "Life In My Pocket," the artist's first museum exhibition, presents a grouping of artworks that explore the interplay between readymade sculpture and language. Seven objects and a video installation are installed around the perimeter of a gallery in such a way as to allude to a front yard, a small public park, or some dream-like conflation of the two – making the small gallery feel even tighter and a bit trickier to navigate.

Bleeding through the other first-floor galleries is *Blue Light Surveillance* (2018), a flashing blue light and a surveillance camera. The sculpture's materials are listed simply as "police light, surveillance camera." With this simple detail in the wall label, it becomes clear that all the language used in the exhibition space is operating alongside the objects. *Blue Light Surveillance* made me think about the many different ways that flashing blue lights have been used to trigger people's emotions and stir up anxieties. Whether functional or not, it's almost impossible to avoid looking directly into the eye of the camera.

In close proximity on the floor beneath *Blue Light Surveillance* is *Juice Drank* (2018), a sculpture composed of a brand new public metal trash can filled to the brim with Little Hug Fruit Barrels in every

