

ARTNEWS
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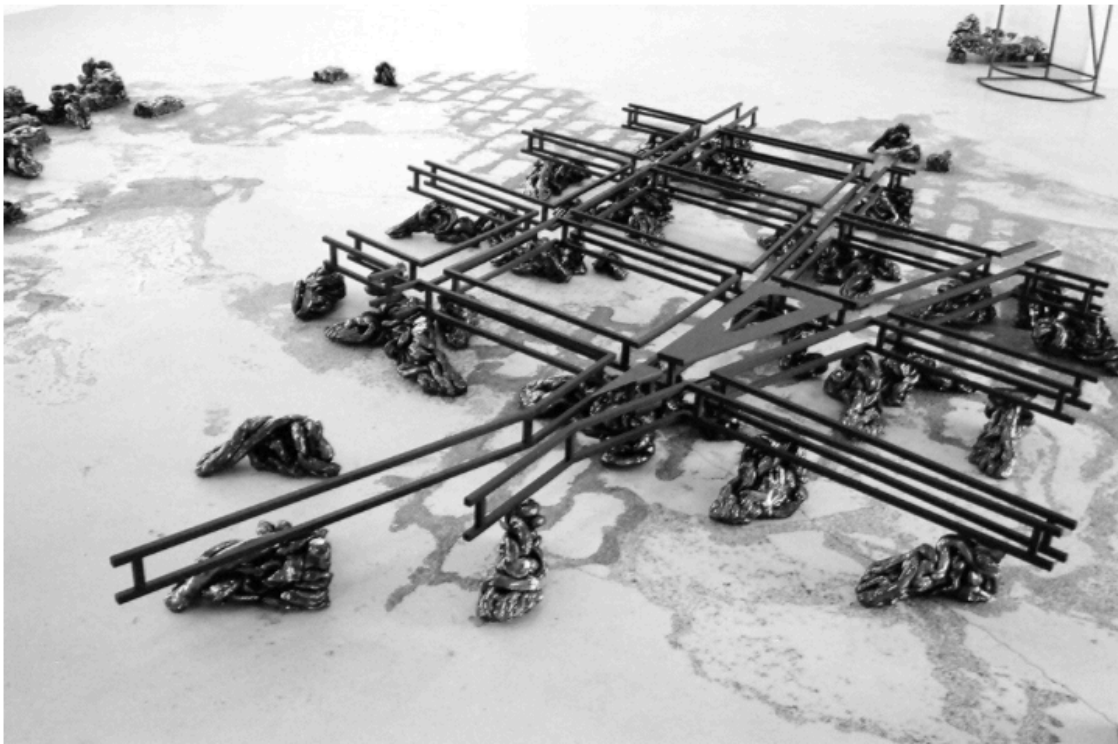
ARTNEWS

EVENT HORIZON: ART HAPPENINGS AROUND NEW YORK

9 Art Events to Attend in New York City This Week

BY *The Editors of ARTnews* POSTED 04/10/17 10:50 AM

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Rochelle Goldberg, *Leaked into Fixture* (detail), 2016.

COURTESY THE ARTIST AND MIGUEL ABREU GALLERY, NEW YORK

WEDNESDAY, APRIL 12

Opening: Rochelle Goldberg at Miguel Abreu Gallery

Most think of the white-cube gallery as lifeless and cold, but any space hosting a show with Rochelle Goldberg's sculptural installations probably wouldn't fit that bill. Her work tends to take the form of environments—sometimes literally—featuring what appear to be animals slicked with black, shiny oil, and often including elements that grow. (For a recent Whitney Museum show, Goldberg planted chia seeds in her installation. By the end of the exhibition, the museum's floor appeared to have sprouted.) With their combinations of organic and inorganic elements, Goldberg's work explores how nature can appear in places where we least expect. Her new show, "Intralocutors," will feature new work.

Miguel Abreu Gallery, 88 Eldridge Street, 4th Floor, 6–8 p.m.

Talk: “Readings From *Eva Hesse Diaries*” at Hauser & Wirth

When Eva Hesse died at 34 in 1970, she left behind an impressive body of Minimalist sculptures—and a rich, engrossing set of diaries. It wasn't until this past year, however, that her diaries were made available to the public. Barry Rosen, working with Yale University Press and Hauser & Wirth Publishers, assembled Hesse's writings into a 904-page book, which ended up being named one of the Most Beautiful Swiss Books by the Swiss Federal Design Awards. At this talk, Parquet Courts guitarist A. Savage and Guggenheim Museum senior curator Jennifer Blessing will read selections from the book.



Eva Hesse at work in her studio in Kettwig an der Ruhr, Germany, ca. 1964–65, by an unknown photographer.

© THE ESTATE OF EVA HESSE/COURTESY HAUSER & WIRTH

Hauser & Wirth, 548 West 22nd Street, 7–9 p.m. Admission is free, but registration is required

Screening: *Hail Mary* at Brooklyn Academy of Music

When it was released in 1985, *Hail Mary* was, indeed, a Hail Mary for Jean-Luc Godard, the acclaimed French director who, after a decade-long pause, disappointed many when he returned to feature-filmmaking. His films were denser than they had been in the past, and less entertaining, but Godard and Anne-Marie Miéville, his wife and the film's editor, didn't care. They gave critics something unexpected: a film that was actually quite good—and extremely controversial. This scandalous film is Godard's take on the Nativity story, this time set in the present day. Screening here with Miéville's short film *Book of Mary*, the film recasts Mary as a student who becomes pregnant, despite being a virgin.

Brooklyn Academy of Music, 30 Lafayette Avenue, Brooklyn, 9:15 p.m. Tickets \$7/\$10/\$14



THURSDAY, APRIL 13

**Opening: Melvin Edwards at
Alexander Gray Associates**

A history of violence is secretly the subject of Melvin Edwards's poetic sculptures, which often take the form of steel elements—hooks, chains, knives—welded together to create assemblages. Since the '60s, Edwards has been exploring the African American condition, using abstraction to obliquely allude to lynchings and violence. His latest show will feature works mainly made during a residency at Oklahoma Contemporary in Oklahoma City. Created using metal found at a scrapyard, the sculptures reference the history of Oklahoma, which was once a gathering point during the Great Migration.

Alongside these works will be *Agricole* (2016), a piece of a plow head hung by a chain.

Alexander Gray Associates, 510 West 26th Street, 6–8 p.m.



Melvin Edwards, *Long*, 2016, welded steel.

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ALEXANDER GRAY ASSOCIATES, NEW YORK

Opening: Kevin Jerome Everson at Andrew Kreps Gallery

Despite having had a Whitney Museum show in 2011—and his inclusion in two biennials there, in 2008 and the one currently on view—Kevin Jerome Everson remains an obscure figure. His films, many of which deal with the everyday African American experience, are often included in film programs alongside larger exhibitions—rarely in New York are they given their own shows. Here, Everson will present three recent works about defunct cars that, like many of his other films, deal with the threat of violence, the automobiles' crushed metal becoming a metaphor for something larger. In a new work, Everson looks beyond our own world. *Rough and Unequal* (2017), two new 16mm films, meditate on the waxing and waning of the moon.

Andrew Kreps Gallery, 537 22nd Street, 6–8 p.m.

FRIDAY, APRIL 14

Opening: Marlon Mullen at JTT

For his 2014 painting *untitled* (*ARTnews*), Marlon Mullen turned an image from this magazine into an abstract painting. What appears to have once been an animal is turned to a beige blob with legs; the magazine's logo is quickly painted above it in red. The outsider artist's work involves a similar formula: take a highbrow image, usually from art history, and reduce it to amorphous abstract forms, turning greatly skilled work into what appears almost childish. (Other subjects for Mullen have included the cover of *Artforum* and works by Nancy Graves and James Lee Byars.) At this show, Mullen will debut new works.

JTT, 191 Chrystie Street, 6–8 p.m.



Marlon Mullen, *untitled*, 2016, acrylic on canvas.

COURTESY THE ARTIST AND JTT, NEW YORK

Opening: Adrián Villar Rojas at Metropolitan Museum of Art

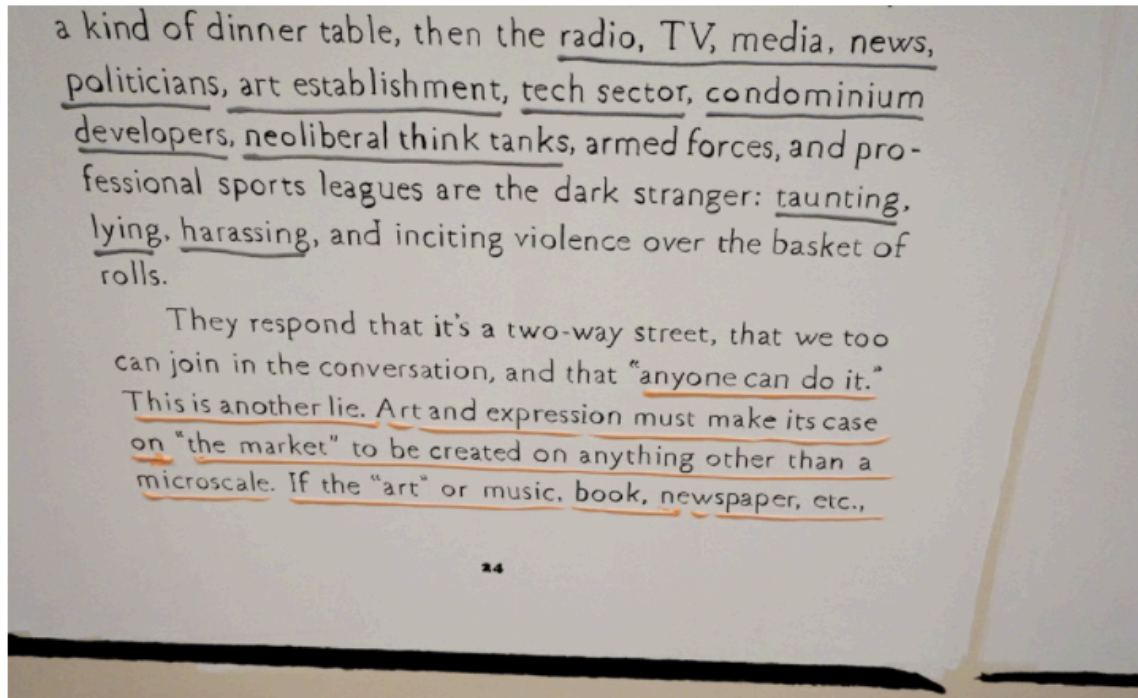
Advance details about Adrián Villar Rojas's rooftop commission for the Met are spare, and that only befits the artist's strange, mysterious sculptures. Through eroded materials, both manmade and organic, Villar Rojas evokes a post-human future—one where artworks become nothing more than fixtures in a landscape that once again has been returned to nature. For a recent show at Marian Goodman Gallery in New York, the young Argentinian artist turned a replica of Michelangelo's *David* on its side and placed it in a darkened room, making it so that it appeared to be curled up in fetal position. Here, Villar Rojas has created a new work that responds to Met's collection and its views of Central Park.

Metropolitan Museum of Art, 1000 Fifth Avenue, 10 a.m.–5:30 p.m.

Lecture: Ian F. Svenonius at Whitney Museum

Some of the most of-the-moment works in the Whitney Biennial are by Frances Stark, who contributed a series of paintings of pages from musician Ian F. Svenonius's book *Censorship Now!!*. In the title essay from the book, Svenonius argues that artists can no longer be relevant because they don't have to struggle for freedom of speech. A critic for *Pitchfork* once asked, "Is Ian Svenonius serious?" Stark herself gives no answer to that question, instead underlining particularly radical sentences and painting the pages on large-scale canvases. Maybe it's best to let Svenonius speak for himself, she suggests, and that's just what she has done. At this lecture, Svenonius will talk about his concept of "re-education."

Whitney Museum, 99 Gansevoort Street, 6:30 p.m. Tickets \$12/\$15



Frances Stark, Ian F. Svenonius's "Censorship Now" for the 2017 Whitney Biennial, Spread 7 of 8 (pp. 24–25) (the market has spoken), detail, gesso, ink, oil, and acrylic on canvas.

MAXIMILIANO DURÓN/ARTNEWS

SATURDAY, APRIL 15

Opening: "Formal Complaint" at Knockdown Center

"Form as a goal always ends in formalism," Ludwig Mies van der Rohe once said, suggesting that formalism is an obsession with the possibilities of art with little respect for the politics that surround it. That's the titular formal complaint this show makes, offering in the process a group of works that tarnish the formalism that artists once considered sacred. Curated by Dana Kopel and Rachael Rakes, the show considers formalism's value to young artists today. Among the artists featured is Mario Navarro, who here will show leftover materials from construction sites as though they were formalist objects. Aria Dean, Female Background, Christopher Hanrahan, and Megan Pahlmier will also have works in this show.

Knockdown Center, 52-19 Flushing Avenue, Queens, 6–9 p.m.

Correction 4/10/2017, 1:05 p.m.: *An earlier version of this article misstated the name of one of the readers at the Eva Hesse Diaries event. The Guggenheim Museum curator's name is Jennifer Blessing, not Jennifer Savage. The post has been updated to reflect this.*

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