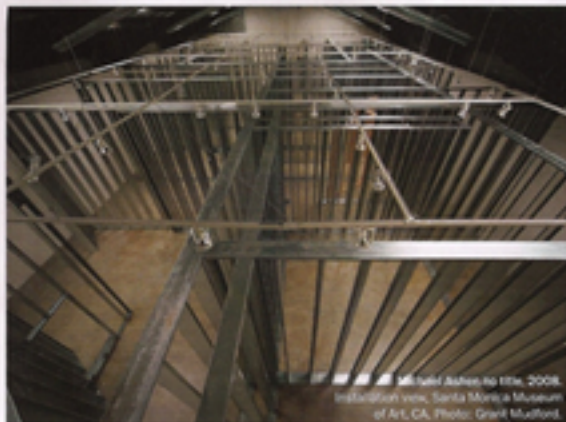




Ann Goldstein

ANN GOLDSTEIN IS SENIOR CURATOR AT THE MUSEUM OF CONTEMPORARY ART, LOS ANGELES, WHERE SHE RECENTLY CO-ORGANIZED (WITH DONNA DE SALVO) "LAWRENCE WERNER: AS FAR AS THE EYE CAN SEE," NOW ON VIEW AT K21 KUNSTSAMMLUNG NORDRHEIN-WESTFALEN IN DÜSSELDORF. HER CURRENT EXHIBITION, "MARTIN KIPPENBERGER: THE PROBLEM PERSPECTIVE," CAN BE SEEN AT LA MOCA THROUGH JANUARY 5, 2009. IT THEN TRAVELS TO THE MUSEUM OF MODERN ART, NEW YORK, OPENING MARCH 1, 2009.



Michael Asher, *No Title*, 2008.
Installation view, Santa Monica Museum
of Art, CA. Photo: Grant Mufford

1 **Michael Asher** (Santa Monica Museum of Art, CA) Asher's tightly woven framework of metal studs filled the museum space to the point of near impenetrability, representing ten years of the institution's temporary exhibitions structures. But this was not simply a dazzling reconstruction of history: Asher used the museum's architectural past to reframe. An artist whose entire oeuvre has been inextricably connected to specific physical, functional, and temporal contexts, Asher, through this remarkable project, demonstrates how history can, in fact, be repeated and recast in the present.

On Kawara, *July 21, 1969*, acrylic on canvas, 61 x 89".



2 **"On Kawara: 10 Tableaux and 16,952 Pages"** (Dallas Museum of Art, TX) In a stunning collaboration between curator Charles Wylie and the artist, this installation featured ten of the largest-scale "date paintings," or "tableaux," that Kawara has produced. One room was devoted to three paintings that mark three dates in July 1969, corresponding to mankind's first walk on the moon. Moving from the powerful presence of the paintings to newspapers that Kawara had placed in handmade cardboard boxes, one could note concurrent events, including a report of Ted Kennedy's car accident on Chappaquiddick Island in Massachusetts that same week. Kawara's work offers an enduring record of the individual experience of time's passage in all its historical coincidences.

3 **Louise Lawler, "Sucked In, Blown Out, Obviously Indebted or One Foot in Front of the Other"**

(Metro Pictures, New York) Lawler examined the traces of an artwork's existence, its inexorable transit through museums, private homes, storage spaces, exhibitions, and auction houses. Here, images of works by Takashi Murakami, Roy Lichtenstein, Dan Flavin, Maurizio Cattelan, Jeff Koons, John Baldessari, Andy Warhol, and Agnes Martin appeared in various states of visibility. Lawler used repetition and overexposure to bring the piece to the brink of disappearance. In one image, the words *IRAQI* are faintly overlaid on the shadow cast by Cattelan's sculpture of a baby elephant shrouded by a white sheet. The work powerfully collapses the market for war and the market for art—for Lawler, there is no separation.



Louise Lawler, *Egg and Gun, of Large*, 2008.
color photograph mounted on Plexiglas,
28 1/2 x 22 1/2".



View of "Andy Warhol: Other Voices, Other Rooms,"
2008, Weisner Center for the Arts, Columbus, OH.
Photo: Marcus Leith.

4 **"Andy Warhol: Other Voices, Other Rooms"** (Weisner Center for the Arts, Columbus, OH, and The Hayward, London) This is an unabashedly "branded" project: Working with the ad firm chezweitz & roseapple, curator Eva Meyer-Hermann fashioned an audacious installation, fostering a nonhierarchical and surprisingly intimate approach to the work through the simultaneous presentation of films, videos, television shows, "Time Capsules," "Factory Diaries," and publications. Meyer-Hermann took up the challenge to envision a Warhol exhibition that was at once fresh, relevant, and rigorous—and achieved a show that focuses on Warhol the artist and not on Warhol the painter.