

ARTFORUM

Artforum
Ellie Ga
Harald Szeemann | Grandfather: A
Pioneer Like Us
Best of 2019
December 2019

BEST OF 2019 ARTISTS' ARTISTS



View of "Icaro Zorbar: Missing the Ghost," 2019, Museo de Arte Moderno de Bogotá.

BEATRIZ GONZÁLEZ
Icaro Zorbar, "Extrañando al fantasma" (Missing the Ghost) (Museo de Arte Moderno de Bogotá)

An exhibition of haunting works of light that breach the darkness. Aware of the Museo de Arte Moderno de Bogotá's economic situation, Zorbar captured the disaster of this institution and exalted it by turning it into the subject of his art.

Translated from Spanish by Kiara Alvarado.

Cy Gavin, *Untitled (Glade)*, 2019, acrylic and oil on denim, 56 × 118 1/2".



TM DAVY

Cy Gavin (Gavin Brown's Enterprise, New York) Looking for Cy Gavin in his two I dance to his bootprints as their song becomes land. The movements of his cascading into rock, and here, frozen as the waterfall. I am melting. As moon heroic transmutation of body and light. I follow, so high and wide, near and far, the violet blue cold. I am lost, a sigh. Trees laugh. He is everywhere and yet just beyond the red paint radiating sky. Heaven is winter on a Harlem wall.



ELLIE GA

"Harald Szeemann: Grandfather; A Pioneer Like Us" (Swiss Institute, New York) July 19, 2019. Yesterday I saw a restaging of an exhibition from the 1970s by a now-famous curator. He installed framed documents, letters, combs, and wigs in his Bern, Switzerland, apartment to make an exhibition about his grandfather—a hairdresser who invented one of the first permanent-wave machines. In one corridor hung several prints of a photo of the grandfather alongside typewritten statements from family members. One wrote to the curator, "You are just as egotistical as him. When he was alive you never cared about him very much. But now you are doing an exhibition."

Étienne Szeemann's permanent-wave machine, ca. 1925–29. Installation view, Galerie Toni Gerber, Bern, Switzerland, 1974. Photo: Balthasar Burkhard.

Guadalupe Maravilla, *Milagros #3* (detail), 2019, oil on tin, sequin embroidery, drawings, magnets, candle, 28 × 25".



NATALIE BALL

Guadalupe Maravilla (Jack Barrett, New York) For her show "Saga," Maravilla installation, drawing, performance, and autoethnography to reframe the experience under the policies of the United States of America. Works *Tripa Chuca #2* (Border River), 2019, paired Maravilla's own mapping system skin-like painted handmade tortillas to conjure borderless places and lines of his drawings extended unapologetically off the paper and onto walls, while the materials in his sculptures—water jugs, a car seat, a hat recalled the body. Maravilla led me to think about indigeneity through personal experience of the presence of settler colonialism and its consequences by indigenous peoples.

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