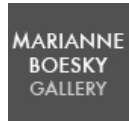
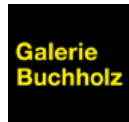




links



CRITICS' PICKS

CURRENT PAST

New York

- Sara VanDerBeek
- Lillian Schwartz
- Ieva Epnere
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- Phil Collins
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- Joe Fyfe
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- Aneta Grzeszykowska
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Los Angeles

- "Protuberances"
- "Dissent: What They Fear Is the Light"
- Carmen Winant
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- Abraham Cruzvillegas
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San Francisco

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- Stefanie Victor and Christopher Garrett

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- "Mabel Dodge Luhan & Company: American Moderns and the West"

Boston

- Frances Stark
- "Folding, Refraction, Touch"

Chicago

- Sheida Soleimani

Miami

- Ida Applebroog

Los Angeles

"Protuberances"

LAXART
7000 Santa Monica Blvd.
September 17–October 29

Park McArthur suggested in this past summer's issue of *Artforum* that identity is an expandable pocket, "like the bottomless velvet bags used at magic shows." In a parallel universe, I imagine that this pocket looks a lot like A. K. Burns and Katherine Hubbard's *In Spirit of "Knuckles" the Handbag*, 2014, in this group show. Both campy and base, it is at once a crocheted purse and a plastic bag, encrusted with doorknobs, ceramic mug handles, utility knives, a quartz crystal, and a papier-mâché hand. This exterior appears to be about a hand's work—the array of objects we take hold of to hurt, heal, and nourish our bodies and those of others. Any promise of efficacy is nearly voided by the exhausted proliferation of forms; yet still it persists as this pocket, this bag.



View of "Protuberances," 2016. From left: Naotaka Hiro, *Peaking*, 2016; *Ass Gong*, 2010.

Naotaka Hiro's performance-based videos such as *Ass Gong*, 2010, and *Peaking*, 2016, along with a related sculpture, *Peak*, 2016, stand sentinel over the main space of the exhibition. His is a more claustrophobic take on Carolee Schneemann's *Up to and Including Her Limits*, 1973–76—the whirling lines he draws from inside a large canvas bag (there it is again, the pocket!) echoing the spinning cast-bronze ass gong, which once every three minutes is ceremoniously beaten. Elsewhere, smaller, quieter works hold court: Bashir Naim's short, looped dance *Improvisation*, 2015, displayed on a cracked iPhone, and Johanna Breiding's velvety photograph titled *Still Life with Octopus and Inverted Basketballs*, 2015. These are only a few of the works that elucidate the possibilities of bodies and the expanse of identity.

— [Andy Campbell](#)

f t g+ s p e PERMALINK COMMENTS PRINT

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Northampton

Eric Avery

Portland

Conny Purtil

Santa Fe

Rick Bartow

Stanford

"California: The Art of Water"

Mexico City

Eduardo Sarabia

London

"The Infinite Mix"

Kent

Rod Dickinson

Paris

Dorian Gaudin
Valerie Keane

Berlin

Sofia Leiby
Liz Lerner
Jan Groover
Shahin Afrassiabi
David Douard
Amelie von Wulffen
Trisha Baga
Jos de Gruyter and
Harald Thys
"Anime Architecture"

Rome

Giovanni Kronenberg
Jana Schröder

Bolzano

Francesco Vezzoli

Castelbuono

Salvatore Arancio

Modica

Marinella Senatore

Zurich

Miriam Laura Leonardi

Vienna

Sterling Ruby

Pythagorion

"A World Not Ours"

Warsaw

El Hadji Sy

Istanbul

İnci Eviner

Beijing

Wang Xingwei

Hong Kong

Danh Võ
Wong Wai Yin
Apichatpong
Weerasethakul

Shanghai

"Overpop"
Fan Ho and Michael Wolf
Jiang Pengyi

Bat Yam

"The Kids Want
Communism"

Andrea
Rosen
Gallery

P•P•O•W

gallery
luisotti

GLADSTONE
GALLERY

Susan
Hobbs

team

Jerusalem

Efrat Natan

Tel Aviv

Lihi Turjeman
Zik Group

Beirut

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in a Time of Crisis"

Sydney

Lewis Fidock

São Paulo

Vik Muniz

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Khutsiev at MoMA

Tony Pipolo on
Projections at the 54th
New York Film Festival

Nick Pinkerton on
"Desperate Hours: The
Films of Michael Cimino"

Howard Hampton on
Road House (1948) and
Road House (1989)

Andrew Hultkrans on
Oliver Stone's *Snowden*

Nick Pinkerton on
Wavelengths at the
Toronto International Film
Festival

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