

# ARTnews

JUNE 2013

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IKEA as  
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June 2013



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**BOSTON** "A Typical Whodunit": Chasing the missing Gardner pictures **NEW YORK** Dome Improvement: An art museum in Rockaway Beach; Morning in Cambodia **LOS ANGELES** Reimagining LACMA Again **CLEVELAND** Transformer Station as Museum Satellite

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*Titian: His Life* By Sheila Hale

## 54 Looking at Art

Girl with a Hoop Earring: The descendants of Vermeer's enigmatic beauties have been stripped by Dali, bedecked in toilet-paper rolls, and reincarnated in spools of thread

Robin Cembalest

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Royce Weatherly: Making dumb objects speak

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**COVER** Hendrik Kerstens, *Paper Roll*, 2008, pigment print, 60" x 50", edition of 6. Courtesy the artist and Danziger Gallery, New York. See stories, pages 54 and 93



## 86 Reviews

## NEW YORK



"Impressionism, Fashion, and Modernity"  
George Bellows  
Virginia Overton  
Rona Pondick  
David Hartt  
Wayne Gonzales

Elizabeth Peyton  
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"Seven Sages of Ceramics"  
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Hendrik Kerstens  
Eric Zener  
Jane Lafarge Hamill  
Susan Wides  
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"The Myth of the Given"  
XOOOOX  
Cheryl Kelley  
Alex Schuchard

## NATIONAL



Montclair, New Jersey  
"The New Spirit: American Art in the Armory Show, 1913"  
Los Angeles  
Catherine Opie  
Iwan Baan  
Venice, California

Richard Deacon  
Evanston, Illinois  
Terry Adkins  
New Orleans  
"Lifelike"  
Philadelphia  
Radcliffe Bailey  
Houston  
Mie Olise  
San Francisco  
Helen Frankenthaler

## INTERNATIONAL

London  
"Light Show"  
"Becoming Picasso: Paris 1901"  
Paris

Armando Romero  
Mohamed Bourouissa  
Panama City, Panama  
The Central American Biennial of Visual Art 8



Zurich  
Djordje Ozbolt  
Ilya Gaponov



# ARTTALK

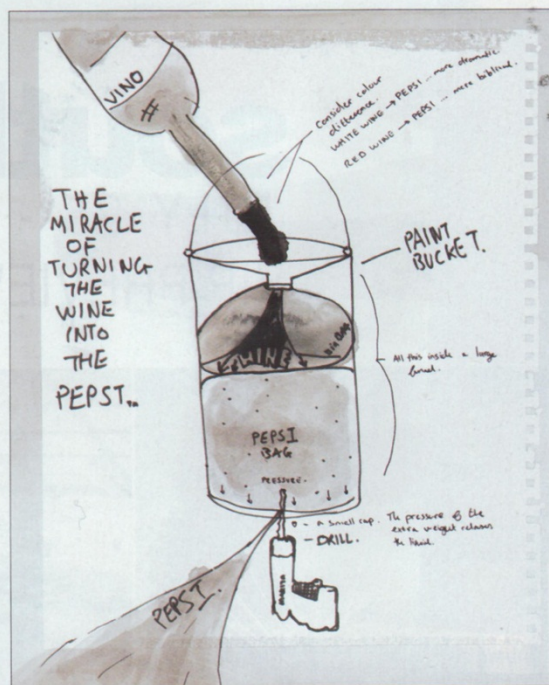
## Do It Again

"Tear out this page while listening attentively . . . crumple the page into a small ball," read **Christian Marclay's** directions for a do-it-yourself artwork. "Save the ball(s)/discard the book." Marclay's *Instruction* (1995-96) is one of 250 written "art scores" included in a new book documenting **Hans Ulrich Obrist's** ongoing "do it" exhibition project. Featuring contributions by the likes of **Amalia Pica**, **Cory Arcangel**, **Ryan Trecartin**, **Yoko Ono**, and **Lawrence Weiner**, *do it: the compendium* is intended not only as a record of this historic project—which Obrist conceived with artists **Christian Boltanski** and **Bertrand Lavier** in 1993—but as an iteration of the exhibition itself, with 80 new scores. D.A.P. and Independent Curators International published the book to coincide with the 20th anniversary of "do it."

"The exhibitions we remember are the ones that

invent new rules of the game," Obrist told *ARTnews*, "and when we came up with 'do it' we had that in mind. Every 'do it' work is very much a collaboration—between the artist who writes the instruction and the artist who actually executes it, and then the visitor who interacts with it." In conjunction with the book launch, "do it" will have a slew of participatory events worldwide throughout the year—including the very first outdoor "do it" at New York's Socrates Sculpture Park (through July 7)—and a comprehensive show at the Manchester Art Gallery in England, which features the inaugural edition of DO iT TV, will go up in July.

Of course, the flexibility of the contributions varies wildly, ranging from **Sol LeWitt's** meticulous graphic specifications, to **Alexandre Singh's** freewheeling diagram for "turning the wine into the Pepsi," to Ono's poetically abstract *Wish Piece* (1996), in which she instructs us to make wishes until the



Alexandre Singh's plan for turning wine into Pepsi, 2012.

branches of a "Wish Tree" are covered in them.

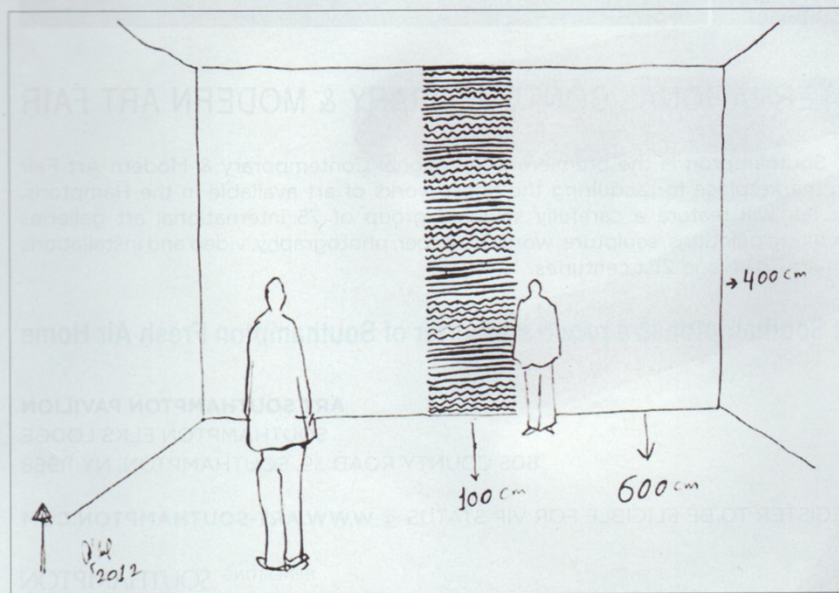
"Do it" obviously evokes the playful nature of something like Neo-Fluxus or Neo-

Dada," Obrist says. "But there is also a strong connection to activism. The instructions from the last couple of years have a kind of parallel energy to Occupy Wall Street." While some works in the volume are overtly political—**Ai Weiwei's** irreverent *CCTV Spray* (2012) guides readers in making a spray-can device that can block out surveillance cameras—others more subtly reference the complex nature of cultural exchange in a rapidly globalizing world.

**Felix Gonzalez-Torres's** *Untitled* (1994), for example, demands that we gather 180 pounds of local candy and drop them in a corner.

"In the '90s, there was a very strong spirit of DIY," Obrist says, "and that spirit seems to be recurrent. 'Do it' is not always relevant, but it pops up when it needs to. And every iteration is like a brand new 'do it' generation."

—Emily Nathan



Hassan Sharif's design for a draw-it-yourself wall work, 2012.