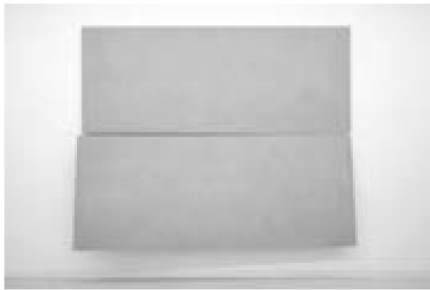


10 Ettore Spalletti, "Ombre d'azur, transparence." Exhibition view at Nouveau Musée National de Monaco, Villa Paloma. Photograph by Werner Hannappel, VG-Bildkunst Bonn, 2019. Courtesy of Nouveau Musée National de Monaco, Villa Paloma, Monaco.
 11 Chris Korda, *The Fetus Barbecue Walk For Life*, Boston Common & Boylston Street October 1997. Courtesy of the artist and Amanda Wilkinson, London.

Refreshingly easy and beautiful, multiculturalism sees a revival in the paintings of French-Indian artist Nadira Husain, as expressed in her choice of motifs, materials, artistic methods, and craftsmanship. Western pop, indigenous Indian motifs, and Japanese ornaments are interlaced with denim, stickers, or painted stones, only seemingly naive. Rather, her works here are extremely successful in showing the redundancy of insisting in the importance of nationalized ideas of art. It's in moments like these, marveling at these works, that the whole impact of Stange's idea takes form. Maybe a critical populism is possible.



10 ETTORE SPALLETTI
 "Ombre d'azur
 transparence"

Nouveau Musée National de
 Monaco, Monaco
 by Agnieszka Gratza

Experiencing Ettore Spalletti's solo exhibition at the MNM's Villa Paloma – spread over three floors and seven galleries – is akin to walking through a James Turrell light installation. The immaculately white rooms dissolve the edges and absorb the shadows of the artworks on view, which appear to hover in space and meld into their surroundings. Their appearance may well change depending on exterior weather conditions, given they bathe in muted natural light that seeps through the blinds. The overall impression is that of a perpetual blue hour.

Most of the thirty-odd works brought together and made specifically for the show come in a restricted palette of powdery blue, pink, soft gray, and white – all colors of dawn and dusk. The artist paints on wood, board, or resin

using an impasto technique, painstakingly applied in multiple layers and scraped away so as to achieve the richly textured grainy finish that is his trademark. Monochromatic works and diptychs presenting a subtle gradation of the same hue are often hemmed in by gold leaf, acting as a halo of sorts. Painted onto the edge or a slanted corner of a painting, or more rarely on the surface as in *Grigio verso l'azzurro, paesaggio* (2018), these details bring a playful, rogue element to an otherwise austere composition while drawing attention to the painted panels as three-dimensional objects.

Take the three pieces that make up the *Librería, rosa, Librería, azzurro, and Librería, grigio* (2018)

as one walks around the row of columns diagonally aligned across the gallery space.

In his practice, Spalletti references a wide range of artistic movements. *Caro Rietveld* (2007), whose very title reads like a love letter, appropriates one of the Dutch designer's iconic wooden Zig-Zag chairs, placed atop a sheet of reflective blue glass with a ream of pink tissue paper laid over its seat. The glossy black *Disco* (1981) – the earliest work in a show spanning several decades of the artist's career – is a nod to the wide-brimmed hat sported by the Warrior of Capestrano, a limestone statue dating from circa 700 BC found in the artist's native Abruzzo region – an ongoing source of inspiration for him.



11 CHRIS KORDA
 "The Church of Euthanasia
 Archives"

Goswell Road, Paris
 by Sarah Moroz

Throughout the 1990s, the Church of Euthanasia (CoE) channeled the spirit of the Situationist International and Dada movements. The group used prank-like protest tactics and absurdist guerrilla theater, at once ludicrous and inspired, to raise public awareness regarding ecological precarity and reproductive rights. The radical organization was spearheaded in 1992 by

triptych, identical in every respect except for the titular color of the bound paper books lining the shelves, all carved from a single piece of wood, painted white with lacquer. From a distance, the void between the books and shelving becomes an additional horizontal black strip, creating a rhythm of alternating white, black, and colored bands that straddle both the two- and three-dimensional. Another recent piece, *Vado di sole* (2018), consisting of eleven polyhedral wooden blocks painted blue and pink on alternating sides, revels in a play of overlapping colors

transgender artist, activist, and software developer Chris Korda. Korda branded the movement with the sardonic slogan "Save the Planet - Kill Yourself" and venerated Dr. Jack Kevorkian (advocate of euthanasia) and Margaret Sanger (founder of the American birth control movement and Planned Parenthood) as saints. The crux of the group was "Thou Shalt Not Procreate"; its complementary Four Pillars were suicide, abortion (as in pro-abortion, not pro-choice), sodomy (as well as sex not resulting in offspring), and cannibalism (fiercely vegetarian, no difference was made between eating a pig, a cow, or a human). An article on the group's website ("Eat Me: Rev. Chris Korda Dines for Our Sins" by David Grad) cites political artist Lydia Eccles's attraction to the group: "It's amazing, as a woman, to have someone patting you on the back for not having kids: The prevalent culture defines not having kids as an act of selfishness." She added, "Now I'm getting recognition for things that used to be signs of dysfunction."

The Church of Euthanasia stressed that the global environmental crisis - climate change, overpopulation, decreasing biodiversity - was a direct result of human self-absorption and negligence. Thus, they attempted to dismantle society's "normative" reckless behaviors that bulldozed our ecosystems; the group's incendiary proselytizing and confrontational approach flagged that genuinely catastrophic consequences lay ahead. The show features restored video footage of their public displays, like symbolically emptying a container filled with semen in front of a fertility clinic, or a member strapping himself onto a rotating spit like a sidewalk rotisserie (while a fellow member distributed a platter of alleged bite-sized flesh samples). Adjacent to these clips, the gallery displayed original Church of Euthanasia memorabilia in a vitrine -

pins espousing EAT A QUEER FETUS FOR JESUS alongside a *Got Milk* ad retooled with the word SPERM.



12 DEREK JARMAN
"Shadow Is the Queen of Colour"

Amanda Wilkinson Gallery, London
by Philomena Epps

Twelve paintings made by Derek Jarman between 1989 and 1990 make up the exhibition *Shadow Is the Queen of Colour* at Amanda Wilkinson in Soho. The small gallery is made even more intimate by the introduction of false walls, as if in a cloister. The number twelve resonates with the religious, the mythological, and the esoteric: there are twelve numbers on a clock, months in a calendar year, signs in the Zodiac, apostles of Christ, gods of Olympus. Jarman's twelve paintings similarly invoke a realm of disparate references and meanings. More analogous to assemblage in their use of surface and layering, miscellaneous materials and ephemera are swallowed and regurgitated by congealed layers of thick black boiled tar.

These works - albeit smaller and more claustrophobic in their domestic scale - are an extension of Jarman's garden at Prospect Cottage in Dungeness, where he harnessed the postapocalyptic wildness of the landscape as his canvas. He uses strokes of fury to express the anger and pain that came with his AIDS diagnosis, and outrage with the Conservative political system, environmental degradation, and consumerism. His negotiation of the local flotsam, flora, and fauna, filtered into modes of memorialization, loss,

and the passing of time: an antithetical preservation of the process of decay, caught in flux. This is particularly apparent in the objects in the paintings, thrown into the hot tar as it bubbled and dried, as if the residual product of an Actionist performance. There is a clock, dried flowers, old family photographs, a miniature crucifix, a toy airplane, broken shards of jewellike glass, driftwood, barbed wire, rope, prayer books, a smashed ship in a bottle, white feathers, and torn fabric. Together, they become a collage of juxtaposed memento mori: a melting bonfire, filled with ashes. Liturgical allusions are imbued with ritualistic symbolism.

In their crude beauty and simmering rage, these three-dimensional paintings become akin to counter-monuments, designed to provoke rather than console. They demand interaction and take up space - oxygen, even - resistant in their palpable physicality. The fragmented images linger long after.



13 LAWRENCE LEK
"AIDOL"

Sadie Coles HQ, London
by Alex Bennett

AIDOL (2019), Lawrence Lek's film, is installed in a blue room lined with white netting. Integrating 3-D rendering, gaming software, and motion-capture technology, *AIDOL* is a recursive hall of mirrors that enhances Lek's study of architecture, specifically utopian ideas of access and the flâneur's poetic personification in landscape. *AIDOL*'s grandiose temples are calibrated and highlighted with neon: where drones become sentient weapons and jungles are peppered with tenacious bonfires or

12 Derek Jarman, *Andy*, 1989. Tar and mixed media on canvas. 18x14x2 3/4 in. Courtesy of the artist and Amanda Wilkinson, London.
13 Lawrence Lek, "AIDOL." Exhibition view at Sadie Coles HQ, London, 2019. Photography by Robert Glowacki. Courtesy of the artist and Sadie Coles HQ, London.