

RENE MATIĆ
in conversation with Bianca Stoppani
photographed by Benedict Brink

the issue

Born British Die British

Flash Art

alfatih
Ruofan Chen
davi de jesus do nascimento
Adam Patrick Grant
Olivia Kan-Sperling
Olivia van Kuiken
Megan Mi-Ai Lee
Ruoru Mou
Siyi Li
Josiane M.H. Pozi
Tasneem Sarkez
Zora Sicher
Tommy Xie

Focus On Mexico City: El Desagüe
Visual Essay for Versace: Resurrecting Desire

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JOSIANE M.H. POZI
words by Nasra Abdullahi
play by Josiane M.H. and Emily Pozi

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by Josiane
M.H.
Pozi

OLIVIA VAN KUIKEN
words by P Eldridge
photographed by Ian Kenneth Bird

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OLIVIA KAN-SPERLING
in conversation with Jamieson Webster
photographed by Diane Severin Nguyen

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TASNEEM SARKEZ
words by Leo Cocar
photographed by David Brandon Geeting

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REVIEWS

pp. 242–243
“to ignite our skin”
SculptureCenter, New York
by Qingyuan Deng

pp. 244–45
Basel Abbas and Rouanne Abou-Rahme
“Prisoners of Love: Until the Sun of Freedom”
Nottingham Contemporary
by Amy Jones

pp. 246–247
Gerhard Richter
Fondation Louis Vuitton, Paris
by Siobhan O’Leary

pp. 248–249
Eleanor Antin “A Retrospective”
Mudam, Luxembourg
by Andreas Schlaegel

pp. 250–251
Cyprien Gaillard “Wassermusik”
Haus der Kunst, Munich
by Philipp Hindahl

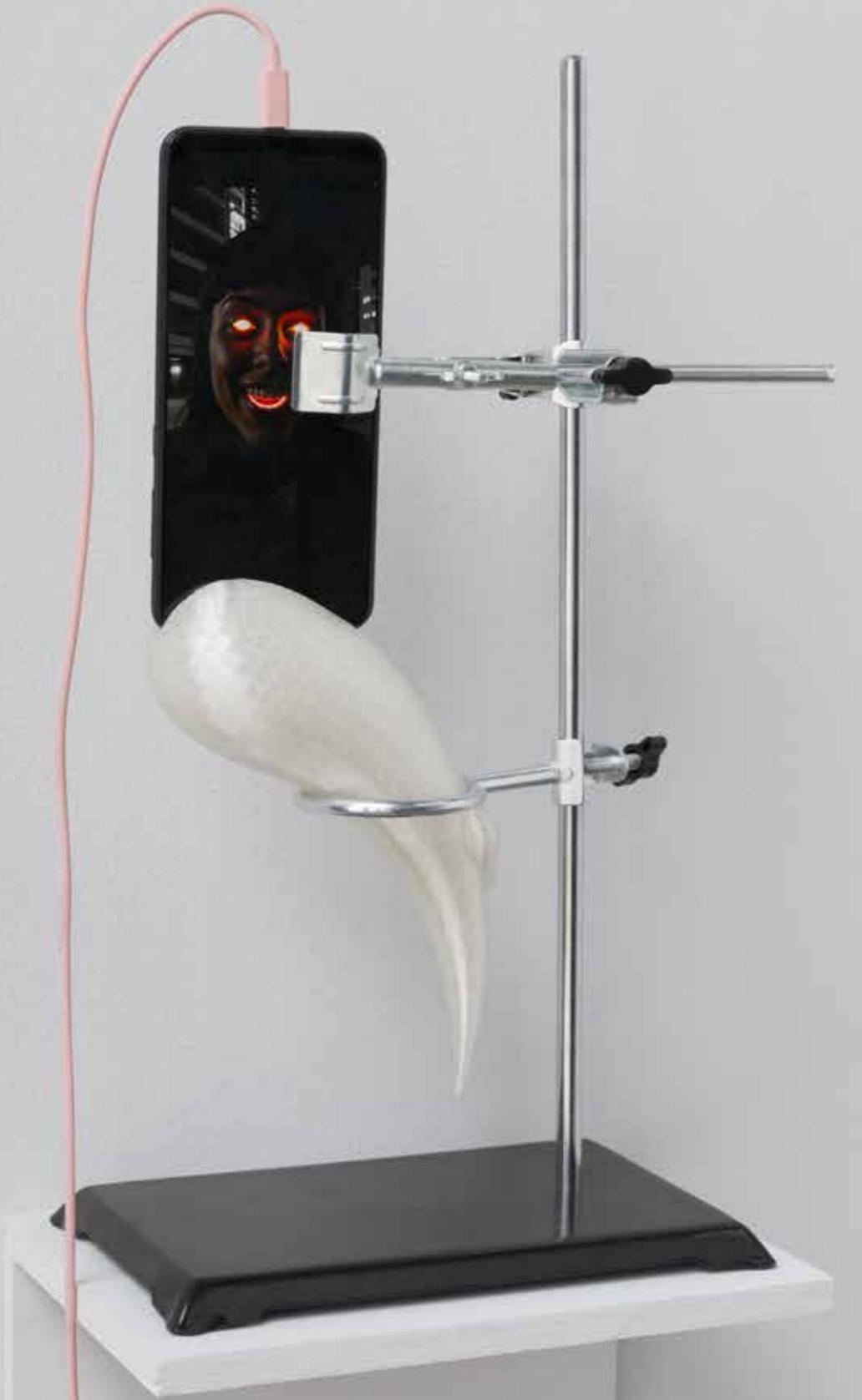
pp. 252–253
Tobias Pils “Shh”
mumok, Vienna
by Frank Wasser

pp. 254–255
Lutz Bacher “Burning the Days”
Astrup Fearnley Museet, Oslo
by Sonja Teszler

“to ignite our skin”

SculptureCenter, New York

by Qingyuan Deng



243

Much recent critical theory has been concerned with One part of *Trinity*, like a household tool, leans against the following proposition: that although the triumph of the wall next to the information desk. Basket and hoses reason claims to have unearthed all our bodily secrets next to it firmly declare a second life for the repurposed via the meticulous imaging of our external and internal clothing, in a suspended fantasy of utility. In the middle mechanisms, the body — site of contact, fragility, and of the gallery space, several other similarly produced erotic possibility — still holds transformative mystery. To column-like objects congregate. A few collapse on this end, SculptureCenter's ambitious, site-responsive floor, awaiting activation. Others, notably more group show “to ignite our skin,” curated by Jovanna Venegas, makes a compelling case for returning to the initiate a towering, triadic altar, or scenography of fleshly body, even amid postindustrial disembodiment. primordial animism that connects earth to sky — or, in Mire Lee's *Rags from Landscape with Many Holes* this case, SculptureCenter's ceiling beams. A parable (2022–25) suggests a withering, fragmented body. for brown commons, *Trinity* speaks to the power of the Unlike the work's original presentation at the 2022 masses; even their remnants contain spiritual prowess. Busan Biennale, which saw the oil-dipped construction Elsewhere, Erik Tlaseca's folding screen series “Espejos mesh unveiled across vertical scaffolding, the present (Mirrors)” (2025) depicts six almost-identical figures iteration at SculptureCenter is hidden in plain sight. that take formal cues from Mesoamerican witch paper After a passing hurricane ravaged the work, Lee cut cutting. The figures, silhouettes of similar sizes, largely it into individual pieces, scattering them across the made from animal skin and fur, possibly cite cultural formerly industrial building's structures of support. A imaginaries surrounding the archetype of wild humanoid long, wrinkled piece uncomfortably willows down from entities that fall outside the sphere of culture. One the ceiling beams, with unclean indexes of its previous exception is the figure cut from a leather motorcycle life displayed openly for spectators' enjoyment. If one suit, a sign of modern society. Perhaps, as the title is to trace its motion and position upwardly, more suggests, the act of mirroring — a spatial and psychical dismembered pieces, placed at various gantries and technique that manipulates distance between physical cranes, reveal themselves. They zigzag through edges and temporal markers — provides clues here. The six and crevices, conditioned by and imitating the spatial figures, on a spectrum that does not necessarily form flow of the upper architectural design and layout of a continuum, give a frame of reference for how traces SculptureCenter. Lee's abject theatics of becoming of subjectivity are constantly made anew, channeling across time here are more akin to kinds of melancholia ranges of history and culture. In a similar vein, Umico associated with deindustrialization and its destabilizing Niwa's *Metropolis Series: Loving the Vagabond* (2025), effect on bodies, minds, and social units. a sprawling, centerless apparatus of foraged bamboo, On the door to the courtyard and south-facing windows, twigs, and other plant matter, considers a nomadic Sofia Sinibaldi's membrane-like imprints (all made in 2025) visualize the epistemological and ontological and fruits gathered from Houston and San Juan impurities and instability of photographic processes trigger distant, faint associations. Additional seeds and apparatuses. Layering casual snapshots with tucked into the dents of SculptureCenter's brick walls flatbed scans of familiar surfaces, Sinibaldi creates further disturb the supposed aesthetic neutrality of synthesized composites that depart from the context the exhibition space. Sarah Friend's six new “Prompt of capturing her daily commutes in New York City and Baby” iterations (all works 2025), following Andrea arrive at affectively heightened abstraction. These Fraser's thinking on libidinal entanglements among artificial images are then printed on tissue papers, artists, collectors, and market value, produce far more producing zones of marks full of tears, creases, aged dramatic and aroused public parodies on relations impressions, fuzzy suggestions, leakages, overflows, of exchange. In each “Prompt Baby,” pornographic and scrapes. The result has a painterly quality. Her prompts, given by collectors of Friend's NFTs, play on a images blur into one another, frustrating any search phone screen, followed by AI-generated images of such for pattern. Still, parts of these works evoke surveilling prompts using Friend's avatar. The images elicit desire, eyes or spattered bodily fluid, alluding to the intensely disgust, or horror to different audiences. In *Prompt* embodied nature of photography. Ana Raylander *Baby (cage)*, erotic images literally play in a cage, a Mártis dos Anjos's *Trinity* (2025) forms a charged set reminder that the work is situated by networks of private of relations with SculptureCenter's architecture as wealth increasingly desensitized to sex and violence, well. Used clothing items collected by the artist, tightly chasing new stimulations. A reminder that the fleshly wrapped and knotted around poles, become uncanny body simultaneously invites and births transgression, stand-ins for Brazilian bodies, condensing individual liberatory practices, and subjugation to and by power, histories in and through different scales and potencies. all manifested on the surface of our skin.