FLASH ART

Reviews 113-128
By Editors, March 2020

1. HANS HAAGEN
   "All Connected"
   New Museum, New York
   by Derek Ziesing

2. THEA HOYER
   "Remaster"
   The Secession Institute, New York
   by Gemma Bezzina

   MOMA PS1, New York
   by Anthony Strock

4. "In Practice: Total Disbelief"
   SculptureCenter, New York
   by Nadja Kopp

5. JESS FISHER
   "Living in Style"
   Ireland St., London
   by Alan Bennett

6. NAM JUNE PAIK
   Tate Modern, London
   by Henry Cosew

7. EVA HEISE
   "Forms Larger and Bolder: EVA HEISE DRAWINGS"
   Kunsthalle, Wien
   by Geraldine Toddler

8. "Time is Thirsty"
   Kunsthalle Wien
   by Maik Foklan

9. "CIRCUIT: FLOW, ON THE ECONOMY OF INEQUITY"
   Kunsthalle, Basel
   by Nicholas Andrade

10. "Before and After the Studio: Volume II"
    Luke/Meetsworld, Zurich
    by Miriam Carlos Leonard

11. "Klein Cypher"
    Galerie Nagel Draxler, Cologne
    by Andreas Schlegel

12. "Museum"
    MHH, Frankfurt
    by William Ekosok

13. "Karel Kurilova"
    "The Old Man and the Musical Score"
    Munchen & Koos, Tallinn
    by Denen Baytek

14. "ANDREW NORMAN WILSON"
    "Lussioner Town Syndrome"
    Ordert, Milano
    by Gavina Bella

15. "LYNDA BENGEL"
    "In the Spirit of the Beast"
    Museum of Cythedaic Art, Athens
    by Despina Zaykli

16. "Every Step in the Right Direction"
    Singapore Biennale 2020
    by Christine Sun

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arrangement, and wall-mounted candleholders. To construct her cinematic adaptation of Bulgakov into a "film without images," Haskell scripted and recorded separate readings at her prior exhibitions and rewrote and restaged her voice into a call-and-response with a robotic female narrator. "TESTIFY" will also be turned into a film for display, where new voices will be recorded and incorporated. The choreography of voices sounds at times like a threatening mass, at other times like a rebellious cacophony. The conjunction of oral with the nonvisual stages a scene of re-enactments, directing the exhibition of its structures of power by turning to the fictional, fictional, unison, and epilogue. As the film's robotic voice swears to its covert audience, "There is nothing to reveal. But if you insist, I will reveal something."

TRISHA DONELLY
Matthew Marks, New York
by Aphra Behn

In 2014, the CIA granted a five-million-dollar research operation to salvage a sunken Soviet sub from the depths of the Arctic Ocean. Hidden in plain sight, the top-secret rescue mission failed the "Quick Response" criteria, drafted to shield the United States from espionage and sub rosa agencies. The sausage is now ubiquitous, paraded by everyone from Kylie Jenner to the MPD. But Trisha Donnelly remains unsurpassed in her art's language. Donnelly's solo exhibition at Matthew Marks is a perfect example, a call-and-response with a robotic female narrator. "TESTIFY" is an attempt to wrestle with the legacy of the United States - but unlike its adherents, it is not a call to action. The exhibition's narrative, which moves between the realms of fiction and reality, is presented through performances and installations that remind us of the power of words and the fragility of meaning. In these videos, the fragile division between truth and lies is the result of the United States' newfound confidence in its ability to control events. Donnelly's art is a reminder that we must question the narratives we are given and resist the temptation to believe everything we are told. In a world where information is readily available, we must be vigilant and critical thinkers. Donnelly's work is a call to action, a reminder that we must not be complacent and that we must always be on guard. In the face of a world where truth is often obscured by propaganda and lies, we must be our own advocates and question everything we are told.

"In Practice: Total Dissimulation" at SculptureCenter stages a position of doubling the contemporary as ideals, norms, and truth-claims continue to be productively realized and punitively defined. The 2018 iteration of "In Practice" is an annual open call that facilitates new artist production. "Total Dissimulation" presents wide-ranging works that probe doubles as simultaneous desires for and refusal of identification. Navigating, spectral, and countercultural, the exhibition's artists invest their materials with forms and narratives that allow as a precondition for knowing. Several artworks draw on costly knowledge to cast doubt on the legacy of patriarchal Enlightenment values that access what we have been promised. "Total Dissimulation" presents wide-ranging works that probe doubles as simultaneous desires for and refusal of identification. 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