

ArtReview

Martin Herbert's Pick of March Exhibitions

Carissa Rodriguez

By Martin Herbert — March, 2018



Carissa Rodriguez, *The Maid*, 2017, production still. Courtesy the artist

Carissa Rodriguez, Sculpture Center, New York, through 2 April

Perhaps unsurprisingly for a multitasking artist who directed the collectively authored fictional gallery Reena Spaulings, Carissa Rodriguez dwells on infrastructural concerns: the mechanics of art's distribution, presentation, valuation. Opposed to creating 'signature objects', she tends to favour antiauratic remove and veer pointedly about, previously exhibiting photos of her own work in private collections and a project about how the ostensible transformation of the Bay Area relates to technology and creativity. In Rodriguez's first New York museum show, and similarly to how a 2013 exhibition took its cues from *La Collectionneuse*, a 1967 film related to art by Éric Rohmer, her new work *The Maid* takes a cinematic approach to sculpture, considering 'the conditional relationships between artist, artwork, and third-party agents (institution, caregiver, surrogate) in familial terms': the evolved social dynamics of the artworld, and the laws that underpin them.