

# GLADSTONE GALLERY

Hoptman, Laura, "Looking Back/Looking Forward", *Frieze*, Jan/Feb, 2011

LOOKING BACK / LOOKING FORWARD

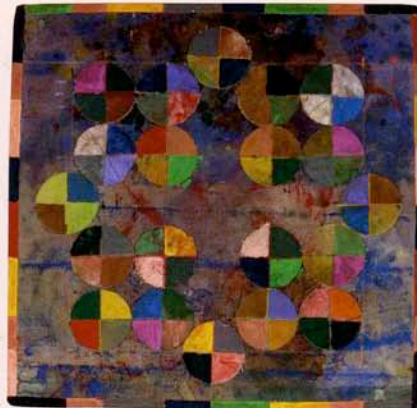
## Laura Hoptman

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So long, Marcel. Well that's over. It has been a truism of the past 100 years, since Marcel Duchamp re-presented an everyday object as a work of art, that the most interesting, the most relevant, the most advanced art grappled with its place in the world and as part of that world, whether on the level of intention or consumption. 2010 was the year when the most visible, talked about, written of, bought and sold contemporary art took flight from the vicissitudes of the everyday, and definitively separated itself from the urgencies of life on this planet. It was the year of the triumph of Life Into Art over its opposite, a time of re-performance of ephemeral events, and the ethos of Everything As an Object of Connoisseurship, and concomitantly, the monetization of connoisseurship. 2010 saw the re-valuation of less-known work by well-known artists, as well as well-known work by unknown artists made famous for their prices at auction, or for winning a game show. 2010, fittingly, but oh so sadly, saw

the loss of Merce Cunningham. 2010 tested us sorely on the question 'why do we need art in our lives?' Luckily, retorts came from Rosemarie Trockel at Kunsthalle Zürich (we need art in our lives to see through codes, to break rules and to achieve ecstasy wrestling with a lump of clay); Alan Shields – posthumously – in a small gallery called the Drawing Room in East Hampton (we need art to cast spells that cause revelations); Shannon Ebner at Wallspace on 27th Street in Manhattan (we need art to give substance to language) and Trisha Donnelly at Casey Kaplan on 21st (we need art to carve marble to create oracles); Ugo Rondinone at Kunsthau Aarau (and also to induce a poetic and perhaps a dream state); Robert Breer at CAPC Bordeaux (we need art to let us know who we are in relation to it) and Isa Genzken at Museion Bolzano (we need art to understand our gross humanity). Art that addresses the vital issues in the lives of many rather than the lifestyle of a very few might be more clearly than ever a 20th-century notion, but art that we can use in a broader sense, to see and also transcend ourselves thankfully, lives on into this millennium.

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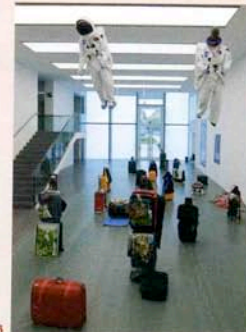
1. Alan Shields  
*Tap Shoe Count*  
1963  
Acrylic and thread on canvas  
51x53 cm

2. Robert Breer  
*The Floats*  
1972–2001  
Mixed media  
Installation view  
CAPC  
Bordeaux

3. Isa Genzken  
*OH XI*  
2007  
Mixed media  
Installation view  
Museion Bolzano

4. Rosemarie Trockel  
*S.h.c. (2000/5/10)*  
2010  
Mixed media  
Installation view  
Kunsthalle Zürich

5. Ugo Rondinone  
*SHILLife. (Jobn's Fireplace)*  
2008  
Bronze cast and paint  
Installation view  
Kunsthalle Zürich



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