

3 RENÉE GREEN
Within Living Memory

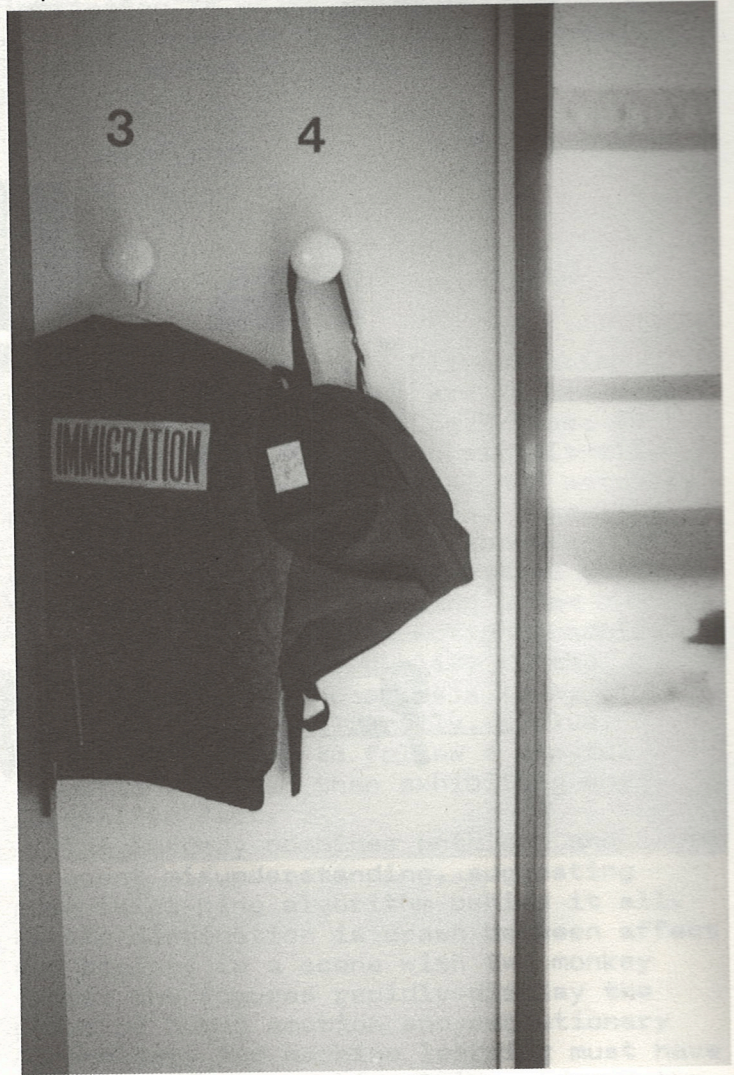
Carpenter Center for the Visual Arts,
Cambridge (MA)
By Leah Triplett Harrington

"Pacing," Renée Green's two-year residency in Harvard University's Carpenter Center, marks the second time she has occupied a Le Corbusier building. In 1993, Green participated in "Project Unité," which invited artists and architects to the half-occupied Unité d'habitation, Le Corbusier's 1952 design for communal utopian living in Firminy, France. Green documented her experience inhabiting an empty unit for one week. This resulted in Secret (1993, 2006, 2010), an installation of three videos, seventy-three small-scale black-and-white photographs, and parts of Green's Unité diary read in English and French. Presented in "Within Living Memory," Green's retrospective that culminates "Pacing," Secret demonstrates how lived experience often only offers a trace of its plan.

The dissonance between an idea, its articulation, and its existence in the physical world is the crux of "Within Living Memory." Comprised of video, photographs, prints, sound, and installation, the exhibition debuts Americas : Veritas, a 2018 "film essay" that couples Le Corbusier's only buildings in the Americas, the Carpenter Center and Casa Curutchet in La Plata, Argentina. Diverging from other digital films shown here, such as Come Closer (2008), which positions rough-cut documentary footage with narration, Americas : Veritas layers distorted images with atonal sound from Porter Rick's Anguilla Electrica. Circular, biomorphic shapes punctuate this imagery, acting as an omnipresent eye in both North and South America. Further, this shape and its distortion reference Le Corbusier's iconic curvilinear forms and the general circulation of knowledge. Americas : Veritas is shown in a loop with ED/HF (2017), a filmic portrait of Harun Farocki that probes the cyclical process of writing, editing, and becoming oneself through language and place.

The Carpenter Center interposes Green's commute between her studio and office within MIT's School of Architecture and Planning. "Pacing" thus alludes to Green's regular walks between literal locations and abstract schools of thought. The digital films Climates and Paradoxes (2005) and Begin Again, Begin Again (2015) cogitate transference and internationality by emphasizing the relationship between nature and architecture. Begin Again, Begin Again, which is narrated by Green's brother, is projected directly onto the Carpenter Center's walls. Walking in NYL (2015) and Muriel's Words (2004) are likewise situated against the building's Brutalist exterior, layering

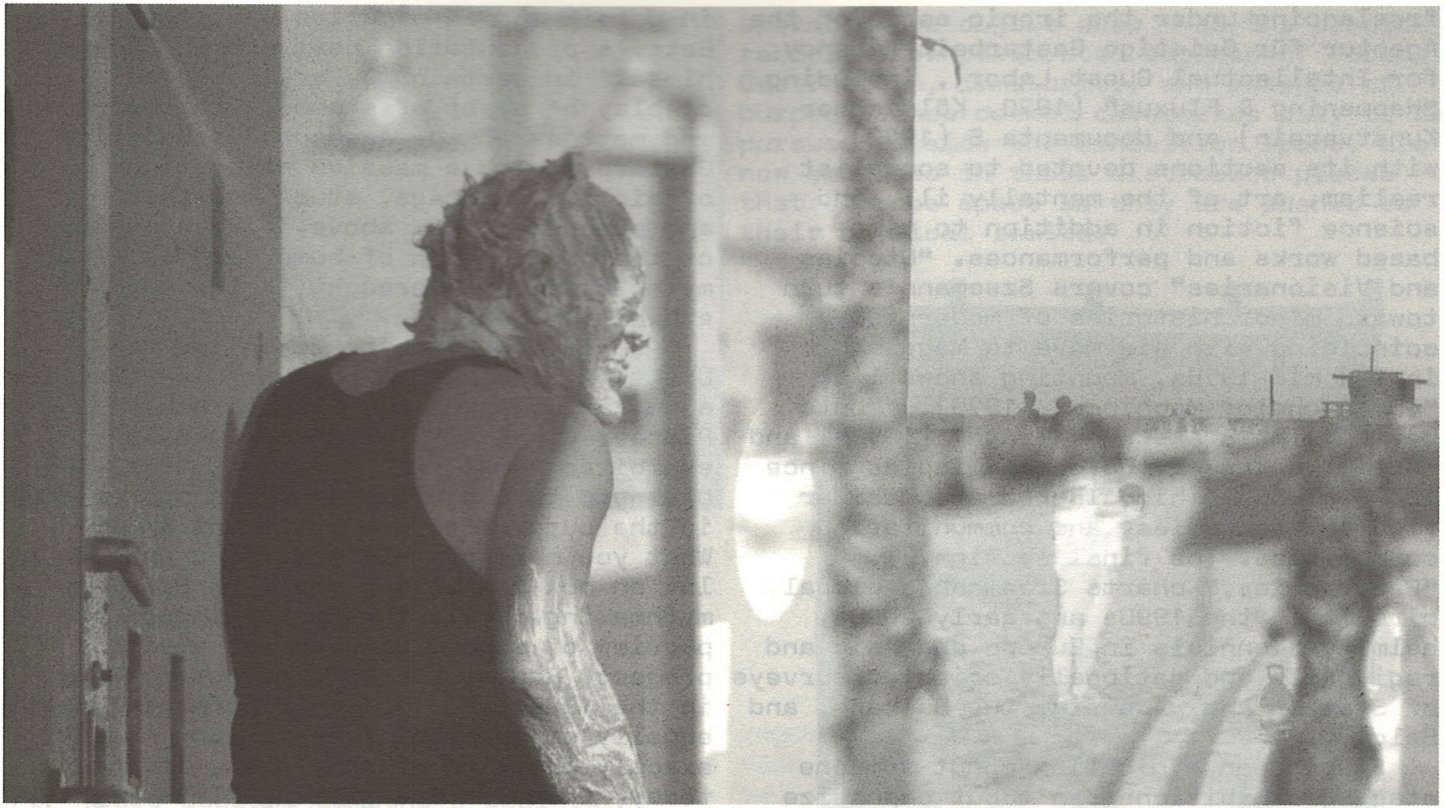
intergenerational subjectivities with exteriority. For Green, architecture embodies ideation, and our lived experience within paces perception.



4 NINA KÖNNEMANN
Que Onda

House of Gaga, Los Angeles
By Asha Schechter

At the opening for Nina Könnemann's "Que Onda" the artist was distinctly not present. She was in fact still making the titular work, a video streamed live from Venice Beach that was blended in real time with previously shot footage from the same location, resulting in an unstable, keyed-out image in which foreground and background blurred and intertwined. In place of the congratulatory spirit typical of an opening there was a sense of suspense. Would the subjects react to Könnemann's camera? Would we spot her friend Lisa, rumored to be combing the sands with a metal detector? Perhaps one of the figures washing in the public showers would take issue with being recorded and smack the camera away. The license to stare traditionally granted by street photography here became mediated by the temporal distance between the overlapped images, the geographic distance of Könnemann herself (sixteen miles from



the opening and 5,781 miles from her home in Berlin), and the gap between Venice as a fantasy space and the reality (albeit a double-exposed one) captured in the video.

Artists from outside Los Angeles often come to town and make shows that focus on tropes like palm trees, driving, showbiz, and yoga. The overlapping in Könnemann's video implies that our mental image of Venice is impossible to capture or avoid; we are always already seeing it as representation. As Que Onda unfolds, it becomes clear that her lens(es) ignore Venice clichés of chainsaw jugglers and weed dispensaries, focusing almost entirely on the use of public restrooms at Venice Beach. We see a few surfers rinsing out their wetsuits, but mostly it's what appear to be destitute people using the showers for daily hygiene.

There has been a long public debate around "what to do with" the homeless in Venice, as if this group is a pest and not a byproduct of unchecked gentrification and the rise of Silicon Beach. However, nothing has been done, and these free public showers are one of the only facilities available. The romantic notion of a free-living beach life gives way to the social realities of Los Angeles, home to the second-largest homeless population in the United States.

5 HARALD SZEEMANN
Museum of Obsessions

Getty Research Institute, Los Angeles
By Eli Diner

It was only a matter of time until we got our Harald Szeemann show. In 2011 the Getty Research Institute announced

the acquisition of the archives of the auratic Swiss curator – tens of thousands of books and photographs, boxes of papers, correspondence, and ephemera – the single largest collection to enter the institution's vast holdings. The material had filled a former factory in the Alpine valley village of Maggia, out of which Szeemann had worked from the mid-1980s, coming and going on an endless international itinerary, curatorial journeys that marked, among other things, the emergence of the vaunted globalization of art. Freewheeling and wild-haired, Szeemann cuts an iconoclastic figure – a man possessed of distinctive, sometimes eccentric, tastes, the prototype of the independent curator, a term that in his case seems to carry an ideological sense. But his boxes, now arrived in the hills of Brentwood, would be subjected to the kind of rigorous cataloguing and historicizing for which J. Paul Getty's well-endowed center is known.

In this, the curators of "Harald Szeemann: Museum of Obsessions" have not disappointed. The viewer gets a thorough survey of Szeemann's life and career, structured around noteworthy exhibitions and illustrated with documentation, artifacts, letters, and notes. The first section, "Avant-Gardes," covers his intimate engagement and extensive promotion of the advanced art of the 1960s and '70s: post-Minimalism, performance, Arte Povera, and conceptualism, inter alia. This takes us from his tenure at Kunsthalle Bern in the 1960s, and the epochal 1969 exhibition "Live in Your Head: When Attitudes Become Form" – a platform for process-oriented art and an exercise in the museum as studio – through his resignation following the controversy that greeted the show and his early