

socioeconomic and political issue is such an elusive way that its meaning is difficult to grasp.

Although it is presented as a complement to the film installations, the second part of the show gathers a very representative selection of Gallagher's production over the last twenty years. Here the viewer really perceives how she "works through popular narratives and mythologies of African American histories while also challenges paradigms of modernist painting," as described in the exhibition's visitor guide. For *DeLuxe* (2004-2006), she uses beauty product advertisements targeting African American consumers from the 1930s to the 1970s, covering the eyes and hairstyles of the models with plasticine. The *Black Painting* series, for which she combines various materials on a canvas covered with a final layer of high-gloss enamel, also contains pages from magazines for black audiences. Part of this series are the four paintings *Negroes Battling in a Cave* (2016). Its provocative title does not refer to Paul Bilhaud's 1882 artistic "joke," but rather to the handwritten inscription found in 2015 on Kasimir Malevich's 1915 painting *Black Square*. By denouncing the racist joke (Russian avant-garde specialist Aleksandra Shatskikh "affirmed with absolute conviction" that it had not been written by Malevich), Gallagher questions the concept of "purity" attached to Suprematism.

14 "Decolonizing Appearance"

CAMP Center for Art on Migration Politics, Copenhagen
by Andreas Schlaegel

The term "immersion" was probably the most overused word in the art world last year, often connected to concepts of virtual reality and theatricality. But this fetishization of the experience of immersion always had a hollow and escapist ring to it, considering that real life offers extremely complex immersive experiences. Why was the convention of the white cube needed to extract viewers from banal reality and turn their attention toward works of art?

But the Center for Art on Migration Politics in Copenhagen does not provide this setup - quite the contrary. The nonprofit exhibition space is located inside Trampoline House, where visitors to the exhibition encounter the everyday activities of this independent community center, formed nine years ago by a group of activists from various professions, including artists, students, and asylum seekers who wanted to help migrants and refugees arriving to an

increasingly unwelcoming, if not outright hostile, Denmark.

The politics here are important to the exhibition on view, as it deals precisely with the notion of the appearance of the disenfranchised. As I arrive, the main space is abuzz with talk in preparation for a general assembly, where those involved in the activities of the house will meet and discuss the matters of the week. In another room I see a few people looking after toddlers, and elsewhere two young men are embroiled in a tense game of table tennis. The scene is pleasantly lively, refreshingly unlike an art space - yet here is where I encounter the first works of the show. A large wall painting titled *Global Indianization* (2009/20018) features a big green map of world, courtesy of Pedro Lasch. Instead of the names of continents or oceans, it presents the misconceptions of the European perspective. Hence, for example, India is featured twice: once as North America, and once as all of Asia, a reminder of the ridiculous disorientation of the first colonists. At Trampoline House, the far-reaching implications of this history become tangible, as does the central point of curator Nicholas Mirzoeff's argument: the concept of appearance is integral to reproducing and sustaining the orders and aesthetics of an ongoing colonialist agenda.

The walls of CAMP's two small rooms glow in a bright, glaring red, as if to underscore the urgency of the subject. Formally, it also renders the works in the show as distinctly singular, as if separated by red tape. *The Gaze* (2018) is a video by Jeannette Ehlers showing men and women "of non-Danish ethnic origin, the majority applying for residence in Denmark," looking back at the viewer, as if to ask: Can you decolonize my appearance? Or your own?

Magazines dangle from the ceiling on strings - the first three issues of the Danish journal *Marronage*. The project aims to "center voices that have resisted silencing by white supremacist capitalist hetero-patriarchy." One might question the effectiveness of small journals as a way to achieve this, but the publishing collective's essay

in the show's catalogue is fiery, adopting a universal "we" to indict the enduring colonialism of Danish refugee politics: "We don't want to be 'welcomed' by Denmark."

The Killing of Nadeem Nawara and Mohammad Abu Daher, Beitunia, Palestine, Nakba Day: 15. May 2014 (2015) is a video by Forensic Architecture that presents, with the working group's characteristic attention to detail, media evidence of Israeli troops intentionally gunning down two unarmed Palestinian youths.



Commissioned by the NGO Defense for Children International, Palestine, it is a drastic reminder that appearance without recognition produces disappearance – and ultimately annihilation. In Denmark, where the remote island of Lindholm – until recently a scientific center dedicated to farm-animal epidemiology – is being transformed into a temporary camp for 150 rejected asylum seekers, disappearance is a real issue.



15 LAUREN LULOFF
“Reflections and Other Stories”

Ceysson Benetiere, Paris
by Sarah Moroz

Lauren Luloff’s “Reflections and Other Stories” is a celebration of the artist’s craftsmanship and material medley. Luloff collages and paints on pieces of cast-off fabrics rescued from thrift shops; discarded bed sheets or curtains are stripped of pragmatic use and reconsidered solely for their patterned aesthetics and patchwork potential. The American artist, who works out of her Bushwick studio, bleaches and stains shapes into the textiles. Her work is informed by an ancient block printing technique she learned in India, and the local environs of a residency she completed in the south of France seem to have infused themselves into the bright palette and dappled shadows she employs.

Both large- and small-scale works are included here. Each piece leaves traces of the handiwork that went into it: frayed edges and visible stitches, delicate textural

details that add subtlety to the patterned fabric and roughly applied brushstrokes. *Orange Sun* (2018) – oil on canvas and dyed cotton within painted wood – is the most “framed” work, but it is hung high on the wall as if the idea of the artistic frame itself is a fringe or remote concept. Most of the works have a pendant feel, wispily suspended and draped. In an accompanying text, Wallace Whitney deemed this evocative of “laundry drying in the sun,” apt both for the sense of suspension and the unsystematic mélange of associated fabrics and patterns. (Whitney also equated her work with that of Robert Rauschenberg, notably *Bed* (1955), which, like Luloff’s quotidian linens, transforms an ordinary domestic symbol into something artistic and loaded with other, at once personal and universal.) Luloff’s dyed-silk *Untitled #1* (2018) hangs like a long, elegant kimono with its filmy rectangular panels; by contrast, *Cassis Flowers, Yellow Shield* (2018) is extended across a spattered easel, stretched taut and perched as though a work in progress. Throughout the selection, transparencies and cuts give the viewer a peek at the structural elements beneath the fabrics, revealing the construction none too shyly. Rather than highlighting a sense of artifice, this gesture strengthens the notion of building and fashioning that is so inherent to the artist’s métier.



16 SHOPLIFTER
“Nervescape VIII”

Kiasma, Helsinki
by Manuela Pacella

The title of the 2019 exhibition program of Helsinki’s Museum of Contemporary Art Kiasma is “Here You Are,” and it revolves around themes of sharing, hospitality, and meeting. Included in this program is the exhibition “Nervescape VIII,” an immersive installation courtesy of Icelander Hrafnhildur Arnardóttir, also known as “Shoplifter” – a nickname the artist adopted upon moving to New York, in 1994, due to the constant mispronunciation of her name.

“Nervescape VIII” occupies the entire fifth floor of Kiasma and marks the artist’s first important exhibition in Finland, in the same year that she will

15 Lauren Luloff, *Shadow cottage*, 2018. Oil on canvas, dyed cotton and fabric. 16 x 11 in.
Courtesy of Ceysson & Bénétière, Paris. © Aurélien Mole.
16 Shoplifter, *Nervescape VIII*, 2019. Synthetic hair. Dimensions variable: 30 x 15 x 6 m approximately.
Installation view at Kiasma, Helsinki, 2019. Photography by Petri Virtanen. Courtesy of the artist.