

ARTFORUM

APRIL 2003

TIME CAPSULES

1986-1990

David Rimanelli

1986

JANUARY

Joseph Beuys, the artist/shaman/charlatan—take your pick—dies at age 64.

FEBRUARY

Sturtevant's "comeback" show opens at White Columns, New York; Eugene Schwartz, the renowned collector of contemporary art, serves as curator. An appropriationist *avant la lettre*, Sturtevant began making copies after Stella, Lichtenstein, Oldenburg, and Warhol in the mid-'60s; Warhol even lent her his screens. She finds a devoted advocate in critic/curator Christian Leigh.

Karen Finley's *Yams Up My Granny's Ass* opens at the Kitchen, New York. In what is perhaps her most notorious routine, Finley assumes the character of a drug addict who tortures and sexually abuses his grandmother on Thanksgiving. She then smears canned cooked yams over her buttocks.

APRIL

Chernobyl nuclear disaster occurs.

United States bombs Libya.

MAY

Thierry de Duve, "The Readymade and the Tube of Paint," *Artforum*: De Duve challenges that trite opposition between painting and the Duchampian legacy. "It may seem that the fact that painters do not grind their own pigments anymore is a mere consequence of the availability of industrially processed tubes of paint. Yet this fact is crucial in understanding the cultural changes that disrupted the tradition of painting..."

Zone 1/2 appears. The following year, the first **Zone Books** (ed. Jonathan Cray, Michel Feher, Hal Foster, and Sanford Kwinter) titles appear: *Foucault/Blanchot* and *Pierre Clastres's Society Against the State*. The books, designed by Bruce Mau, are alluring physical objects, sensuous yet pointy-headed.

Reina Sofia opens in Madrid. The House of Bourbon continues its centuries-old tradition of artistic patronage, as Queen Sofia dedicates Spain's preeminent museum of modern art.

JUNE

First **Sonsbeek** since 1971, curated by Saskia Bos, opens in Arnhem, Holland. Sculptures by 50 artists scattered around Park Sonsbeek. Many "outdoor" works are in fact sheltered within glass pavilions. Bos: "More than ever, today's artworks are artificial products that are not suited to a natural environment, let alone being involved with it."

"Chambres d'amis," curated by Jan Hoet, opens in Ghent. The show includes installations and exhibitions in private homes by contemporary artists (from Carla Accardi to Gilberto Zorio).

Ernst Nolte's "The Past That Will Not Pass: A Speech That Could Be Written but Not Delivered" (*Frankfurter Allgemeine Zeitung*) ignites the **"Historikerstreit"** in Germany. Large public debate among historians spreads to include theorists, philosophers, and writers pitting the notion of the singularity of German guilt against the rightist idea that the 20th century witnessed a "global civil war" of comparable totalitarianisms.

Argentine writer **Jorge Luis Borges** dies at age 86.

JULY

Mary Boone weds Cologne dealer **Michael Werner**. Romance cements the Cologne-New York axis, as Boone mounts numerous shows of Werner-associated artists (e.g., Lüpertz, Baselitz, Polke).

SEPTEMBER

"Endgame: Reference and Simulation in Recent Painting and Sculpture," curated by Elisabeth Sussman, David Joselit, and Bob Riley, opens at ICA Boston. The *October* crowd meets neo-geo. Works by Sherrie Levine, Jeff Koons, Haim Steinbach, Philip Taaffe, Robert Gober, et al. Notable in that the catalogue essays by Yve-Alain Bois and Hal Foster largely pan the work exhibited.

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OCTOBER

Keith Haring paints a mural on the Berlin Wall near Checkpoint Charlie. "It's a humanistic gesture," Haring says, "a political and subversive act—an attempt to psychologically destroy the wall by painting it."



The **neo-geo Fab Four**—Jeff Koons, Peter Halley, Meyer Vaisman, and Ashley Bickerton—open at Sonnabend. The exhibition becomes one of the most widely discussed and hyped shows of the decade. Commodity critique in gleaming finish-fetish art objects. Kay Larson (*New York* magazine), among others, is unamused, decrying the show as "Cynical, consumerist art... the perfect mirror of its coked-up, sensation-seeking society." **Pictured: Ashley Bickerton, Wall Wall #6, 1986, mixed media, 36 x 96 x 14".**

Spy magazine launches.

NOVEMBER

"Art and Its Double: A New York Perspective," curated by Dan Cameron, opens at the Fundació Caixa de Pensions, Barcelona. A broad, 15-artist survey treating "Pictures," neo-geo, and appropriationist painting as interrelated phenomena, at a decidedly establishment venue. Like Pop, Minimalism, and Conceptualism before, much of this art finds its most enthusiastic audience (and collectors) in Europe.



Nan Goldin's *Ballad of Sexual Dependency* exhibited at the Burden Gallery, New York, and simultaneously published as book by Aperture. This evolving slide show debuted in 1979 at the Mudd Club and subsequently made the rounds at various other hour-of-the-wolf venues. Goldin's ecstatic/depressive paean to downtown sex, drugs, and dirty feet becomes available to a wide audience of avid consumers. **Pictured: Nan Goldin, French Chris on the convertible, NYC, 1979, color slide. From The Ballad of Sexual Dependency.**

Leaked report of arms sales instigates the Iran-Contra scandal.

ALSO OF NOTE

KEY SHOWS



- **Eric Fischl**, Whitney Museum of American Art, New York **Pictured: Eric Fischl, Birthday Boy, 1983, oil on canvas, 84 x 108"**
- **Rodney Graham**, Galerie Johnen + Schöttle, Cologne (first solo show since 1979)
- **Roni Hom**, Galerie Maeght Lelong, New York (New York solo gallery debut)
- **Fabrice Hybert**, Maison de l'Avocat, Nantes (solo debut)
- **Larry Johnson**, 303 Gallery, New York (solo debut)
- **Michael Krebber**, Fettstrasse 7a, Hamburg (solo debut)
- **Raymond Pettibon**, Semaphore Gallery, New York (solo debut)
- **Rick Profl**, B-Side Gallery and Nada Gallery, New York
- **David Robbins**, Nature Morte, New York (solo debut) **Pictured: David Robbins and Richard Prince, The Fifth Beetle, 1986, black-and-white photograph, 16 x 20"**



- **David Salle**, ICA, Philadelphia; traveled to Whitney Museum of American Art, New York, MOCA, Los Angeles, Art Gallery of Ontario, Toronto, and MCA, Chicago
- **Lorna Simpson**, Just Above Midtown Gallery, New York (solo debut)
- **Meyer Vaisman**, White Columns, New York (solo debut), Jay Gorney Modern Art, New York, and Daniel Weinberg Gallery, Los Angeles **Pictured: Meyer Vaisman, 1986. Installation view, Jay Gorney Modern Art, New York.**



- **Wallace & Donohue**, Postmasters, New York (solo debut)
- **"The Anticipated Ruin"** (cur. Howard Halle; Gretchen Bender, Peter Nagy, Steven Parrino, et al.), The Kitchen, New York
- **Bernd and Hilla Becher, Günther Förg, Reinhard Mucha**, Lühning, Augustine & Hodges, New York
- **"Damaged Goods: Desire and the Economy of the Object"** (cur. Brian Wallis; Judith Barry, Andrea Fraser, Jeff Koons, Haim Steinbach, et al.), New Museum of Contemporary Art, New York
- **"The Mirror and the Lamp"** (cur. Michael Newman and Mark Francis; Richard Artschwager, Christian Boltanski, Tony Cragg, Gerhard Richter, David Salle, Cindy Sherman, et al.), ICA, London, and the Fruitmarket, Edinburgh
- **IX Salão Nacional de Artes Plásticas** (featured artists: Lygia Clark and Hélio Oiticica), Paço Imperial, Rio de Janeiro
- **"Split Vision"** (cur. Robert Mapplethorpe and Laurie Simmons; Alan Belcher, Robert Longo, Allan McCollum, et al.), Artists Space, New York
- **"When Attitudes Become Form"** (cur. Bob Nickas; Richard Artschwager, Jennifer Bolande, Steven Parrino, Allen Ruppersberg, Philip Taaffe, Imants Tilers, Julia Wachtel, **BOOKS**

- **Arthur C. Danto**, *The Philosophical Disenfranchisement of Art*
- **Paul de Man**, *The Resistance to Theory* [title essay, *Yale French Studies* 63 (1982)]
- **Henry Louis Gates Jr.**, ed., "Race," *Writing, and Difference*
- **Andreas Huyssen**, *After the Great Divide: Modernism, Mass Culture, Postmodernism*
- **Tama Janowitz**, *Slaves of New York*
- **W.J.T. Mitchell**, *Iconology: Image, Text, Ideology*
- **A.L. Rees and Frances Borzello**, eds., *The New Art History*
- **Jacqueline Rose**, *Sexuality in the Field of Vision*
- **Art Spiegelman**, *Maus: A Survivor's Tale*

FILMS

- **Absolute Beginners**, dir. Julien Temple
- **Down by Law**, dir. Jim Jarmusch
- **Matador**, dir. Pedro Almodóvar
- **She's Got to Have It**, dir. Spike Lee
- **Sid & Nancy**, dir. Alex Cox

MUSIC

- **Chicago House** phenomenon first appears in music press
- **The Mekons**, *The Edge of the World*
- **Run-D.M.C.**, *Raising Hell*