

ARTFORUM

SEPTEMBER 2017

I N

FALL PREVIEW

THE GRAND TOUR:
VENICE, MÜNSTER, DOCUMENTA

HUEY COPELAND AND
FRANK WILDERSON
ON MUSEUMS AND RACE

DIAMOND STINGILY

KERSTIN BRÄTSCH



\$15.00



7 25274 29084 0 09 >

Below, from left: Wallace Berman, untitled, 1958, gelatin silver print with transfer type mounted on board, sheet size 7 1/4 x 5 1/4". Wallace Berman, untitled, 1958, gelatin silver print mounted on board, 5 1/4 x 4 1/4". From "William Blake and the Age of Aquarius." Right: Tarsila do Amaral, *Abaporu* (The Man Who Eats Man), 1928, oil on canvas, 33 1/4 x 28 1/4".



CHICAGO

"TARSILA DO AMARAL: INVENTING MODERN ART IN BRAZIL"

Art Institute of Chicago

October 8, 2017–January 7, 2018

Curated by James Rondeau, Stephanie D'Allesandro, and Luis Pérez-Oramas

Designed to introduce North American audiences to Tarsila do Amaral, a leading Brazilian post-Cubist painter, this show features *Abaporu*, 1928, a sweeping, Picassoesque depiction of a man seated beside a cactus, which helped spark Brazil's influential Anthropophagist movement. Inspired by Amaral's work, Oswald de Andrade penned the "*Manifesto Antropófago*" (Cannibalist Manifesto) that same year, invoking the indigenous ritual of eating the enemy's flesh as a metaphor for the country's transformative appropriation of Euro-American culture. (In the Tupi-Guarani language, *abaporu* means "the man who eats man.") In addition to a thorough exploration of Amaral's contributions to this key national-cultural project, the exhibition and its catalogue are poised to reveal other aspects of the artist's practice, from her early work in Paris to her bracing depictions of the working class. *Travels to her Museum of Modern Art, New York, Feb. 6–June 3, 2018.*

—Katra M. Cabañas

EVANSTON, ILLINOIS

"WILLIAM BLAKE AND THE AGE OF AQUARIUS"

Block Museum of Art

September 23, 2017–March 11, 2018

Curated by Stephen F. Eisenman

This erudite Summer of Love golden-anniversary exhibition places the Beat-generation muse, proto-hippie, politically radical poet-engraver, and generally unclassifiable William Blake in the context of twentieth-century American art and popular culture. Exuberance is beauty! Identifying Allen Ginsberg, Agnes Martin, Maurice Sendak, counterculture communards, and the Fugs (to name a few) as Blake's successors, the show features more than fifty of Blake's engravings, etchings, watercolors, and illustrations, as well as some 150 paintings, drawings, photographs, film clips, and LPs from the 1950s, '60s, and '70s. The accompanying catalogue includes startling, if apt, pairings, putting Blake's watercolor *Jacob's Dream*, ca. 1789–1806, opposite a 1967 Victor Moscoso poster for the Doors. Similarly, Blake's radiant *The Dance of Albion*, 1795, and his monstrous miniature *The Ghost of a Flea*, ca. 1819–20, are juxtaposed, respectively, with two of Wallace Berman's 1958 untitled portraits of Jay DeFeo and a still from *Creature from the Black Lagoon* (1954).

—J. Hoberman

MINNEAPOLIS

"LAURE PROUVOST: THEY ARE WAITING FOR YOU"

Walker Art Center

October 12, 2017–February 11, 2018

Curated by Victoria Sung with Gwyneth Shanks

The great seduction of Laure Prouvost's work is rooted in the slippage of language, amid the perils and joys of communication and misunderstanding. Her lush and bewildering films distort conventional narrative to such a degree that they can be hard to follow, but the intensity of her voice-overs and the wit of her directives compel us to keep trying. Take the fictional story of the French artist's grandfather—an overlooked Conceptual artist and close friend of Kurt Schwitters's—that has proved to be a golden thread from which she has spun a number of engrossing films and installations, including the Turner Prize-winning *Wanted*, 2013. Yet though Prouvost has shown extensively in Europe, American audiences have had far fewer occasions to see her work. Details about the film installation and performance piece to debut at the Walker are scant, but that is part of the artist's charm: She almost always leaves us guessing and restless for more.

—Rachel Churner