

# ARTnews

## **SPECIAL NEW YORK EDITION: Independent 20th Century and Photofairs Open, Korean Art at the Guggenheim, and more**

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### **Good morning.**

- Independent 20th Century returned, while Photofairs made its debut.
- The Guggenheim is surveying avant-garde Korean art of the '60s and '70s.
- Artist Carlos Martiel won El Museo del Barrio's first-ever \$50,000 prize.

### **On the Ground**

With Armory Week drawing to a close, now is an apt time for a bit of reflection, both about what I've seen and what is on my docket in the weeks to come.

At the top of my list of things to see is the Ed Ruscha retrospective at the Museum of Modern Art, which my colleague Alex Greenberger called "endlessly amusing" in his [review](#). (For even

more on Ruscha, *Art in America* has asked seven artists, from Gary Simmons to Dena Yago, to **weigh in on his impact** .) While there, I'm also looking forward to seeing Dineo Seshee Bopape's sound-and-video installation *Lerato laka le a phela le a phela le a phela/My love is alive, is alive, is alive* (2022), which memorably **debuted during the last Venice Biennale**.

On my next trip to Chelsea, I'll be sure to stop by **Ashley Bickerton's first exhibition with Gagosian**. I had the pleasure of interviewing the late artist some six months before his passing last November. He was still figuring out what his new body of work was going to look like back then, and based on the photos, he did strike something quite interesting with his beguiling "Blur" paintings, in which dots for eyes emerge from fuzzy hazes.

I know I'll long be thinking about being able to finally meet artist Consuelo Jimenez Underwood, who was on hand Thursday during the VIP preview of the Armory Show. It was one of the most eye-catching things I saw all day yesterday.

For a solo presentation by the artist's gallery Ruiz-Healy Art, which has locations in New York and San Antonio, Jimenez Underwood has created a site-specific mural that tackles many things: climate change, immigration and the US-Mexico border, the history of the land where the Armory Show is now set and the Indigenous people who called this place home long before the Javits Center rose up.

In her mural, fiery acid rain seems to pour down over the West Side of Manhattan's grid (the Javits is represented by a metal circle affixed to the work, at center-right). Superimposed over this is the US-Mexico border, appearing like a permanent gash in the landscape. Just below is the word "caution" and a large arrow. Toward the mural's bottom is a semi-abstracted rendering of the **infamous "immigration sign"** that the California Department of Transportation erected along the 5 freeway, near San Diego, in the early '90s. (Jimenez Underwood has superimposed the figures here—the mother leads this three-person family.)

It's a powerful work that draws attention to how fractured and divided this country is, especially as we face nearly irreversible climate change events year after year. But is there hope in this work? "Totally," Jimenez Underwood told me. "That's why it's so beautiful. I made a promise to those old ladies when I was young that I would talk about the quiet rage that's in this land and about what happened, but in a *beautiful* way. This is the most fragmented piece I've ever made. Why? Because the nation is in peril—*total* peril."

—Maximiliano Durón, Senior Editor