



LYNNE COOKE

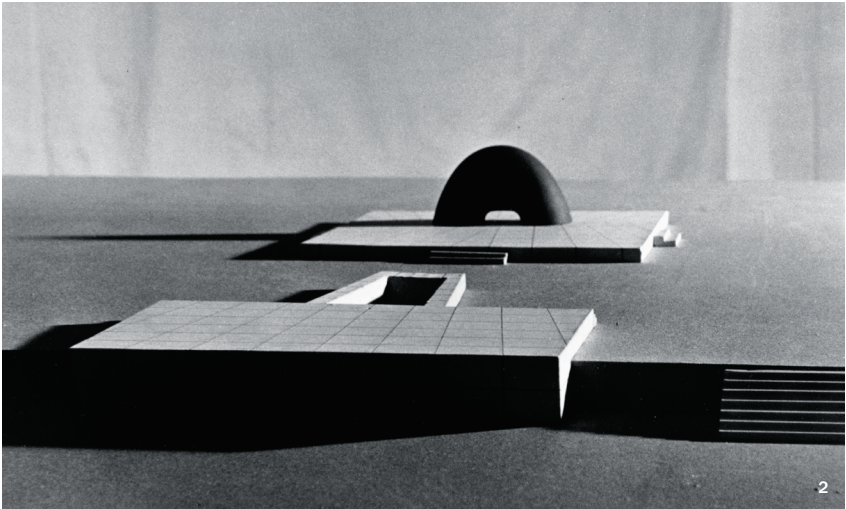
LYNNE COOKE IS SENIOR CURATOR FOR SPECIAL PROJECTS AT THE NATIONAL GALLERY OF ART, WASHINGTON, DC. SHE IS CURRENTLY AT WORK ON “BRAIDED HISTORIES,” A PLANNED 2023 EXHIBITION THAT WILL EXPLORE AFFILIATIONS AND INTERCHANGES BETWEEN ABSTRACT ARTISTS AND TEXTILE DESIGNERS AND PRODUCERS.

1

“NOT I: THROWING VOICES 1500 BCE–2020 CE” (LOS ANGELES COUNTY MUSEUM OF ART; CURATED BY JOSÉ LUIS BLONDET) Taking its title from Samuel Beckett’s short play, in which an isolated mouth delivers a monologue on a darkened stage, this inspired exhibition foregrounded voice-casting as theme and methodology. Premised on Blondet’s claim that ventriloquism aligns with the logic of the encyclopedic museum, in that objects are “forced to speak on behalf of an entire culture, age, or region,” “Not I” brilliantly probed the museum’s authoritative framing of artworks. Who is channeling whose voice?



1. View of “Not I: Throwing Voices (1500 BCE–2020 CE),” 2021, Los Angeles County Museum of Art. Photo: Museum Associates/LACMA. 2. Isamu Noguchi, *Model for Memorial to the Dead, Hiroshima, 1952*, plaster, dimensions unknown. 3. Senga Nengudi, *Performance Piece, 1977*, triptych (detail). Performance view, Lenbachhaus, Munich, 1977. Maren Hassinger. Photo: Harmon Outlaw. 4. Louise Bourgeois, *Passage dangereux (Dangerous Passage)* (detail), 1997, metal, wood, tapestry, rubber, marble, steel, glass, bronze, bones, flax, mirrors, 8' 7" × 11' 7" × 28' 8".



2

ISAMU NOGUCHI (BARBICAN CENTRE, LONDON; CURATED BY FLORENCE OSTENDE) Born in Los Angeles, his childhood spent in Japan, Noguchi came to regard himself as a world citizen, belonging anywhere and nowhere. His interdisciplinary oeuvre, created over six decades, encompasses sculpture, playscapes, stage sets, and gardens, along with a 1936 antifascist mural in Mexico City; the design of an arts-and-recreation center for the Poston internment camp in Arizona, where he was voluntarily incarcerated during World War II; and a memorial for the dead of Hiroshima, which he hoped, in vain, would be installed on American soil “as a gesture of regret and a sign of opposition to this devastating event.” Politics and aesthetics for this biracial nisei were intimately imbricated. As beautiful as it is authoritative, the presentation at the Barbican memorably juxtaposes volumes of light—his famed Akari lamps—with freestanding sculpture in marble, bronze, wood, plastic, sheet brass, terra-cotta, and more.

On view through January 9, 2022.

3

SENGA NENGUDI (PHILADELPHIA MUSEUM OF ART; CURATED BY STEPHANIE WEBER) Spanning five decades of multimedia work at the intersection of sculpture, installation, and performance, “Topologies” allowed viewers to take the measure of an artist only recently given sustained attention. The capstone was *Warp Trance*, 2007, a remarkable video installation in which footage of a Jacquard loom in production is projected onto an armature composed from cards utilized in the weaving process and accompanied by a soundtrack rhythmically blending the mechanical with the computer-generated. Staged so that visitors exited the show through a gallery animated only by the play of shadows cast by the tripartite structure, *Warp Trance* conjured aspects of Japanese architecture, art, and dance that affected Nengudi decisively at a formative moment in her career.



4

“LOUISE BOURGEOIS: FREUD’S DAUGHTER” (JEWISH MUSEUM, NEW YORK; CURATED BY PHILIP LARRATT-SMITH) This small but brilliantly selected and installed show freshly illuminated Bourgeois’s work and vision. A range of texts drawn from her extensive but hitherto largely unknown writings, produced while she underwent intensive psychoanalytical treatment between 1952 and 1985, was counterpointed by artworks, for Bourgeois regarded artmaking as itself a form of psychoanalysis. The decision to sequence the exhibition so that visitors began with her last works, still relatively little studied, was ingenious. Highlighting the period beginning circa 1990, when the focus of her identification shifted from her father to her mother, the show revealed the originality and incisiveness of her sparring with Freud’s theories, in particular his ideas about female sexuality.

5

YTO BARRADA’S ARTIST CHOICE EXHIBITION (MUSEUM OF MODERN ART, NEW YORK; COCURATED WITH LUCY GALLUN) Taking the writings and practice of French social-work pioneer Fernand Deligny as her polar star, Barrada charts a series of pathways through and across the two floors on which the show is installed. The heterogeneous ensemble of works from MoMA’s collection illuminates Deligny’s attempt to live “outside language” when, in the late 1960s, he and other volunteers engaged in an informal network with children with intellectual and developmental disabilities. The circuits the nonverbal children made daily through the property in rural France where they lived, motivated by impulses that remain largely unknowable, are suggestively materialized in the generative dialogues Barrada sets up between the exhibits—dialogues that in turn probe the regulatory discourses that classify and order artworks in an institutional collection.

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