

MITCHELL-INNES & NASH

BLOUIN modern painters

ART / ARCHITECTURE / DESIGN / PERFORMANCE / FILM

OCTOBER/NOVEMBER 2016

**PIPILOTTI
RIST**

AN EXCLUSIVE
PROJECT

**DONNA
HUANCA** >

SKIN IN
THE GAME

**MARNIE
WEBER**

CASTS
A SPELL

+

JIMMY ROBERT
MARC CAMILLE CHAIMOWICZ
SAM MCKINNISS

DARREN
BADER'S
WEIRD MARKET



CLOCKWISE FROM BOTTOM LEFT: MALTRESE SEPTIMIS, PAGES PROJECTS, BERLIN; TRUD OWLER AND GIGI KRUMHOLTZ, NISKANY TESSLER, BERLIN; PROJECT NATURE INFORMANTE, LONDON; AND MITCHELL-INNES & NASH, NEW YORK; JOHANNA ARNOLD AND LAURA OWENS, GAVIN BROWN'S ENTERPRISE, NEW YORK; SADIÉ COLES HQ, LONDON; AND GALERIE GISELA CAPITANI, COLOGNE

68

Donna Huanca
Jade Particulate, 2016. Oil, acrylic, and pigment on digital print on canvas, 75 x 56 in.



30

Darren Bader
Installation view of "Images" at MOMA PS1, 2012.



20

Romeo Castellucci
Julius Caesar: Spared Parts., at Academy of Fine Arts Bologna, 2014, to be performed at Crossing the Line.



77

Laura Owens
Installation view of *UnWired*, 2016, at the CCA Wattis Institute of Contemporary Arts.

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LIFESTYLES

RUNNING IN CIRCLES

Positive vibes for the Middle East

“AN EVER-INTENSIFYING exposure to Western-centric global media has dulled the effect of existing taboos in the Gulf region,” the eight-member international art collective GCC—a tongue-in-cheek reference to the economic alliance known as the Gulf Cooperation Council—says in a joint statement. “As a result, a number of people there have become proponents of New Age lifestyles, whereas even 10 years ago, many would have probably disapproved of this and even deemed some aspects sacrilegious.”

An import of sorts from Silicon Valley start-up culture, this regional development, which the collective terms “Healthy Living and Positive Lifestyles,” is at the center of their new exhibition “Positive Pathways (+),” opening October 13 in New York at **Mitchell-Innes & Nash**.

GCC’s multimedia work is rooted in the Gulf region—they initially formed at the 2013 edition of Art Dubai—but takes a self-consciously global perspective. Its members, scattered between the UAE, Europe, and the U.S., say that they are “impersonating a government body themselves,” but such an approach implicates

the uncomfortably symbiotic relationship between the state and the corporation. “We’ve been interested in how the Gulf governments have come to embrace and spearhead their own form of neoliberalism and the shared interest, between governments and corporations, in quantifying the intangible and deeply personal search for happiness and turning it into an asset,” they explain.

At Mitchell-Innes & Nash, a series of conceptual sculptures and related texts will extend the work the group showed in this year’s Berlin Biennale, a sculpture of a mother and child engaging in a form of energy-harnessing therapy known as Quantum Touch, placed in the center of a running track. The track is a central motif: “To us, it’s an infrastructural manifestation of this culture, a ubiquitous sight in most Gulf cities,” they say. “The tracks are a manifestation of an ideal citizen—productivity, fitness, and controlled walking environments, under harsh stadium lights.” —THEA BALLARD

GCC

Installation view of *Positive Pathways (+)*, 2016, at the Berlin Biennale.

