



CRITICS' PICKS

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- \* Daniele Milvio
- \* Erwin Wurm
- \* “The Arcades: Contemporary Art and Walter Benjamin”

Los Angeles

- \* Peter Shire
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- \* Matthew Ronay
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- \* “Signifying Form”

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- \* “Mi Tierra: Contemporary Artists Explore Place”

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- \* “Between Land and Sea: Artists of the Coenties Slip”

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- \* Mark Todd

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- \* Jonah Samson

Hartford

Marc Burns

ARTSPACE HARTFORD  
555 Asylum Avenue  
April 9, 2017–May 14, 2017

As its title, “WATERWOUNDWEIGHTWRAPPED,” suggests, this solo exhibition by artist and experimental composer [Marc Burns](#) is not afraid of size, structural collapse, or deviant methods of communication. Of the twelve works on view, five contain pools of water trapped in pockets of plastic sheeting, loosely arranged on the floor or suspended in midair with rope. While water threatens to spill at times, it invites play elsewhere. In *WATERWEIGHT* (all works 2017), for example, the viewer is invited to nudge a shoebox-size boat around a tub lined with cut-up paintings. The exhibition finds its footing in these meditations on water—a substrate that is sculptural, omnipresent, and bewilderingly capable of infusing inanimate objects with life.

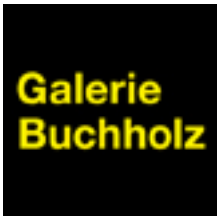
In *WEIGHT*, a plastic tarp six feet above eye level cocoons a thirty-pound piece of lumber stewing in water. The tarp is folded to perform like a sandwich bag and sealed at the top with four pieces of red tape and nails; it holds the log, at least for now. Over time, some of the water will be absorbed by the wood, shifting its weight, while the rest will evaporate and condense into droplets, much like the system in [Hans Haacke’s](#) *Condensation Cube*, 1965.

In the theatrical installation *WEIGHTWATER* a set of unknown objects sits behind a large, semi-opaque plastic tarp. You can’t make out the scene at first, but there are three ways of gaining visual access: one, climb a ladder made of sticks and enter through a second-story window (which is clearly too precarious to attempt); two, operate a pulley system that reveals the full scene; or three, sit in a chair two feet from the tarp and stare through the plastic. If you choose the latter option, something may catch your eye: A pink, fuzzy orb in the distance changes colors, and its edges move as your eyes adjust and water; its sides shift, and its color changes again. And here it is: a show about the science of looking.



View of “Marc Burns,” 2017

— [Sarah Fritchey](#)



Mexico City

- \* Jorge Satorre

London

- \* Mat Collishaw
- \* Ann Craven
- \* Maeve Brennan

Colchester

- \* Zhang Enli

Nice

- \* Helmut Newton

Villeneuve d'Ascq

- \* Michel Nedjar

Berlin

- \* Paolo Chiasera
- \* Kapwani Kiwanga
- \* Shirana Shahbazi
- \* Jasmin Werner
- \* Win McCarthy
- \* Adrian Piper

Milan

- \* Santiago Sierra
- \* Pino Pascali
- \* Mirosław Bałka

Rome

- \* Athena Papadopoulos

Naples

- \* Thomas Hirschhorn
- \* Louise Bourgeois
- \* Shadi Harouni

Reggio Emilia

- \* Krištof Kintera

Bern

- \* Tilo Steireif

Innsbruck

- \* Sonia Leimer

Salzburg

- \* Walter Pichler

Vienna

- \* Eduard Angeli

Barcelona

- \* Akram Zaatari

Madrid

- \* Elena Alonso

Shanghai

- \* Zhou Li
- \* Lu Song

Tokyo

- \* Agatha Gothe-Snape

Beirut

- \* “Meeting Points 8: Both Sides of the Curtain”
- \* Maha Maamoun

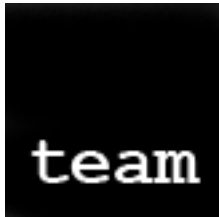
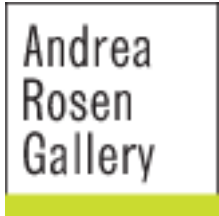
Dubai

- \* “Artist Run New York: The Seventies”

Buenos Aires

- \* Hugo Aveta

◀ return to current picks



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- \* Sarah Nicole Prickett on the premiere of *Twin Peaks: The Return*
- \* Charlie Fox on Bruce LaBruce's *The Misandrists*
- \* Nick Pinkerton on the 19th Maryland Film Festival
- \* Amy Taubin on *Burden*
- \* Andrew Hultkrans on Laura Poitras's *Risk*
- \* Howard Hampton on Richard Kelly's *Donnie Darko*

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