

Disobedient Bodies

The Hepworth Wakefield

With playful irreverence and a keen eye for formal associations, fashion designer Jonathan Anderson has created a level playing field for seminal works of art, iconic garments, ceramic pieces and design objects.

At the center of the exhibition, Henry Moore's *Reclining Figure* (1936), its sinuous curves morphing dynamically into a head, torso and folded limbs, is set against an installation of colorful, oversized jumpers hung floor to ceiling, whose elongated sleeves, knotted or braided together, intersect different patterns. Along the walls, a series of photographs titled *The Thinleys*, made in collaboration with fashion photographer Jamie Hawkesworth, show a male model encased in garments from the JW Anderson archive. A collaborative approach underlies Anderson's practice, and the exhibition integrates different creative fields. Six architects transformed the exhibition rooms into a series of interlocking chambers partitioned by screens of draped fabric.

In their challenges to conventional conceptions of beauty, Rei Kawakubo, Helmut Lang and Rick Owens have directly influenced Anderson's nongendered clothing. Fashion garments take on the structure of sculptures and vessels, transforming the human figure into an abstract silhouette.

Comprising close to one hundred works, the show is rich in visual juxtapositions. Sarah Lucas's stuffed tights sprawled with abandon over an office chair reverberate with the insidious interlocking of padded wool-knit tubes from Comme des Garçons A/W 2014 *Monster* collection. Anthea Hamilton's *Leg Chair* (2012) resonates with Elisabeth de Senneville's S/S 1977 *Nomade vest*, whose clear plastic top layer is filled with political newspaper cut-outs.

Anderson creates sophisticated groupings of objects that confer renewed vigor on classic and lesser-known works of art and design by revealing their radical nature. Interpretations of the human form move fluidly between gender conventions, showing how the emancipatory value of fashion can parallel the transgressive power of art.

by Silvia Squaldini

Jacolby Satterwhite

Banner Repeater / London

The subtitle of Jacolby Satterwhite's 2012 single-channel video work *Reifying Desire 3: The Immaculate Conception of Doubting Thomas* reflects an intertextuality in which the Bible, Marx, Caravaggio and multiple Madonnas are evoked. A staggering palimpsest of images and references combines elements of Afrofuturist sci-fi, vogue culture, video games and classical art. Caravaggio's *The Incredulity of St. Thomas* (c. 1601–02) is reimagined as a kind of creation myth centering on a group of hulking Titans consigned to a void-like digital Tartarus, who birth a universe of color, light and movement rendered in lush digital graphics. Yet Satterwhite's video is not simply an exercise in grandiloquent technological wizardry or smug referencing. Alongside strangely mournful dance moves, performed on screen by the artist in the role of the video's main character as he traverses an elaborate internal universe, a powerful element is the revelation that many of these images are based on drawings made by Satterwhite's mother. The film thus encompasses creation stories both mythical and deeply personal.

The interplays of motion and narrative provide a useful means of entering a work that resists singular interpretation. To move Satterwhite's dancer seems to be arguing is to create a story and to cultivate agency. The film also explores process. Text appears at intervals like a kind of living marginalia ephemeral thoughts usurping the main action like a lexical kudzu. I found myself laughing at the phrase *metallic body bands*, which appears on screen in a kind of homely scrawl as Satterwhite's character dances through a pharmacology of intoxicating richness. As a result of this openness to plenitude and irreducibility, Satterwhite's is a work that transcends its title's philosophical austerity; certain manifestations of desire may reach a kind of fulfillment in the achievement of some object, but the most profound content of the experience of desire, the work seems to suggest, is the struggle it engenders.

by William Kherbek

Seth Price

Stedelijk Museum / Amsterdam

A monumental rear-projected video hovers horizontally over the Stedelijk's iconic staircase leading up to its first-floor galleries. In a slow, silent, panning movement, the surface of what turns out to be the chromatophorous skin of a squid has been scanned up close.

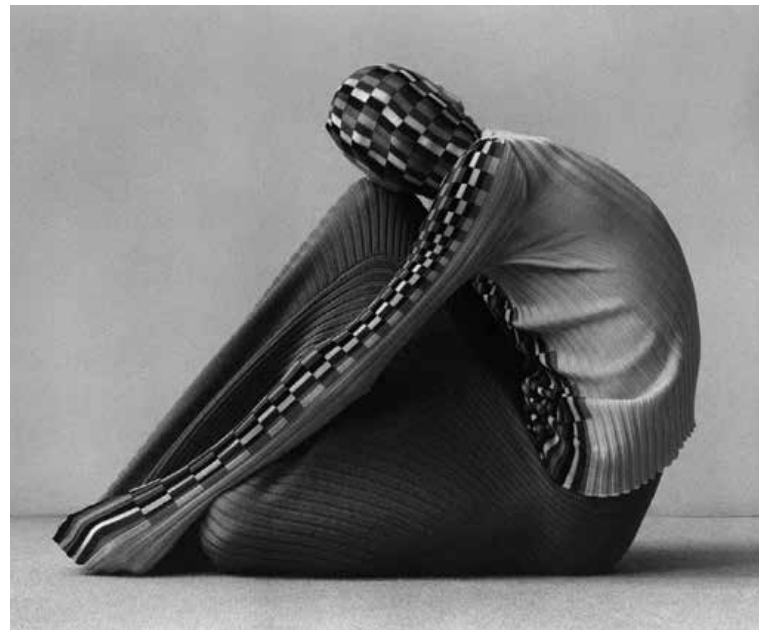
Social Synth (2017) was specially commissioned by the museum for the exhibition *Social Synthetic*, and it might function as both a prologue to and emblem of the largest Seth Price survey to date, organized in collaboration with the Museum Brandhorst in Munich. Spanning more than fifteen years of the artist's career, these works have contributed to an influential discourse on the impact of digital culture on artistic production, authorship, and our general sense of self within a changed world.

Spread out over fourteen galleries, the pieces range from Price's Mylar sculptures (2005–08), *Knot Paintings* (2009–12), *Silhouette sculptures* (2007–10) and *Vintage Bombers* (2005–08) to his YouTube videos, notebooks, clothing line, textile pieces, texts and drawings. Highlights include key early works like *Painting Sites* (2000), his more recent anthropomorphic aluminum furniture designs (2016–17) and the latest version of his lecture-performance *Redistribution*, ongoing since 2007.

Fitting this hybrid, temporally fluid body of work into the unavoidable linearity of a museum space might seem a matter of paradox, yet *Social Synthetic* refutes this assumption with impressive results. Although work is arranged in a roughly chronological manner, and loosely clustered per series, singular elements throughout the exhibition continually throw one off-kilter establishing numerous cross-connections and undermining any simplified overview.

The three-dimensional exhibition space, itself embodying a complex network, seems now almost digitized, allowing visitors to amble through the unflattened layers of Price's eerily beautiful, unsettling yet familiar universe.

by Suzanne van de Ven



From top, clockwise:
Jacolby Satterwhite
Reifying Desire 3: The Immaculate Conception of Doubting Thomas (video still; 2012)
Courtesy of the Artist and *Banner Repeater*, London

Seth Price
Untitled (detail; 2016)
Courtesy of the Artist and Stedelijk Museum, Amsterdam
Photography by Ron Amstutz

Jamie Hawkesworth
The Thinleys (2015)
Courtesy of the Artist and *The Hepworth Wakefield*

