

ARTFORUM

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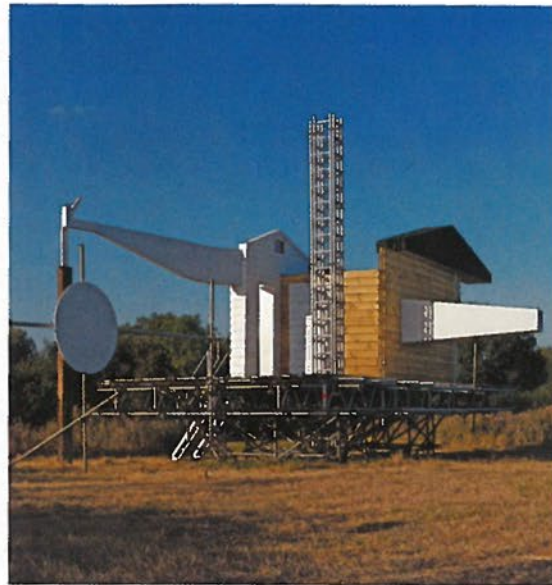


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LEE KIT Yen Ruo Jin's *I just want to paint a portrait of a face in my mind*, 2013, in Yen's apartment, Taipei, 2013. Photo: Lee Kit.

FREDRIK VÆRSLEV The final day of Michael Krebber's *Les escargots ridiculisés* (The Ridiculed Snails) at CAPC Musée d'Art Contemporain de Bordeaux, France, February 10, 2013. Photo: Frederik Vørslev.



Melissa Appleton and Matthew Butcher, *Writtle Calling/2 Emma Toc*, 2012, Writtle, UK. Photo: Tim Brotherton.



André Eugène, *Military Glory*, 2010, mixed media, 72 x 48 x 26". From "In Extremis: Death and Life in 21st Century Haitian Art."

including works on newsprint, mixed-media collage, and various kinds of painting, while Trinosophes featured her later, more abstract objects made between 2006 and 2011. What Pipeline also produced a beautiful catalogue. Aitken's work is not only exceptionally current and humble, it also demonstrates her total dedication as much as her badassness.

BETYE SAAR

"In Extremis: Death and Life in 21st Century Haitian Art" (Fowler Museum at UCLA) Materials are a dominant inspiration for my assemblages, and I source them from flea markets and garage sales. I was overwhelmed and shocked by the materials used by the artists in the exhibition "In Extremis." After the earthquake in 2010 left Haiti buried in debris, artists gathered mangled objects from their former lives. These remnants of lost souls—bicycles, toys, furniture, and instruments—were combined and embellished with human skulls and bones to create assemblages of grief and power. The works focused on vodun tricksters known as the Gede, embracing their aspects of death, rebirth, and sex. The materials became homages—scabs to heal the painful wounds of devastated Haiti.

PHYLLIDA BARLOW

Melissa Appleton and Matthew Butcher, *Writtle Calling/2 Emma Toc* (Writtle, UK) In September 2012, artists Melissa Appleton and Matthew Butcher built a radio mast in a field outside the small town of Writtle, where the first radio station in the UK was based in the 1920s. Every night for a week, Appleton and Butcher curated events that were locally broadcast, and my husband, Fabian Peake, was one of five performers on the second night. As the audience—all eight of us—sat on hay bales in the early-evening twilight, the radio station squeaked and moaned to life, with an eerie sound of the wind blowing through the transmitters. This performance, delivered by the radio station itself, was followed by storytelling, readings, and a geology lecture about the location's topology and what would become of this little built structure in a hundred thousand years' time.

YIN XIUZHEN

Dimitri Venkov (5th Moscow Biennale) I first encountered Dimitri Venkov's work this past fall at the Moscow Biennale. In videos such as *In a Different Time*, 2010,