

GAGOSIAN GALLERY

Flash Art

Theories on Forgetting

Gagosian / Los Angeles

By now, the group show can practically serve as a synecdoche for the summer doldrums themselves, the tropes around this seasonal phenomenon as tired and listless as any Angeleno sweltering through August sans A/C. Yet here's an exhibition that seems to swim against this current, through a conceptual rigor more in line with curator Aaron Moulton's museum background than one might expect from a commercial gallery.

Roughly, the two main exhibition spaces of the Gagosian are used here to articulate a distinction between personal and collective memory. Sterling Ruby's *Trough* (2014), which loosely resembles a bed, anchors the former. The centerpiece of the latter is arguably Christian Jankowski's *Casting Jesus* (2011), which evokes the collective yet individualized space of a movie theater, itself a summer staple. In between, the show charts an evolution from narcissistic singularity, as seen in the mirrored surface of Mungo Thompson's *April 22, 2013 (Made in the USA)* (2014), to serialized multiplicity, exemplified by Taryn Simon's inkjet prints of images sourced from the New York Public Library.

If both the domicile and the archive represent potential sites of forgetting, this by no means exhausts the resonance of memory and its blind spots with respect to the show. Indeed, the curatorial concerns here are as specific as they are general, as indicated by the inclusion of a work by Cady Noland. Known lately for the ferocity of her attentions to her work's legacy, which many collectors and dealers may prefer to forget, her *Clip-on Man* (1989) stands out in a show comprised mostly of works from the 2000s on. Namely, a shift in the valence of social critique in art is seen here to have gone hand-in-hand with what one might call a re-materialization of art after conceptualism. Take Max Hooper Schneider's *The Extinction of Neon* (2015); there, the medium so closely associated with Holzer, Kosuth and others, is swallowed by an artificial terrarium, symbolically gone to seed.

by Jared Baxter