



CRITIC'S GUIDE - 04 JUL 2017

Critic's Guide: Condo New York

Highlights from the first edition of Condo New York, a collaborative exhibition by 36 galleries across 16 city-wide locations

BY SAM KORMAN



Jean Baudrillard, installation view, Foxy Productions, New York. Courtesy: Chateau Shatto, Los Angeles; photograph: Charles Benton

Foxy Production hosting Chateau Shatto, Los Angeles and Sultana, Paris

Chateau Shatto brings three generations of *détournement* to Foxy Productions showing artists who make vagrant images and interested in mucking up their immediate surroundings. Three framed photographs by theorist Jean Baudrillard introduce the show. Snapshots of late-20th century ideas on speed, their subjects – an airport runway, a car, a crumpled advertisement – are all mediated by some murky atmosphere or texture. Aria Dean's *Dead Zone* (2017) captures a branch from a cotton plant underneath a bell jar. The work's artisanal pedestal conceals a signal jammer, so that viewers can't dispossess this image of historical Black trauma right into a meme. It dovetails well with Jacqueline de Jong's *On the Countryside Where Life is Sweet* (1972), a studio in a suitcase. Two canvases are joined by some hinges: on the left, several days' worth of diary entries and on the right vignettes depicting famous athletes, radicals, politicians, cats, and the artist reading and masturbating. De Jong was a member of the Situationist International, though this work applies the same street-level approach to the personal. Sultana shares the other half of the gallery, and especially Walter Pfeiffer's *Untitled* (1989/2015), a photograph that imparts a pear with supple vulnerability, is the flipside to Chateau Shatto's cerebral aesthetic.