

ARTFORUM

THE YEAR IN FRIENDSHIP

DECEMBER 2019

I N T E R N A T I O N A L



\$15.00



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DIAMOND STINGILY

Sean-Kierre Lyons (Larrie, New York) I nominate Sean-Kierre Lyons. Their show "Mmhhmm," which reflected on childhood with a refreshing, carefree attitude, was honest, genuine, and fun with hints of sadness.



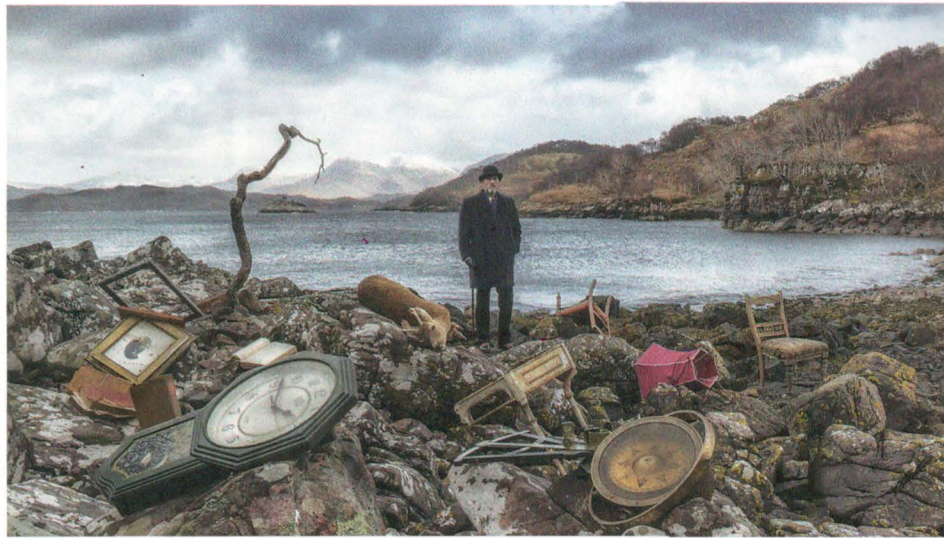
Sean-Kierre Lyons, *Charlene*, 2019, felt, velvet, 39 × 34 × 53".

ELIZABETH JAEGER

mouthfeel (Imani Elizabeth Jackson and S*an D. Henry-Smith), "The Pearl Diver's Revenge" (Bar Laika, Brooklyn, NY) A night of gustatorily, historically, and metaphorically profound poetics, "The Pearl Diver's Revenge," hosted by Triple Canopy, offered five sea-flavored courses and a reading whose depths I may never fully reach. One recipe in the artists' cookbook involves dissolving a pearl into cane vinegar, for both taste and allegorical resonance. The artists' dishes honor the influences of their forebears and suggest a continuation of culinary experimentation. After finishing the oyster-shell dashi, each guest was offered a pearl of salt. Facing one another, the artists spoke about the complexities of addressing the evanescent and yet ever-present history of the transatlantic slave trade and about the abuse of enslaved Kru pearl divers. A memorable note: "It is important to let taste linger, to wrestle with closure." The final course, grapefruit and seaweed ice creams, was sweet and distinctly salty.



Imani Elizabeth Jackson and S*an D. Henry-Smith torching sorrel for fried oyster cakes at "The Pearl Diver's Revenge," Bar Laika, Brooklyn, June 4, 2019. Photo: Danny Sadiel Peña.

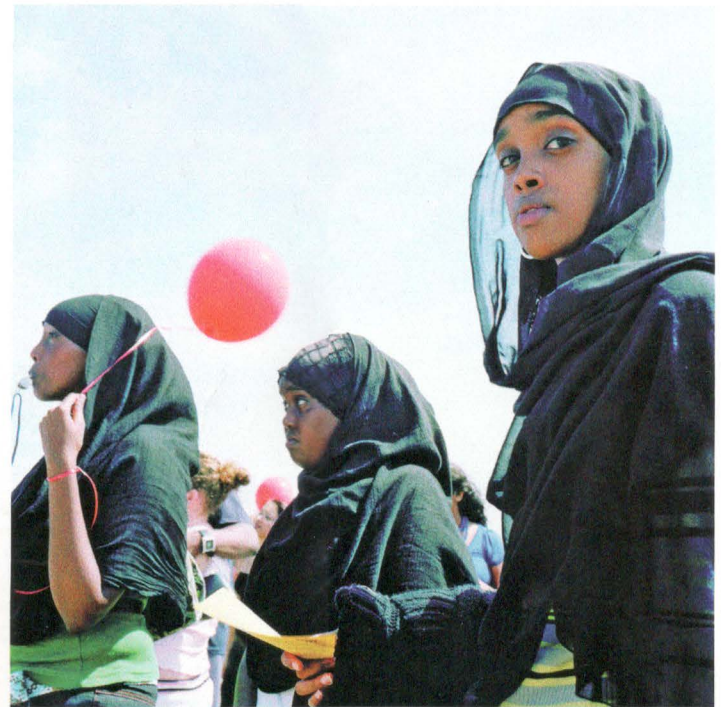


John Akomfrah, *Vertigo Sea*, 2015, three-channel HD video, color, sound, 48 minutes.

JUDY CHICAGO

"The Warmth of Other Suns: Stories of Global Displacement" (Phillips Collection, Washington, DC)

I am always interested in Massimiliano Gioni's thought-provoking exhibitions. When I went to DC with my husband, the photographer Donald Woodman, for the debut of my most recent work, the only show we saw was "The Warmth of Other Suns," curated by Gioni and Natalie Bell. Although the exhibition was a mixed bag, John Akomfrah's *Vertigo Sea*, 2015, is one of the best videos I have ever seen. The piece's use of archival and contemporary footage to obliquely communicate white privilege's arrogance, the horrors of slavery, and the widespread mistreatment of nonhuman creatures is riveting, excruciating to watch, and deeply meaningful.



Liz Johnson Artur, *Burgess Park (detail)*, 2010, C-print, 20 × 24".

HAMISHI FARAH

Liz Johnson Artur (South London Gallery) We often imagine what a black art world might be like, but Liz Johnson Artur has done the work for us. I didn't believe representation could be a tool for liberation inside art institutions, but the photos in "If you know the beginning, the end is no trouble" made me forget where I was. Her subjects gazed warmly through her to meet me, and the *cadaan* folk in the gallery disappeared—I was among friends, neighbors, and family. I felt loved.