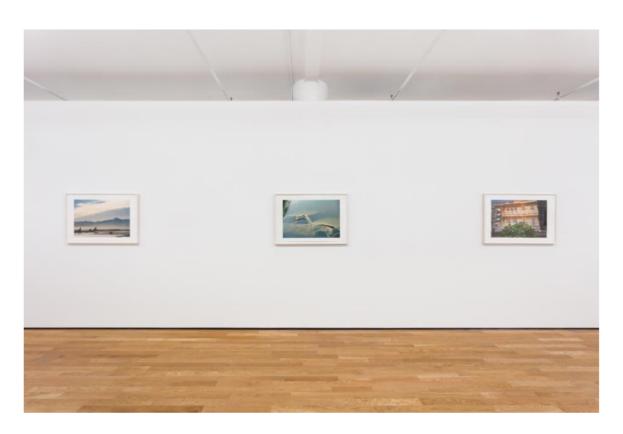
CRITIC'S GUIDE - 04 JUL 2017

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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 Chateua Shatto's cerebral aesthetic.