

SI

ARTFORUM

Artforum
 Ellie Ga
 Harald Szeemann | Grandfather: A
 Pioneer Like Us
 Best of 2019
 December 2019

BEST OF 2019 ARTISTS' ARTISTS

View of "Icaro Zorbar Missing the Ghost," 2019, Museo de Arte Moderno de Bogotá.

BEATRIZ GONZÁLEZ
 Icaro Zorbar, "Extrañando al fantasma" (Missing the Ghost) (Museo de Arte Moderno de Bogotá)
 An exhibition of haunting works of light that breach the darkness. Aware of the Museo de Arte Moderno de Bogotá's economic situation, Zorbar captured the disaster of this institution and exalted it by turning it into the subject of his art.
Translated from Spanish by Kiara Alvarado.

Cy Gavin, *Untitled (Glade)*, 2019, acrylic and oil on denim, 56 × 118 1/4".

TM DAVY
 Cy Gavin (Gavin Brown's Enterprise, New York) Looking for Cy Gavin in his two I dance to his bootprints as their song becomes land. The movements of his a cascading into rock, and here, frozen as the waterfall. I am melting. As moon, heroic transmutation of body and light. I follow, so high and wide, near and far, the violet blue cold. I am lost, a sigh. Trees laugh. He is everywhere and yet o just beyond the red paint radiating sky. Heaven is winter on a Harlem wall.

Etienne Szeemann's permanent-wave machine, ca. 1925-29. Installation view, Galerie Tonli Gerber, Bern, Switzerland, 1974. Photo: Balhassar Burkhard.

ELLIE GA
 "Harald Szeemann: Grandfather: A Pioneer Like Us" (Swiss Institute, New York) July 19, 2019. Yesterday I saw a restaging of an exhibition from the 1970s by a now-famous curator. He installed framed documents, letters, combs, and wigs in his Bern, Switzerland, apartment to make an exhibition about his grandfather—a hairdresser who invented one of the first permanent-wave machines. In one corridor hung several prints of a photo of the grandfather alongside typewritten statements from family members. One wrote to the curator, "You are just as egotistical as him. When he was alive you never cared about him very much. But now you are doing an exhibition."

Guadalupe Maravilla, *Mitaños #3 (detail)*, 2019, oil on tin, sequin embroidery, drawings, magnets, candle, 28 × 25".

NATALIE BALL
 Guadalupe Maravilla (Jack Barrett, New York) For her show "Saga," Mar installation, drawing, performance, and autoethnography to reframe the experience under the policies of the United States of America. Works *Tripa Chuca #2 (Border River)*, 2019, paired Maravilla's own mapping s skin-like painted handmade tortillas to contour borderless places and lines of his drawings extended unapologetically off the paper and onto walls, while the materials in his sculptures—water jugs, a car seat, a h recalled the body. Maravilla led me to think about indigeneity through personal experience of the presence of settler colonialism and its cons by indigenous peoples.