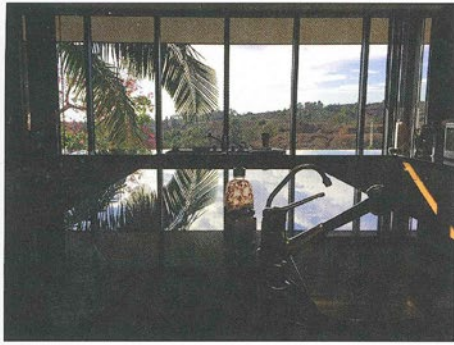




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8 Carissa Rodriguez, *The Maid*, 2017, production still. Courtesy the artist



9 T.J. Wilcox, *The Funeral of Marlene Dietrich*, 2017, Duratrans print on lightbox, 115 x 153 cm. Courtesy the artist and V&A Gallery, Paris

2017, later last year the inaugural artistic director, Rashid Rana, announced that he was stepping down after differences of opinion with the biennale's foundation. By December, though, the event was back on the rails, with noted Pakistani academics, novelists and architects joining the advisory committee. At the time of writing, it's still on, albeit with no artist list announced and the organisation still looking to hire 'designers'. Fingers crossed, as the biennale's goal – establishing Pakistan as a known site of contemporary art production – is perhaps unlikely to go ahead swiftly otherwise.

Perhaps unsurprisingly for a multitasking artist who directed the collectively authored

8 fictional gallery Reena Spaulings, **Carissa Rodriguez** dwells on infrastructural concerns: the mechanics of art's distribution, presentation, valuation. Opposed to creating 'signature objects', she tends to favour antiauratic remove and, more recently, veer pointedly about: previous shows have involved photos of her own work in private collections, more recently, a project about how the ostensible transformation of the Bay Area relates to technology and creativity. In Rodriguez's first New York museum show, and similarly to how a 2013 exhibition took its cues from *La Collectionneuse*, a 1967 film related to art by Eric Rohmer, her new work *The Maid* takes a cinematic approach to sculpture,

considering 'the conditional relationships between artist, artwork, and third-party agents (institution, caregiver, surrogate) in familial terms': the evolved social dynamics of the artworld, and the laws that underpin them.

9 We like to check in on **T.J. Wilcox** every few years, because he's usually doing something unexpected, even while favouring 8mm and 16mm film. He's made, for example, tender and poetic collagelike studies of historical figures and a 360-degree panorama of the view from his Manhattan studio (*In the Air*, 2013) relating to nineteenth-century 'cinema in the round' presentations. As for pointers towards what he'll do here, his last London show, at Sadie



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Coles HQ, in 2017, suggested his retrospective gaze was turning somewhat on himself, and on his plush connections: it included a film from 1998 concerning the English aesthete Stephen Tennant (as considered by his great-niece, model Stella Tennant), plus filmic portraits of fabled London chef Fergus Henderson and New York jeweller John Reinhold, the former filmed in Scotland, the latter built on dozens of hours of telephone conversations and interjections by Debbie Harry and Marc Jacobs.

10 Five years ago **Judith Hopf** cast a small flock of concrete sheep from home-moving

boxes, completing them with sticklike legs and cartoonish faces. The unspoken word hanging over *Flock of Sheep* (2013), perhaps inevitably, was 'sheeple', given its precisising of human acquiescence to relocating wherever, suckered by neoliberalism's lauding of mobility. As such and also for their downbeat humour and empathy, Hopf's blocky ruminants exemplify the Karlsruhe-born artist's practice, which since the 1990s has tracked contemporary society's homogenising demands on body and soul. This institutional show in her adopted city, Berlin, leans on her pivotal series of perverse

red-brick works, cemented and then sanded into the shape of hands, feet, basketballs, suitcases, robots and more – though these evocations of pliant malleability here occupy, we're told, 'an intermediary position that fluctuates between sculpture and (exhibition) architecture'. Expect, too, some of Hopf's laptop sculptures – angular, recumbent, semifigurative geometric sculptures from whose midpoint a screenlike shape pokes up, body and machine fused – plus a new film and a commission for kw's facade. We'd say go along; but hey, you're not sheep. *Martin Herbert*



10 Judith Hopf, *UP*, 2016 (installation view). Photo: Luca Meneghel. Courtesy Museum of Modern and Contemporary Art, Bolzano

1 **Bruce Conner**
 Bellas Artes Projects, Manila
 24 February – 24 May

2 **Lee Lozano**
 The Fruitmarket Gallery, Edinburgh
 10 March – 3 June

3 **Hardeep Pandhal**
 Cubitt, London
 through 8 April

4 **Vittorio Brodmann**
 Freedman Fitzpatrick, Los Angeles
 4 March – 21 April

5 **Mathilde Rosier**
 Galleria Raffaella Cortese, Milan
 14 March – 5 May

6 **Michael Raedecker**
 Grimm, Amsterdam
 10 March – 14 April

7 **1st Lahore Biennale**
 18–31 March

8 **Carissa Rodriguez**
 Sculpture Center, New York
 through 2 April

9 **T.J. Wilcox**
 VNH Gallery, Paris
 15 March – 28 April

10 **Judith Hopf**
 kw Institute for Contemporary Art, Berlin
 through 15 April