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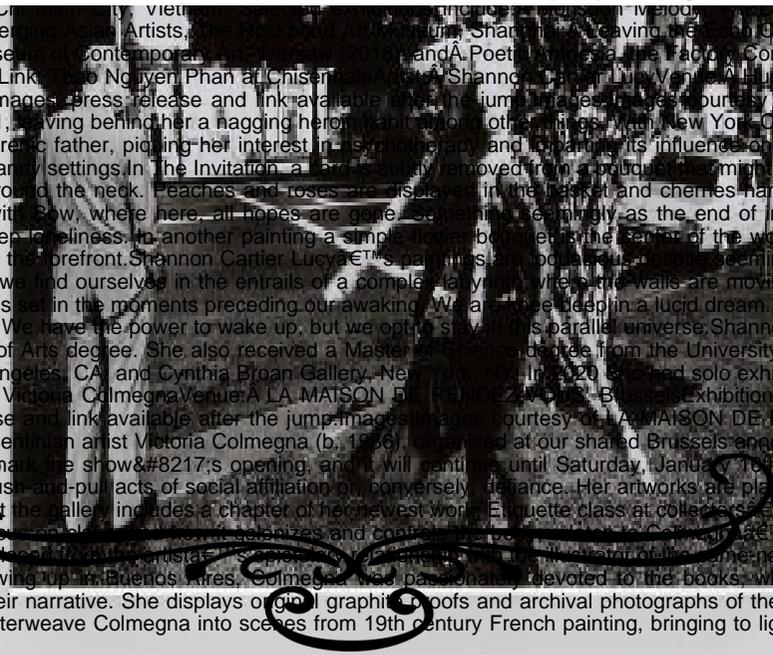
Artist: Kim Jones Venue: Bridget Donahue, New York Exhibition Title: Rats Live On No Evil Star Date: November 12, 2020 - January 9, 2021 [Click here to view slideshow](#) Full gallery of images, press release and link available after the jump. Images: Images courtesy of Bridget Donahue, New York Press Release: In his first exhibition at Bridget Donahue, RATS LIVE ON NO EVIL STAR, Kim Jones fills the gallery with selections from five decades of sculpture, performance documentation, drawing and painting. Jones's experience as a soldier in the Vietnam War has influenced his artistic production, as well as his experience using leg braces after an illness restricting his ability to walk at the age of seven. Included in the exhibition is a series of photographs picturing the iconic 1976 Wilshire Boulevard Walk, when Jones walked eighteen miles from end to end of Wilshire Boulevard in a costume constructed from sticks, foam rubber and mud. Under the performance persona known as Mudman, Jones strapped the labyrinthine wooden apparatus onto his back and obscured his face with sheer pantyhose. The wearable Mudman structure and headpiece first manifested within the installation Foam Rubber House in 1973, a room covered in foam, cotton, nylon, and other materials, before moving into detachable, scarus-like wings influenced by interfamilial star charts from the Marshall Islands, the wooden structure evokes maps of oceanic currents and planetary movement guiding people traveling by canoe, as much as it also reminds of a porcupine's quill. Coated, muddied sticks have emerged and informed other sculptures throughout his oeuvre, such as a tricycle incorporating a set of toy figurine soldiers from Jones's childhood. Since the 1970s, the emblematic star structure has become an impetus for Jones's work, and illustrations of the veiled sculpture continue to appear in his drawings of semi-human, bestial mythological figures. Jones often applies acrylic and pen alterations on top of photographs, decades after their capture. Layering of erasers and digrammatic maps on ever-changing images. Sometimes referred to as "war drawings", inky aerial mazes look like battleground plans for strategic movement. Jones's drawings gain a vibrancy from constant reworking, retaining the trace of combat while ultimately merged with a folklore depicting the murder of innocence. Hanging along the exhibition walls are bundled rats fused into sculptures, punctuating the room with recollection of the scavenging animals overrunning the muddled sleeping quarters of Vietnam. Rats were both marginal company, and at other times, grave enemies. Similarly, soldiers lived and fought like rats, a metaphor recurrent in Jones's work. In a return to the title of the exhibition, "RATS LIVE ON NO EVIL STAR"; A palindrome on the side of a barn in Ireland, this phrase finds its origins in Rat Piece, in which Jones burned live rats onstage in 1976 at California State University in Los Angeles as a visiting artist during a ritualistic destruction of and tribute to the mud-covered rodent. The title is a contradictory sentiment of survival, decrepit existence, forgiveness, and cleansing. A competing feeling of (no) has been working in performance, sculpture, installation and new York; MCA, San Diego; Museum of Contemporary Art, Los Angeles; the prominent public collections of the Metropolitan Museum of Art, New York; MoMA, New York; Museum of Contemporary Art, San Francisco; Whitney Museum of American Art, New York; September 26 - December 13, 2020 [Click here to view s](#) Press Release: Chisenhale Gallery presents Becoming Phan's work explores history and tradition through ne Thailand, Laos, Cambodia and Vietnam. Composed of two newly commissioned video work Becoming Alluvium is stru footage, animation and found imagery, the work weaves i Brightness, made in collaboration with artist Truong Cong T insects playing musical instruments to a young boy caressi future of the Mekong River and its inhabitants. Phan's "state of collective amnesia" in relation to the threat Joan Miró Foundation, Barcelona; WIELS Contemporary Nefkens Foundation and Mousse Publishing. Lead Support from The Elephant Trust. With thanks to Galerie Zink Wal Programme. Biography: Thao Nguyen Phan lives and works in Ho Chi Minh City, Vietnam. She received her MFA from the University of Contemporary Artists, Singapore. She is the recipient of the Han Nefkens Foundation "LOOP Video Art Award" 2018. [Link to Nguyen Phan at Chisenhale Gallery](#) Shannon Cartier Lucy (b. 1977, Nashville, TN) lives and works in Nashville and studied at New York University where she received a Bachelor of Arts degree. She also received a Master of Fine Arts degree from the University of Tennessee. She has exhibited at Kneken Gallery, New York, NY; Teague Gallery, New York, NY; Edward Cella Gallery, Los Angeles, CA; and Cynthia Brogan Gallery, New York, NY. In 2020 she had solo exhibitions at LUBOV, NY, De Boer Gallery, Los Angeles, CA; and Nina Johnson, Miami, FL. [Link to Shannon Cartier Lucy at Hussenot](#) Artist: Victoria Colmegna Venue: LA MAISON DE RENDEZ-VOUS, Brussels Exhibition Title: Boarding School Date: November 18, 2020 - January 10, 2021 [Click here to view slideshow](#) Full gallery of images, press release and link available after the jump. Images: Images courtesy of LA MAISON DE RENDEZ-VOUS, Brussels Press Release: Paris View / Paris Goto are proud to announce a solo series of new and recent works by the Argentinian artist Victoria Colmegna (b. 1986), who is based at our shared Brussels annex, La Maison de Rendez-Vous. Victoria Colmegna's project will be installed at the gallery on of Saturday November 21, which will mark the show's opening, and will continue until Saturday, January 10, 2021. Victoria Colmegna is keenly interested in youth culture and adolescence, in particular how identity is shaped through dramatic push-and-pull acts of social affiliation or conversely defiance. Her artworks are play-eholders where these dynamics unfold, sometimes in their extreme forms - fanatic devotion or betrayal. Colmegna's project at the gallery includes a chapter of her newest work, Etiquette class at collectors' houses, a series of notes that serve as frenetic instruction guides in how to conduct oneself as an artist within the social milieu. This "book" includes a series of collaged paintings in bulletin board lockboxes was developed through artist's research into the history of the named books, a YA serial about a pair of American teenage girls living out their high school antics in the fictionalized "Valley". Growing up in Buenos Aires, Colmegna had passions devoted to the books, which consequently shaped her own coming-of-age. In these works, Colmegna places herself front and center within the framework of their narrative. She displays original graphic proofs and archival photographs of the books' characters next to pastel portraits of herself developed alongside the illustrator. The latest episodes in this series of works interweave Colmegna into scenes from 19th century French painting, bringing to light historical treatments of women as artists and subjects within the medium, as well as Colmegna's own self-referential artistic p

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