

login | register ADVERTISE BACK ISSUES CONTACT US SUBSCRIBE

search

ARTGUIDE IN PRINT 500 WORDS PREVIEWS BOOKFORUM A & E 中文版
DIARY PICKS NEWS VIDEO FILM PASSAGES SLANT

CRITICS' PICKS

CURRENT | PAST

New York

- Jesús Rafael Soto
"The Left Front: Radical Art in the 'Red Decade' "
- Titus Kaphar
- V.S. Gaitonde
- Frank Magnotta
- Tal R
- Paul Thek
- Lucy Skaer
- Emily Roysdon
- Lucy Kim
- Corinne Vionnet
- Sturtevant
- Libby Rothfeld
- Villa Design Group
- Calvin Marcus
- Duane Zaloudek
- Devin Troy Strother
- Ryan McNamara
- John Waters
- Saira McLaren
- "Speaking of People"
- Judith Scott
- Thomas Struth

Los Angeles

- Dan Finsel
- Mike Kuchar
- Mira Dancy
- Helen Johnson
- Jennifer Moon
- Alma Allen
- Liz Magic Laser
- "Variations:
Conversations in and
around Abstract Painting"

San Francisco

- Matt Keegan
- Ai Weiwei
- Keith Haring
- "Secondhand"

Austin

- "Friendship and
Freedom"

Baltimore

- Dario Robleto

Boston

- Candice Breitz

Chicago

- "Lands End"
- "Division of Labor"

Columbus

- "In __ We Trust: Art and
Money"

London

Cécile B. Evans

SEVENTEEN

270-276 Kingsland Road, Entrance on Acton Mews to rear
October 15, 2014–December 6, 2014

In the Dantesque world of Cécile B. Evans's video *Hyperlinks or it didn't happen* (all works 2014), a digitally rendered likeness of Philip Seymour Hoffman is our Virgil, among a number of other virtual actors, including a spam bot, an agoraphobic YouTube celebrity, and a holographic pop star crooning "Forever Young." As if speaking from the beyond, PHIL implores, "And please, don't call me uncanny." A fair warning that the old critical models need not apply here.



Cécile B. Evans, *Hyperlinks or it didn't happen*, 2014, Single channel HD video, color, sound, 22 minutes.

Identity is not obsolete, though. Race and gender are loaded issues throughout Evans's exhibition, which is rounded out by photomontages and assemblages. For instance, *Hyperlinks or it didn't happen* incorporates archival evidence of a time when computer programming was considered women's work. The video's associative logic also conjures a bodiless character reading Ralph Ellison's famous novel as she concedes that older women "become invisible," connecting back to the former historical elision. Evans is attentive to the ways in which the digital realm compels new relationships between physical reality and mediated images, one effect of which is figuration itself being redefined. Death and mortality are frequently evoked in mass media and throughout this show, as in the inclusion of a widely circulated video of an airline Ebola scare or in the virtual resurrection of Phil. The potency of such a digital figure complicates traditional distinctions between the living and nonliving, not least because of the character's ability to circulate as a commodity. As the video's meme-quoting title suggests, questions of belief and proof are at stake in these new forms. PHIL shares our uncertainty regarding how to feel about it all, asking, "Is this a tender moment, or does it make you want to laugh?" Both.

— Phil Taylor

✉ PERMALINK COMMENTS 🖨 PRINT

◀ return to current picks

[links](#)

Denver

Mark Mothersbaugh

San Diego

Colter Jacobsen

St. Paul

Julie Buffalohead

Mexico City

"Transcripciones"

London

"Post Pop: East Meets West"

Daniel Guzmán

Dublin

Niamh O'Malley

Paris

Dora Budor

Sonia Delaunay

Rineke Dijkstra

Niki de Saint Phalle

Hamburg

Daniel Laufer

Milan

Dario Guccio

Rome

Gianni Politi

Zagreb

Deimantas Narkevičius

Barcelona

Art & Language

Madrid

"Really Useful Knowledge"

Malmö

"The Alien Within"

Istanbul

Çağrı Saray

Cape Town

Igshaan Adams

"Thinking, Feeling, Head, Heart"

Hong Kong

Shio Kusaka and Jonas Wood

"Hong Kong Bestiary"

New Delhi

Anju Dodiya

Tokyo

Takamatsu Jirō

Singapore

Manuel Ocampo

Beirut

Taysir Batniji

Dubai

Benjamin Senior

San Juan

José Morales

Buenos Aires

Antonio Berni

"Cromofobia"

NEWS	DIARY	FILM
------	-------	------

Newest Entries

Nick Pinkerton on "John Carpenter: Master of Fear" and *Lost Themes*

Nick Pinkerton on "Tell It Like It Is: Black Independents in New York, 1968–1986"

Erika Balsom on shorts at the 44th International Film Festival Rotterdam

Nick Pinkerton on "Films by Aleksei German" at Anthology Film Archives

Amy Taubin on Agnès Troublé's *My Name Is Hmmm...* at MoMA

Melissa Anderson on *Girldhood*

DIARY | PICKS | NEWS | VIDEO | FILM | PASSAGES | SLANT | ARTGUIDE | IN PRINT | 500 WORDS | PREVIEWS | BOOKFORUM | A & E | 中文版

All rights reserved. artforum.com is a registered trademark of Artforum International Magazine, New York, NY