

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.

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



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

✉ PERMALINK COMMENTS 🖨 PRINT

◀ return to current picks

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"

[links](#)

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 *Girlhood*