



# KAREN ARCHEY

KAREN ARCHEY IS CURATOR OF CONTEMPORARY ART AT STEDELIJK MUSEUM AMSTERDAM AND A DOCTORAL RESEARCHER AT THE AMSTERDAM SCHOOL FOR HERITAGE, MEMORY, AND MATERIAL CULTURE AT THE UNIVERSITY OF AMSTERDAM. HER BOOK *AFTER INSTITUTIONS* (FLOATING OPERA PRESS, 2022) EXAMINES MUSEUMS AS TROUBLED, RAPIDLY EVOLVING PUBLIC SPACES AND RENEWS DISCUSSIONS AROUND INSTITUTIONAL CRITIQUE. IN FEBRUARY 2025 SHE WILL START AS HEAD OF THE CURATORIAL DEPARTMENT AT KUNSTSAMMLUNG NORDRHEIN-WESTFALEN, DÜSSELDORF.

## 1

**JOAN JONAS (MUSEUM OF MODERN ART, NEW YORK; CURATED BY ANA JANEVSKI)** Joan Jonas is one of the most consequential video and installation artists of our time, but her practice remains poorly understood. This is in part because her oeuvre is so varied, and has unfolded over such a long period of time: Active since the 1960s, the artist, now eighty-eight, is still performing and making new work today. This MoMA exhibition, curated by Ana Janevski, offered a new, refined view onto Jonas's practice, expertly interweaving her new and old performances, videos, drawings, and installations.



**1.** Joan Jonas, *Reanimation*, 2010/2012/2013, mixed media with four video projections (color, sound and silent, various durations) and two video sculpture boxes (color, sound and silent, various durations). Installation view, Museum of Modern Art, New York, 2024. Photo: Jonathan Dorado. **2.** Chantal Akerman, *D'est: au bord de la fiction (From the East: Bordering on Fiction)*, 1995, 16 mm transferred to twenty-five digital videos (color, sound, 4 minutes, and 5 minutes 30 seconds), twenty-five monitors, forty-eight speakers. Installation view, Bozar Centre for Fine Arts, Brussels, 2024. **3.** Aleksandra Domanović, *Bulls Without Horns: Alison With the Bulls (detail)*, 2016, face-mounted C-print, 59 × 78 3/4". **4.** CFGNY, *Family Portrait VII (Toyo Miyatake Studio, shot by Alan)* (detail), 2024, ink-jet print, 20 3/4 × 16 1/8". **5.** patricia kaersenhout, *Creation Story (work in-progress)* (detail), 2024, mixed media on cotton mounted on paper, African fabrics, wooden dowel, 30 3/4 × 29 1/8".

## 2

**CHANTAL AKERMAN (BOZAR BOZAR CENTRE FOR FINE ARTS, BRUSSELS; CURATED BY LAURENCE RASSEL, IN COLLABORATION WITH CÉLINE BROUWEZ AND ALBERTA SESSA)** The Belgian artist and filmmaker Chantal Akerman, who died in 2015, was a rare feminist voice in the male-dominated Francophone cinematic field. Alongside the films for which she is best known, she also created myriad lesser-known video installations and autofictional texts that attest to her experimental approach to medium and genre. This exhibition, a combined effort between Bozar and Paris's *Jeu de Paume*, is somehow the first major institutional overview of Akerman's work and, needless to say, long overdue.

Co-organized with the *Jeu de Paume*, Paris, where it is on view through January 19, 2025.



## 3

**ALEKSANDRA DOMANOVIĆ (KUNSTHALLE WIEN, VIENNA; CURATED BY MICHELLE COTTON)** Aleksandra Domanović cut her teeth as an internet-based artist in the Web 2.0 era, yet she is now known primarily for her sculptures (paper stacks made from thousands of pages of ink-jet print-outs; hanging architectural interventions made from transparent polyester foil; wall-mounted prosthetic hands). She has also created photographic series (for example, a beguiling set of photos of bulls without horns) as well as a pair of video essays about the impact of techno music on youth culture during the fall of the Iron Curtain and on the development of the internet in the former Yugoslavia. Since Domanović is only in her early forties, it's difficult to call this exhibition a midcareer retrospective—yet it offers an excellent opportunity to study the practice of an artist who has successfully reinvented her practice many times over.

On view through January 26, 2025.

**"REFASHIONING: CFGNY & WATARU TOMINAGA" (HAMMER MUSEUM, LOS ANGELES; CURATED BY TIFFANY LAMBERT AND ERIN CRISTOVALE)** The initialism CFGNY doesn't actually stand for anything; if you ask the collective's members (Daniel Chew, Ten Izu, Kirsten Kilponen, and Tin Nguyen), they'll say "Cute Fucking Gays New York," or "Concept Foreign Garments New York," among other made-up options. Their work continually returns to the paradoxical notion of a pan-Asian identity: bootlegged garments, humorous phonetic misspellings of brand names, and *kawaii* are reclaimed in their wearable garments and accessories, which they display in both exhibitions and runway shows that double as performances. The collective's Hammer Museum exhibition, a dual show with Tokyo-based designer Wataru Tominaga, provided a much-needed institutional platform to introduce their work to a wide audience.

## 5

**"MANAHAHTÁANUNG OR NEW AMSTERDAM? THE INDIGENOUS STORY BEHIND NEW YORK" (AMSTERDAM MUSEUM; CURATED BY IMARA LIMON, TOM VAN DER MOLEN, AND GONCA YALÇINER, WITH CHIEF URIE RIDGEWAY, NANTICOKE LENAPE NATION; CORY RIDGEWAY, NANTICOKE LENAPE NATION; BRENT STONEFISH, DELAWARE NATION; GEORGE STONEFISH, DELAWARE NATION; LESLEY SNAKE, DELAWARE NATION; SHERRY HUFF, DELAWARE NATION; DENISE DUNKLEY, NANTICOKE LENAPE NATION; STEVEN D. SMITH, RAMAPOUGH LENAPE NATION)** For all the discourse around colonialism and decolonization within museums, there have been relatively few exhibitions on these topics. A collaboration between the Amsterdam Museum, the Museum of the City of New York, and representatives of the Lenape, "Manahatáanung or New Amsterdam?" traced the colonization, led by the Dutch West India Company, of the land originally inhabited by the Lenape and now known as New York. The exhibition wove together historical objects and reproductions that document the past—such as a handwritten protocol by a notary detailing the handling of "wild savages" and documents of manumission (the freeing of a slave) that enfranchise that person to indentured servitude—alongside the work of Dutch and Lenape contemporary artists such as Chihiro Geuzebroek, Leonard Harmon, and patricia kaersenhout.

Co-organized with the Museum of the City of New York.



6. Lebohang Kganye, *Setupung sa kwana hae II* (The patio at home II), 2013, ink-jet print, 16 ½ × 11 ¾".  
 8. Mike Kelley, *Ahh . . . Youth!* (detail), 1991, eight C-prints, each 19 ½ × 12 7/8". 9. View of "Christoph Büchel: Monte di Pietà," 2024, Fondazione Prada, Venice. Photo: Marco Cappelletti. 10. View of "Basma al-Sharif: The Place Where I Was Condemned to Live," 2024, de Appel, Amsterdam. Photo: Sigrún Gyða Sveinsdóttir.



**6**  
**"BURNING DOWN THE HOUSE: RETHINKING FAMILY" (KUNSTMUSEUM ST. GALLEN; CURATED BY MELANIE BÜHLER)** The premise of this group exhibition was that the concept of family, though omnipresent in almost all our lives, is a topic left critically under-investigated in the field of contemporary art. Idealized portraits of mother and child have certainly gotten their due throughout art history, but more realistic depictions of family life have eluded serious inquiry. Having started a family fairly recently, I've frequently returned to works such as Moyra Davey's 2001 anthology *Mother Reader: Essential Readings on Motherhood* in an attempt to make sense of my parallel lives in the professional and personal spheres. Recently, we got "Burning Down the House," curated by the tireless Melanie Bühler, which brought together an intergenerational and international array of artists who critically examined the foundations of the traditional nuclear family, including Louise Bourgeois, Rhea Dillon, Kyoko Idetsu, and Lebohang Kganye, Ryan Trecartin, and Gillian Wearing.

**7**  
**CAMERON ROWLAND (DIA BEACON, NEW YORK; CURATED BY JORDAN CARTER AND MATILDE GUIDELLI-GUIDI)** There are few decades-old institutions that have reinvented themselves in meaningful ways. This year, Dia Art Foundation turned fifty. Alongside its upkeep of Land art monuments such as Robert Smithson's *Spiral Jetty*, 1970, and Nancy Holt's *Sun Tunnels*, 1973–76, Dia is now permanently responsible for Cameron Rowland's *Plot*, 2024, an easement on an acre of Dia's Beacon, New York, property designated as a burial ground for formerly enslaved Black people—which can never be redeveloped or used in any other way again. The project sets the tone for Rowland's Dia survey, "Properties," which also includes a trenchant series of conceptual and sculptural interventions addressing the legacy of chattel slavery. On view through October 20, 2025.

**8**  
**MIKE KELLEY (K21 KUNSTSAMMLUNG NORD-RHEIN-WESTFALEN, DÜSSELDORF; CURATED BY CATHERINE WOOD AND FIONTÁN MORAN)** Mike Kelley is a cult figure in the art world like few others: His works balance humor, camp, and intimacy with sincerity and seriousness. Piercing social mores surrounding class and heteronormativity, Kelley's works are distinctly relatable, courting a sense of identification in his viewers. His last major traveling retrospective (which debuted at the Stedelijk Museum Amsterdam, where I work, in 2012) was overshadowed by his tragic death by suicide that same year. This ebullient, jam-packed survey, overseen at K21 by curator Falk Wolf, gives Kelley's work its due, showcasing the artist in all his joyfully weird and sage glory.

Co-organized with Bourse de Commerce, Paris; Moderna Museet, Stockholm; and Tate Modern, London, where it is on view through March 9, 2025.



**9**  
**CHRISTOPH BÜCHEL (FONDAZIONE PRADA, VENICE)** Christoph Büchel's takeover of Fondazione Prada's monumental Venice location, the eighteenth-century palazzo Ca' Corner della Regina, was inspired by the building's former use as the Monte di Pietà, a charitable pawnbroker providing low-interest loans to the poor, from 1834 to 1969. Büchel created a lifelike replica of a defunct pawnshop, marked by his characteristic piles of flotsam and jetsam. The installation extended across two palatial floors, each room seemingly bearing a different relation to the crux of the exhibition: the accumulation of both wealth and debt. Amid the rubble were a number of artworks interspersed as Easter eggs for the keen observer, including a Marcel Broodthaers sculpture fashioned out of a card catalogue and Richard Serra's landmark video *Television Delivers People*, 1973. The peculiar location of an exhibition about wealth and debt did not escape Büchel: Abutting the exhibition's entrance, a weather-worn Prada awning sat at the bottom of a pile of detritus in a makeshift food bank.

**10**  
**UNDERDOG INSTITUTIONS** Art institutions have become increasingly beleaguered—subject to harsh critiques, stubborn about change, yet also often on the brink of operational and financial collapse. Institutions known for staging niche or academic exhibitions geared toward peers and professionals are contracting, while their large-scale counterparts try to cater to the tastes of ever growing audiences. Amsterdam's de Appel has been through its own tumultuous rounds with public funding, yet with new directors it has seemingly come out the other side, offering countless exhibitions, panel conversations, and performances per month. In Sweden, small-scale presentation platforms such as Malmö's skēnē and Stockholm's Mint host talks, performances, and exhibitions of both local and international interest. So often these more modest institutions are a labor of love, almost a lifestyle in and of themselves. As an outsider looking in, I wish to say: Please keep going. We need you. □