

Johnen Galerie

ART REVIEW

Now See This

Sep 2010

Art Review:

'Soda Pop! You saw me in the news! What you saw, it was meeeee!' - Ryan Trecartin, *I-Be Area* (2007) Issue 43 £5.00

September 2010

Ragnar Kjartansson:
At home with Iceland's blues brother

Machine Project:
Transforming artmaking in Los Angeles

Andy Warhol:
Gee, wow, the great man shows off his scars

A Dictionary of Everyday Art Terms:
The first instalment of our exclusive 16-piece partwork

Ryan Trecartin Taking the
Real World to another planet

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NOW SEE THIS

words *MARTIN HERBERT*

The Public Art Fund has previously given New York such artists' projects as Olafur Eliasson's quartet of artificial waterfalls, a replica of Paul McCarthy's studio tipped on its side and a parade by Francis Alÿs led by a Peruvian marching band.

Ryan Gander (*Doris C. Freedman Plaza, Central Park, New York, 15 September – 15 April, www.publicartfund.org*)

doesn't typically deal in carnivalesque or widescreen gestures; but his new commission, *The Happy Prince*, still promises something viewers will never have seen, and something that, specifically, queries the assumptions underlying public monuments. Characteristically playful and probing, recursively described as 'a sculpture of a ruin' and named after a 1888 children's story by Oscar Wilde, it's touted as realising the toppled sculpture



of the title character, a sculpture which, in the narrative, is left deliberately to the imagination: here we can see it, but nevertheless have to put it (back?) together in our minds. Almost simultaneously, the British artist will present another new commission, in the Solomon R. Guggenheim Museum's reading room. *Intervals* (1 October - 9 January) is a 'scene of apparent catastrophe' referencing the relationship between Piet Mondrian and Theo van Doesburg. Gander loves it when a plan comes apart, evidently.