

Aesthetica

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TOWARDS ABSTRACTION
Light, shadow and form are central to paper works created with the sun

VISIONARY STORYTELLER
Photographer Tyler Mitchell makes waves in fashion, curation and more

CREATIVE DESTINATION
The enduring image of Californian cool is explored through buildings

MEMORY ILLUMINATED
A retrospective shows us how one fluorescent tube transformed art



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4a. R. Hill Ross, Home, 2013. Pigmented inks print, High Museum of Art, Atlanta, purchase with funds from Paul Higginson and the Friends of Photography for the Printing the Southwark, 2012.2.2.12 © Sharr Lavolante, American, born 1987, Will with Beige, 2011, pigmented inks print, 20 x 25 inches, High Museum of Art, Atlanta, unexamined with funds from Paul Higginson and the Friends of Photography for the Printing the Southwark, 2012.2.2.12 © Sharr Lavolante, 5. Martin Boyce, Long Distance Sleep Talking, 2022. Curating of the Artist and The Modern Institute/ Today Webuser Ltd, Glasgow, Photo Krati Hunter, 6. Hoda Alshar, Untitled 4, from the In Tum series, 2023, © Hoda Alshar, Image courtesy of the artist and Miami Gallery, Pexco/Pro, Brisbane.

4 A Long Arc

PHOTOGRAPHY AND THE AMERICAN SOUTH

Curator Gregory Harris accurately describes this show as a "layered record" of the southern USA from 1845 to the present-day which "poses urgent and timely questions about American history, identity and culture." One hundred and seventy works are on display from artists including Isaac H. Bonsall, Robert Frank and Kristine Potter. They shine a light on the legacies of economic inequality and white supremacy.

Allie Mae Burroughs looks directly at viewers from Walker Evans' striking black-and-white portrait from 1936. She lived in poverty as the wife of a "sharecropper" in Hale County. Her family leased their farmland – where they lived and worked – from a landlord who took half their crops and money to spend on food, fertiliser and medicine. Evans was one of the pioneering Farm Security Administration documentarians, alongside Gordon Parks, Dorothea Lange and Marjory Collins, whose visual record of extreme conditions suffered

during the Great Depression (1929-1939) remains poignant.

Another memorable piece is Parks' (1912-2006) *Ondria Tanner and Her Grandmother Window-Shopping* (1956). A small Black girl looks with wide-eyed wonder at the dresses modelled by white mannequins. Parks positions the viewer on the other side of the glass display case, causing the models to dominate the foreground. This shot is not only a reminder of segregation, but also of racism that persists today. An-Miy Lê's recent work attests to this, picturing a group of young women sitting in the grass of Lafayette Park, Washington DC, following a 2020 Black Lives Matter protest.

A Long Arc offers a timeline of southern life as well as an evolutionary history of photography. It reveals the development of themes captured on camera over decades. Subjects and artists come together to tell stories and overcome inequalities, whilst inspiring wider consideration and empathy.

Words

Diana Bestwisch Tetteh

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Addison, Massachusetts
Until 31 July

addison.andover.edu

5 Before Behind Between Above Below

MARTIN BOYCE

Do sculptures dream? This is the question posed by Scottish Turner Prize-winning artist Martin Boyce (b. 1967), whose work explores the intersections between design and urban planning. Boyce's visual language is something special: it relies on asymmetry and disruption, which are key ingredients to his latest exhibition. Here, he reimagines the iconic gallery through subtle interventions that transform banal and ordinary objects.

In *Long Distance Sleep Talking* (2022), a chandelier-like sculpture carries the weight of different acrylic panels. The constellation, made of plastic and metal, evokes the shapely dynamism of Alexander Calder's rotating mobiles. Boyce's display features a white telephone hanging from its cord, dangling over a neon pink door. It's a piece that treads the boundary between sleep and waking, simulating a never-ending and never-answered call. We feel an inimitable sense of longing, almost as if watch-

ing an unrequited lover refusing to pick up the receiver.

Elsewhere, corrugated partitions and wall moulds combine with floating steel apparatuses. In one room, a tasselled lamp rests on its side like a life drawing model. Next, a chair is wedged underneath a door, serving as an improvised obstacle to prevent entry. There is a sense of trying to break out of the domestic sphere – a restlessness that will resonate with fans of Jesse Darling's unsettling structures. Journeying upstairs, we're met with a canopy of rose-coloured aluminium panels that dangle from the ceiling. They contrast against a collection of wax-coated paper leaves collecting in heaps across the floor.

Boyce explains: "The object is perhaps undead, a ghost, a physical presence in limbo." This exhibition demands discomfort and desire in equal parts. It's easy to be lured in by Boyce's subversion of forms; in fact, we ought to accept the invitation and stay with these sculptures a little while longer.

Words

Chloe Elliott

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Fruitmarket, Edinburgh
Until 9 June

fruitmarket.co.uk

6 Acts of Resistance

PHOTOGRAPHY, FEMINISMS AND THE ART OF PROTEST

Three women stand, one in front of another, braiding each other's hair, their backs to the camera. Hoda Afshar's work pays tribute to the Women, Life, Freedom Movement in Iran, prompted by the death in 2022 of Mahsa Amini, who was arrested for violating rules requiring women to wear headscarves. The series, titled *In Tum*, hangs in South London Gallery, delicately printed onto textile. It is truly striking in scale.

A few years back, the words "feminism" and "feminist" seemed to be everywhere. In Twitter bios. On book covers. Spelled out in giant letters behind Beyoncé at the VMAs. That fourth wave, fuelled by the growth of the internet, took shape in grassroots movements such as 2017's #MeToo. Across two spaces – the main gallery and the Fire Station – *Acts of Resistance* presents photography born within the context of this past decade, engaging with continued struggles. Aida Silvestri's sculptural work uses red threads to allude to the violence of female genital mutilation, whilst Laia Abril looks

at sexual violence and reproductive rights, under threat in the USA and Europe. This exhibition brings a multiplicity of different feminisms into play. Here, women's rights are trans rights, indigenous rights and disability rights. They overlap with decolonial activism, climate justice and queer identities.

Not only do the selected artists' works interrogate different approaches to the medium of photography, but each one delves into the function of images in today's world. Artists engage with personal or public archives, self-portraiture and social media, showing how printed pictures can shape lives.

Acts of Resistance is a thrilling addition to a number of group exhibitions re-examining the visual culture of feminisms – alongside *RE/SISTERS: A lens on Gender and Ecology* at the Barbican and *Women In Revolt! Art and Activism in the UK 1970-1990* at Tate Britain. This is an exhibition that presents contemporary feminist artwork as intersectional and expansive. It is a fierce and beautiful collective fight back.

Words

Rachel Segal Hamilton

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South London Gallery
Until 9 June

southlondongallery.org