

THE NEW YORKER



“AS WE WERE SAYING: ART AND IDENTITY IN THE AGE OF ‘POST’”

“Power is not love” reads a button pinned to Josh Faught’s handwoven hemp banner, in this stirring protest song of a show, which reboots ideas of political correctness for the new century. Curated by Claire Barliant (whose essay in the crisply designed broadsheet is a must-read), it blurs lines between objects and activism, and between individual expression and collective action. At the entrance, there’s a riveting fifty-minute video by Shelly Silver, titled “In Complete World,” which transforms a series of man-on-the-street interviews into a Greek chorus of engaged ambivalence. Things falter when they verge on nostalgia. Ignacio Lang’s photomontage, alternating his father’s snapshots of the Vietnam War with pages from sixties-era magazines, is a watered-down update of Martha Rosler’s iconic collages. Josh Kline continues his winning streak of class-conscious conceptualism in a group of 3-D-printed portraits of the invisible workforce, including a corporate cleaning woman and a delivery man. Through Oct. 25.

September 12 – October 25

EFA Project Space