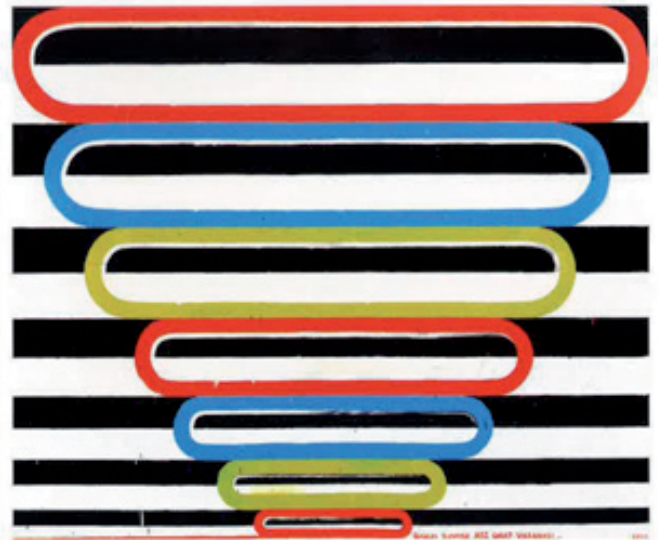


# ARTFORUM

From left: Adrian Paci, *Centro di Permanenza Temporanea*, 2007, still from a color video, 5 minutes 30 seconds. From "The Workers," Chris Martin, *Ganges Sunrise Ash Ghat Varanasi, . . .*, 2002, oil on canvas, 10' 9" x 11' 11".



**NORTH ADAMS, MA**

**"THE WORKERS"**

MASS MoCA • May 29, 2011–March 15, 2012 • Curated by Susan Cross and Carla Herrera-Pratt • "That ain't working": The refrain from the 1985 Dire Straits hit sums up the widespread demotion of cultural production from the ranks of honest labor to mere fun and games. According to this worldview, artists get "money for nothing," not to mention "chicks for free." "The Workers" proposes that the status of labor in our current economic climate is still up for debate, bringing together roughly forty pieces (some made specifically for the show) in a wide range of media, by twenty-five international artists and collectives including Allan Sekula, Emily Jacir, Harun Farocki, Laboratorio 060, and Yoshua Okón. Lent resonance by MASS MoCA's post-industrial location, this exhibition promises to illuminate the ongoing clashes of gender, class, and global capital intrinsic to representations of work—artistic and otherwise. —Julia Bryan-Wilson

**WASHINGTON, DC**

**"CHRIS MARTIN: PAINTING BIG"**

CORCORAN GALLERY OF ART • June 18–October 25 • Curated by Sarah Newman  
Chris Martin, one of the most freewheeling abstract painters working today, serves up a tripartite exhibition for his first American museum survey, to be held in his hometown. Along with a selection of large-scale paintings produced over the past nine years, and a salon-style grouping of at least 150 more modestly sized canvases in the rotunda, the show will feature a site-specific installation of three new paintings, each twenty-six feet high, in the Corcoran's central atrium. The guaranteed "wow" effect of these works, each animated by undulating forms and electric hues, is in homage to the museum experience that Martin clearly recalls from his youth. With paintings that incorporate text dedications, Martin has acknowledged the inspiration of visionary figures such as Paul Feeley, Alfred Jensen, Hilma af Klint, and Yayoi Kusama, as well as James Brown and Curtis Mayfield. Expect many of them to be "in attendance." —Bob Nickas

**CHICAGO**

**WILLIAM J. O'BRIEN**

RENAISSANCE SOCIETY • May 15–June 26 • Curated by Hamze Walker  
Chicago-based artist William J. O'Brien's sculptures, drawings, and paintings are shrewdly insouciant. Whether rendering enchantingly naive patterns in colored pencil or sculpting ceramic heads that combine the tacky craftsmanship of a '70s vase with the exaggerated features of a mask, O'Brien often flirts with kitsch. But the artist's engagement with the ornamental, and his intuitive combination of found and handmade forms, are in fact fascinating reflections on the contemporary art object's complex identity. This exhibition will focus on O'Brien's ceramic sculptures, gathering almost one hundred pieces made in the past five years. Ranging from abstract geometric compositions to brightly dyed faces with gigantic grins, these works will offer a picture of a practice defined less by its consistency than by its eccentric variations. —Sabine B. Vogel  
*Translated from German by Elizabeth Tuelke.*

**ASHEVILLE, NC**

**"JACK TWORKOV: THE ARTIST AT BLACK MOUNTAIN COLLEGE, JULY 1952"**

BLACK MOUNTAIN COLLEGE MUSEUM + ARTS CENTER • June 17–September 17 • Curated by Jason Andrew • With all the on-campus Happenings, geodesic-dome constructions, and proto-Beat poetry hogging the art-historical limelight, it's easy to forget that Black Mountain College was also a hotbed of painting in the 1940s and '50s, when an illustrious faculty that included Josef Albers, Robert Motherwell, Willem de Kooning, Franz Kline, and Jack Tworkov espoused their respective approaches to abstraction. Jason Andrew's exhibition will focus on Tworkov's summer at the college in 1952, a period that saw him developing his dynamic "House of the Sun" series—a group of lambent canvases and calligraphic works on paper rendering a vestigial figure in tumbling, fluid motion, its limbs and joints abstracted into an all-over lattice. A selection of ephemera, letters, and pieces by Tworkov's colleagues from this period will accompany his works, setting the art within its storied context. —Eva Díaz