KATHRYN ANDREWS *American Hobo*

MAIN GALLERY: FEB 5 – JUL 23

IDEOLOGUE

UTAH
MUSEUM
OF
CONTEMPORARY
ART

UTAHMOCA.ORG | 801 328 4201

SPECIAL THANKS TO OUR SUPPORTERS

**The Andy Warhol Foundation
for the Visual Arts**

Grandeur Peak Funds

THE FUNNY THING ABOUT ORTHODOXY

Framed within the animated climate of another presidential election year, *Ideologue* evokes the subtle structures that shape societal values, such as individual freedom, progress, nationalism, and identity. Through whimsical and subversive representations of social behaviors and political paradigms, the projects in this exhibition examine how the vast image culture of our globalized world elicits, demystifies, and resists current discourses on ideologies.

Iván Argote and Larissa Sansour immerse the majestic into unexpected contexts: Argote through *Blind Kittens* (2014), a 3-D animation of iconic lion sculptures from Iraq, China, and Italy who aimlessly fumble around with a ball; Sansour with *A Space Exodus* (2009), in which the artist offers a hopeful vision for a Palestinian future by merging references to Neil Armstrong's moon landing with Stanley Kubrick's thematic concerns for human evolution and progress.

Focusing on the historic image of the American hobo, Kathryn Andrews collides themes of consumer culture with political platforms to critique the excesses of capitalism. Julia Wachtel juxtaposes Vegas showgirls with a drawing by a nine-year-old Syrian refugee, a gesture that grapples with the function of images in modern society and the socio-political landscape of our time.

Basim Magdy, Jeremy Deller, and Christoph Büchel locate contradictions and absurdities within dominant ideological forces. Magdy's text-based works, *Clowns* (2014) and *The Future of Your Head* (2008) reflect the artist's interest in the poetic quality of ambiguity, as the sardonic statements point to the deceptive perspectives and obscure rules that animate our lives. *Deller's Doctor David Kelly.* (2012) references the British scientist whose life ended shortly after being identified as the source for a controversial report on Iraq's supposed WMD program. Deller's silk-screen prints allude to the transience of memory when faced with seemingly great social and political consequence, a theme that is also present in Büchel's provocative video, *America We Stand As One* (2005). Appropriating a music video created as a patriotic tribute to the victims of 9/11, the artist overlays Arabic subtitles in a scathing gesture

that addresses cultural and political questions highlighted by war and conflict, terrorism, and global chaos. All three artists evoke principles of free speech, suggesting the way by which artistic expression enables viewers to actively reflect upon the challenging realities facing society today.

Fayçal Baghriche and Dan Mills point to issues of collectivity in terms of territory, statehood, and nationalism. In Baghriche's *Envelopments* (2015), the artist explores the color red through a monochromatic array of national flags. Particularly selecting country flags ending in red when rolled up, Baghriche considers the symbolism of the color in relation to historical and political associations. Mills' *US Future States Atlas* (2003-ongoing) resurrects elements of Manifest Destiny to satirically imagine what a future New World might look like. Through a process of erasure and rediscovery, Mills creates an idiosyncratic system of cartography complete with annotations and visualizations of how current data about wars and conflicts will influence future U.S. annexations.

By exploring the visual cues that direct our senses of belief and belonging, the projects in this exhibition remind audiences of the power of humor in opening new modes of interpretation and understanding.

In keeping with the delirious spirit of U.S. campaign rhetoric and geopolitical conversations, *Ideologue* offers unconventional spaces of abstraction and reflection, encouraging a playful look at how contemporary artists poke fun at the political universe and its claims to social truth.

Rebecca Maksym
Curator
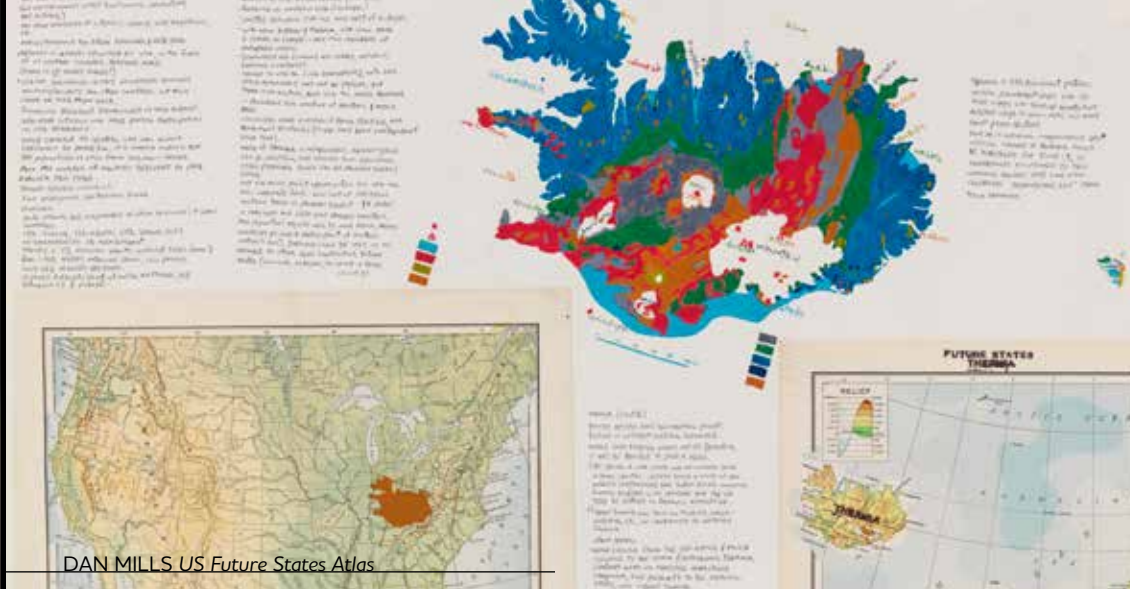
LIST OF WORKS

KATHRYN ANDREWS

American Hobo, 2014
Ink on paper and Plexiglas, aluminum, paint, mixed media
Courtesy of Mier Family Collection, Los Angeles

Hobo (Untitled), 2014
Ink on paper and Plexiglas, aluminum, paint, found objects
Courtesy of the artist and David Kordansky Gallery, Los Angeles

Hobo (Happy Days), 2014
ink on paper and Plexiglas, aluminum, paint, mixed media
Courtesy of the artist and David Kordansky Gallery, Los Angeles

Hobo (Lemonhead), 2014
Ink on paper and Plexiglas, aluminum, paint, mixed media
Courtesy of Darren and Candice Romanelli

Hobo (Electric 8), 2014
Ink on paper and Plexiglas, aluminum, paint, mixed media
Courtesy of Daryl and Irwin Simon

IVÁN ARGOTE

Blind Kittens, 2014
Video

Two 50 Years Old White Males Having Emotions, 2013
Video
Courtesy of the artist and Galerie Perrotin, Paris

FAYÇAL BAGHRICHE

Envelopments, 2015
Flags from 27 countries
Courtesy of the artist

CHRISTOPH BÜCHEL

America We Stand As One, 2005
Film, color, sound, Arabic subtitles
Courtesy of the artist and Hauser & Wirth, London

JEREMY DELLER

Doctor David Kelly., 2012
Silkscreen print on paper
Edition 1 of 10, with 4 APs
Courtesy of the artist and Gavin Brown's enterprise, New York

BASIM MAGDY

The Future of Your Head, 2008
Two-way mirror, willow wood, Christmas lights and electric wiring
Courtesy of the artist and Marisa Newman Projects, New York

Clowns, 2014
Text, acrylic, and fluorescent paint
Courtesy of the artist and hunt kastner, Prague

DAN MILLS

US Future States Atlas, 2003-ongoing
Maps: *New Albany, Thermia, USArabia, New Venice, Chosen Again, USE West Africa & Nambia Minerale, USingapore*
Watercolor, acrylic, collage, graphite and ink on paper

USE Embassy Documents, 2008-ongoing
Ink, graphite, and watercolor on paper
All works courtesy of the artist and Zolla/Lieberman Gallery, Chicago

LARISSA SANSOUR

A Space Exodus, 2009
Video

Palestinauts, 2010
24 hard vinyl sculptures
All works courtesy of the artist and Sabrina Amrani Gallery, Madrid

JULIA WACHTEL

Showgirls, 2014
Oil, flashe, and acrylic ink on canvas
Courtesy of the artist and Elizabeth Dee, New York