

Time machine

The churn of the art world is relentless. Many artists who are the toast of one season are gone by the next, their work consigned to storage. Here is a countermeasure, an attempt to pick recently exhibited works that we predict will stand the test of time.

BY ANDREW RUSSETH

Stanley Whitney

Born in Philadelphia, Pennsylvania, in 1946
Lives and works in New York and Parma, Italy

Stanley Whitney is one of the most exhilarating abstract painters working today, imbuing the well-worn modernist device of the grid with beguiling energies via experiments in color and attack. His is an art of constant invention within tough, self-imposed rules, and *That's Rome* (2019), included in his Gagosian gallery debut in Rome this past fall, is classic Whitney: simple until you start looking. Pink, red-orange, and lime lines meet rectangles of the same colors, as themes and variations unfold and patterns multiply. Drink it in. Enjoy.

2011

The year he won the
Robert De Niro Sr. Prize

“I wanted color like Rothko, but I wanted air like Pollock. I didn’t realize that the space was in the color.”

—Whitney to Aruna D’Souza in *ARTnews*



That's Rome, 2019, oil on linen, 96 x 96 inches—shown in “Stanley Whitney” at Gagosian, Rome, September 10–October 17.

KEY SHOWS

- 👁️ **Documenta 14, Kassel, Germany, and Athens, Greece, 2017**, curated by Adam Szymczyk
- 👁️ **“Dance the Orange,” Studio Museum in Harlem, New York, 2015**, curated by Lauren Haynes
- 👁️ **“Utopia Station” at the 2003 Venice Biennale**, curated by Molly Nesbit, Hans Ulrich Obrist, and Rirkrit Tiravanija

Kathe Burkhart

Born in 1958 in Martinsburg, West Virginia
Lives and works in Amsterdam and New York

For nearly 40 years, Kathe Burkhart has shared visions of Elizabeth Taylor as an icon of unrepentant sexual pleasure, thoroughly in control whether she's wielding a whip or having her hands tied behind her back. Burkhart's mordant eye—for facial expressions and for framing—helps make these freedom-filled images unforgettable, and she adorns her grand paintings with wry details like temporary tattoos or fake fur, which reward long sessions of viewing. Like people, Burkhart's artworks get stranger the more time you spend time with them. And as with people, that dynamic can be exciting or frightening.

KEY SHOWS

👁️ **"The Liz Taylor Series,"** Fri Art, Kunsthalle Fribourg, Switzerland, curated by Balthazar Lovay

👁️ **"Kathe Burkhart,"** MoMA PS1, New York, 2007, curated by Lia Gangitano

👁️ **"Aperto,"** Venice Biennale, Italy, 1993, in the section of the group exhibition curated by Kong Chang'an

1982

The year Burkhart began the "Liz Taylor Series"

300

The approximate number of works in the "Liz Taylor Series."

"Form is a slave to content. Always. It's the relation of a tool to a thing made."

—Burkhart in *Art in America*, 2016



Who: from the *Liz Taylor Series (The Only Game in Town)*, 2013, acrylic, digital prints, fabric, temporary tattoos on canvas, 58 × 78 inches—from Burkhart's solo show at Fredericks & Freiser in New York, "Love Is Just a Four-Letter Word," October 8–November 7, 2020.

Kevin Beasley

Born in 1985 in Lynchburg, Virginia
Lives and works in New York

The materials listed in the caption for *The Road* succinctly detail what Kevin Beasley has accomplished in this freestanding wonder, which is at once a double-sided painting and a formidable wall. Harnessing diffuse materials from the state of his birth via his trademark resin, he offers a radiant sun, an open road, and clothes without wearers. The other side is pitch black. It's an ambiguous distillation of the American South—of the whole United States, perhaps: on the cusp of a brave new chapter but filled with incredible darkness. Beasley shows a nation on a journey to a destination that is unclear, or at least out of sight.

33

The number of years (1940-73) that the cotton gin featured in Beasley's Whitney Museum show was in operation in Maplesville, Alabama

"I can't go into the studio without thinking that there's some kind of politics to what I'm doing. For me, I'm trying to understand the kind of works I'm making."

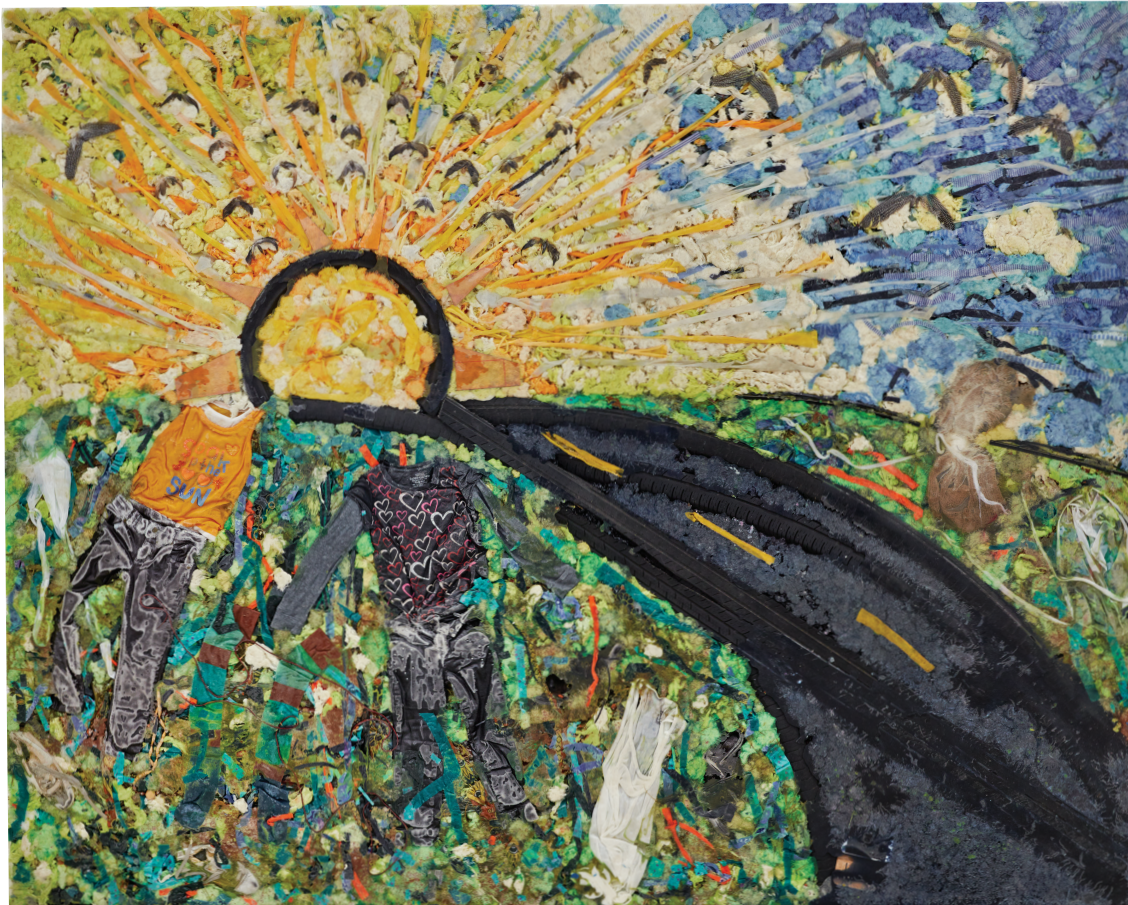
—Beasley in conversation with art historian Kellie Jones, *ARTnews*, 2017

KEY SHOWS

👁️ "A View of a Landscape," Whitney Museum of American Art, New York, 2018, curated by Christopher Y. Lew

👁️ "Hammer Projects: Kevin Beasley," Hammer Museum, Los Angeles, 2017, curated by Anne Ellegood

👁️ "Greater New York," MoMA PS1, New York, 2015, curated by Peter Eleey, Douglas Crimp, Thomas J. Lax, and Mia Locks



The Road, 2019, polyurethane resin, raw Virginia cotton, Virginia soil, Virginia twigs, Virginia pine needles, housedresses, kaftans, T-shirts, du-rags, altered housedresses, altered kaftans, altered T-shirts, altered garments, altered tires, scarf, guinea fowl feathers, down feathers, copper, jewelry, shoelaces, mobile phone, burlap satchel, windshield wipers, altered African fabrics, socks, Timberland boots, aluminum, steel, 96 x 120 x 10 inches—shown in "Reunion," at Casey Kaplan, New York, September 10–October 24, 2020.

2013

The year Beasley participated in the Studio Museum in Harlem's residency program



The Intermediate – Ikebana Dragon Ball, 2016, artificial straw, powder-coated steel stand, powder-coated metal grid, casters, artificial plants, gourd, Neoseol, 61 2/5 × 49 1/5 × 50 inches, in Kukje Gallery's booth at Art Busan & Design in South Korea, November 6–8, 2020.

Haegue Yang

Born in 1971 in Seoul, South Korea
Lives and works in Berlin and Seoul

Haegue Yang is unstoppable. She ended 2020 by unveiling four major international shows, in Toronto, Manila, St. Ives (England), and Seoul, where one of her Venetian-blind installations, as improbably alluring as ever, mixed it up with inventive, mysterious recent works that could be previously undiscovered organisms or ritual objects. Adorned with bells or artificial straw, they nod to arcane modernist moments and disparate folk cultures. They look as if they could start dancing at any moment, asking questions about how we relate to the world, each other, and our intertwined histories as they move.

36 $\frac{1}{4}$

Height in feet of *Silo of Silence—Clicked Core* (2017), an installation of connected Venetian blinds that appeared in Yang's 2020 show at the National Museum of Modern and Contemporary Art in Seoul

KEY SHOWS

- 👁️ “Haegue Yang: **Handles**,” the Museum of Modern Art, New York, 2019, curated by Stuart Comer
- 👁️ “Shooting the Elephant 象 Thinking the Elephant,” Leeum, Samsung Museum of Art, Seoul, 2015, curated by Hyunsun Tae
- 👁️ **Documenta 13**, Kassel, Germany, 2012, organized by Carolyn Christov-Bakargiev

6007

The year that Yang showed at South Korea's Venice Biennale pavilion

166

Approximate number of blinds in her work *Lingering Nous*, presented by the Centre Pompidou in Paris in 2016