Jordan Strafer, "PUNCHLINE" (2021) is on view at Participant Inc. Based on a true story of a small family aboard a chartered flight from London to Miami, it includes haiku emotional deprivations within the traps of material warfare. Pete and elsewhere, Strafer deals with melodramatics as something other than only a pandering to melodrama dwelling on the excruciating moment of experience and creating an account of devices or sentence.

A young woman (Carolina Barbosa) and a man who might be her father (Alejandro Segade) are attended to by a stewardess (Marti Wilkerson). Another man, who might also be her father (John Fletcher), is mostly asleep, perhaps semi-vegetative, breathing via a tracheostomy. Their faces, framed by the airplane’s oval windows, are marked sorrowfully by sunburn, cosmetic surgery, a parched beard, and a papulous rash—the young woman’s, which progresses across her body in the course of the flight. For the moment, they are suspended in transit’s stasis, though a sense of personal history marks each of them. Their troubled thoughts play out on wincing eyes, flared nostrils, and fretted fingers. They do not speak.

This tone is broken twice. For a while, the three-walking characters lip sync to The Mamas & The Papas’ “Dedicated to the One I Love.” Reminiscent of a sight symbol, each is animated but remains unexpressive. There is also a scene of vigilante fury, a massacres, photographed partly as a first-person shooter, which results in tray tables smeared with viscera and the release of oxygen masks from the overhead compartments. The loop point of the 19-minute-long video seems to come between two dolly shots down the center aisle, a meeting of the scene.

In the back room of the gallery, eleven works on paper expand upon the video, notably featuring Shari Lewis’s hand puppet Lambchop. Several make use of airport beads, the medium used to provide ultra-reflective runway surfaces, which have all but blanked until activated by a camera’s flash. In one image, a plane sits on the tarmac, its staircase extended, an ambulance parked outside, gurney at the ready. The scene locales another in SOS (also 2021), which was shot on site over the summer at the New Museum. The hectic mid-air videos, in whose eyes fake tears are applied, even remakes of a true story of a small family aboard a chartered flight from London to Miami, it encloses baleful emotional deprivation within the trappings of material warfare. Here and elsewhere, Strafer deals with melodramatics as something other than only a pandering to melodrama dwelling on the excruciating moment of experience and creating an account of devices or sentence.

The figures Strafer has previously cast in her work are typically miniature, sometimes the subject of manipulation by large, aged hands. Life-size dummies and mannequins are the soft targets for a savage make-up and masks recall Harmony Korine’s Todd Haynes’s lacerated Barbies in the bloodline. Likewise, the woman’s retribution, her handgun’s laser sight finding their distended faces one by one. There is something of Greer Lankton’s gaunt dolls and mannequins, and ventilator. Their troubled thoughts play out on wincing eyes, flared nostrils, and fretted fingers. They do not speak.

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In his first column of 2022, Dean Kissick comes to us with problems and possibilities, from NFTs to cooperative art. Curator Guilherme Teixeira explores the Brazilian artist's world of gravity-defying installations. VIEWS

With Spike #70, we take on the blockchain – all its CARDS CASCADE (OR HOW WE...

JU: In your film...
usually depict violence being done to a femme character by a masculine character. In *Peak Heaven*, the femme character that essentially plays me is the violent one. I've always had some element of violence in my work but in a very fake way. I don't want to make art that shows what I want the world to be like; I want to make art that reflects how I feel it is. Violence is everywhere, all the time, even in family structures where people supposedly love each other. —Jordan Strafer

Strafer's new video work—*PEAK HEAVEN LOVE FOREVER*—is part of the artist's current Participant Inc show *PUNCHLINE* and will stream during the first week of February on Renaissance TV, an online platform and production fund created by the Renaissance Society at the University of Chicago and dedicated to the moving image. The Renaissance TV presentation will conclude with an online conversation between Strafer, Sohrab Mohebbi, and Alexandro Segade. See links below for details.

*"A Cruel Joke: Jordan Strafer Interviewed by Simon Wu,"* Bomb, January 21, 2022, online.

**Artwork Image:**

- Jeanne Kieft
- Born 1969. Lives and works in Amsterdam, Netherlands.
- Her self-portraits and explorations of the female gaze are powerful, evoking themes of identity, transition, and sexuality. Her artworks, including oil on panel, watercolor on canvas, and photography, exemplify her dedication to these subjects. Their striking and often intimate presentation invites the viewer to consider gender, identity, and the complexities of female expression.
- This series of works is a testament to her commitment to exploring the inner landscapes of individuals, inviting a deeper understanding of the struggles and triumphs of those navigating the intersections of gender and identity.

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**Artwork Image:**

- Farah Kaswandza
- In her work, she employs traditional Asante beadwork techniques alongside large-scale installations to reflect on the Black queer gaze, as well as critically revisit and disrupt the so-called 'natural' narratives of diaspora identity and cultural belonging. Her series of works, including beadwork, drawings, prints, and installations, are monumentalised within the Florida Museum of Photographic Arts and are a testament to her unique approach to exploring diaspora and identity.

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**Artwork Image:**

- Jongwon Bae
- Bae's practice utilises drawing, printmaking, and installation to explore the personal and cultural memories of diaspora, delving into issues of survival, identity, and healing. The fantastical and meditative landscapes in his works are reminiscent of public infrastructure, and his practice engages with the rituals and shared memories of the diaspora, creating installations, participatory performances, and large-scale prints that highlight the mythologies around gender that the diaspora are required to navigate. His work is a reflection of the experiences of those who have been displaced from their home countries, and it serves as a reminder of the complex interactions between peoples, ideas, and history. Bae's work is a powerful statement of the beauty and resilience of diaspora identity and the importance of remembering our pasts.
Amelia Briggs


Amelia Briggs's practice is about embedding her sensibilities into the works. This is performed by connecting her personal experiences and her fascination with the many interpretations of gender and identity. With this idea in mind, she uses a range of media, such as gouache, oil, hand-dyed fabric, and hand-painted video animations, garment facsimiles-as-performance, and digital collages, in order to create complex and rich compositions that speak to the fluidity of gender and identity.

Her work often explores the relationship between the human body and the environment, and how these two elements interact. She is particularly interested in the way that the body is constructed and how it is perceived by others. Her works are often characterized by a sense of mystery and ambiguity, and they often incorporate unexpected elements, such as animals or plants, which add to the complexity of her compositions.

Sacha Ingber

Born 1977 in São Paulo, Brazil. Lives and works in São Paulo, Brazil.

Sacha Ingber's sculptures hover sacred and camp, crafting absences, substitutions and mistranslations. The works act as a visual narrative, often focusing on themes of subcultures and the processes of construction and destruction. Ingber's artistic practice is characterized by a sense of humor and a willingness to push the boundaries of what is considered acceptable in contemporary art. His works often incorporate elements of popular culture, such as music videos and advertisements, and he is known for his use of found objects, which he transforms into new and unexpected forms.

Dominik Halmer

Born 1993 in Naples, FL. Lives and works in Brooklyn, NY.

Dominik Halmer's work examines the world of commerce and its relationships to the materiality of the objects it holds. His works often focus on the relationship between painting and object, and he is known for his use of a variety of media, including painting, drawing, and collage. Halmer's works often incorporate elements of abstraction and formal language, and he is particularly interested in the way that these elements interact with the world around us. His works are often characterized by a sense of quiet disquiet, and they often incorporate elements of the natural world, such as plants and animals, which add to the complexity of his compositions.

Ruth Owens

Born 1979 in Berlin, German. Lives and works in Berlin.

Ruth Owens's work explores the ways in which the body is constructed and how it is perceived by others. Her works are often characterized by a sense of mystery and ambiguity, and they often incorporate unexpected elements, such as animals or plants, which add to the complexity of her compositions.

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Nadita Kumar

Nadita Kumar is a new media artist whose practice focuses on the implications of the digital age. Her works often explore the ways in which technology has transformed the way we communicate and interact with each other, and how these changes have impacted our relationships and perceptions of the world.

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Helena Anrather

Helena Anrather opened her gallery, 2013 MFA, University of Pennsylvania, Philadelphia.

The gallery aims to promote an ambitious program that supports site-specific projects realized within the context of the city and the world. Undergraduate studies in Philosophy and History of Art at the University of London.

The Self and the Other

The Self and the Other is a production house that specialties in exhibiting self-taught, outsider and contemporary art. The gallery's core mission is to lend its doors to a new headquarters in the center of Rome which will include exhibition spaces, show rooms, and an art library.

Will Hutnick

Will Hutnick is an artist, curator, publisher, and co-Director of the production house MiRAA.org, a year-round residency and creative community. Hutnick is also Co-Director of the production house MiRAA.org, a year-round residency and creative community.

The Myth of Origin (Angelus Novus)

Artwork Image:

Robertson, Hawkins Bolden, Judith Scott and Ike Morgan.

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The Myth of Origin (Angelus Novus)

Artwork Image:
Brant Ritter


1999 MFA, University of Pennsylvania, Philadelphia, PA; BA, Architecture, Lehigh University, Bethlehem, PA.

"Brant Ritter's constructions and drawings The Perfect is the Enemy of the Good occupy a place where the precisely made parts fail to line up, their meticulous execution belying organizational failure; the work of a novice apprentice who hopes that a dazzling presentation will distract from their imprecision. In the series Slide, what appear to be carefully placed marks are uniformly smeared, glitch aesthetics elevated to controlled process; we recognize a part of a face, fingerprints in an effort to restore a lost order."

Artwork Image: Perfect is the Enemy of the Good, No. 4, hexagon, 2018. Plywood, pegboard, brass ferrules, paint. 54 x 48 x 1/4 in.

Holly Fischer


2004 MFA, University of Texas—Austin; 1999 BA, Meredith College, Raleigh, North Carolina.

"Holly Fischer's ceramic works quote the labial, folded geometries of anemones and shellfish but squeezed through a baroque distortion algorithm, their menacing tendrils peeking out between floridly ornamental petals. Like Ken Price's work, the hard glazed surfaces become sensuous, soft and fluid; both imbued with and apart from the natural world."

Artwork Image: Odalisque, 2016. Ceramic. 31 x 20 x 18 in. Coil constructed from white earthenware.

Dameon Lester


2000 MFA, University of Nevada, Las Vegas. 1995 BFA, Virginia Commonwealth University, Richmond, Virginia.

"Dameon Lester abstracts geologic and glacial peculiarities, complex topographies approximated as mesh polysurfaces; reduced, simplified till they resemble the micro-crystals that make up the macro-phenomenon. These shards are further complicated in their material construction, color and texture; dark and light, shiny and matte, paper and plywood, their individual faces failing to join in a complete whole. The works are at once familiar, from their post-minimalist precedents to the consistency of their digital origins, but difficult to read."