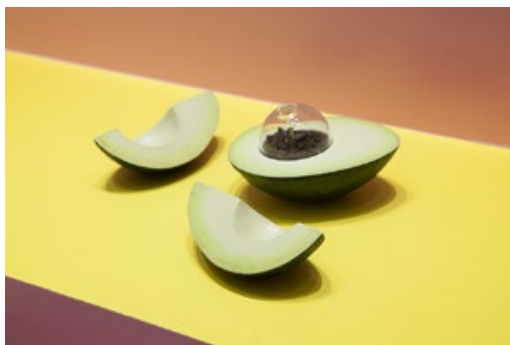




From top:
Meg Webster
 Installation view at
 Paula Cooper Gallery,
 New York (2016)
 Courtesy of the Artist
 and Paula Cooper
 Gallery, New York
 Photography by
 Steven Probert

Danny Lyon
 Tesca, Cartagena,
 Colombia (1966)
 Courtesy of the Artist
 and Edwyn Houk
 Gallery, New York

Tammy McClennan
 Avocado Sprouter Copper
 (2015) Courtesy of
 Camrost Felcorp Yorkville,
 Toronto Photography by
 Lili Huston-Herterich



Danny Lyon

Whitney Museum, New York

Danny Lyon's exhibition "Message to the Future" opens with *Self-portrait, New Orleans* (1964). The photographer stands before a mirror while holding the camera away from his face. The camera, at center, suggests itself as the subject, but Lyon's tight-lipped and wide-eyed expression commands our attention. It introduces his brand of storytelling, in which the camera acts as a foil for Lyon's relationship with his subjects. He frequently steps into the frame.

A menacing, often violent police presence pervades Lyon's photos of the Civil Rights movement. In *Arrest of Taylor Washington, Atlanta* (1963), we intimately witness an officer's stranglehold of an African American protester. However, *Student Nonviolent Coordinating Committee (SNCC) Sit-In, Atlanta* (1963) places us at a lunch counter with other peaceful demonstrators. Lyon's position is clear: we are implicated in the struggle for Civil Rights. These contrasting scenes are dismaying in their eerie similarity to racial discrimination, violence, and protest in America today.

Other series portray Midwestern bikers, migrant workers in New Mexico, prisoners in Texas. *From Lindsey's Room, Louisville* (1966) is a portrait of isolation, desire and escape. We peak out a window: curious teenage boys admire a biker gang (Lyon rode as a member). In the mid 1960s, the artist's neighborhood was designated as the future site of the World Trade Center. *View South from 100 Gold Street, New York* (1967) shows the backlit Empire State Building through the window of a soon-to-be razed property. Other images show demolition and the workers tasked with doing it.

The film *Soc. Si. 127* (1969) follows Houston character Bill Sanders at his tattoo shop. He holds court on the Latin root of "fellatio," scientific racism, and, unexpectedly, his vehement opposition to the Vietnam War. This portrait illustrates Lyon's brash humanism. Your neighbor might be a son of a bitch, but in our polarized political climate this election season, it's necessary to risk this complex sympathy.

by Sam Korman

Meg Webster

Paula Cooper, New York

Meg Webster has been mixing Land Art and Minimalism for years, creating sculptural pieces that emphasize the intimacy of nature and that are just as at home inside as out. While this exhibition continues in this vein, a new series of works offers a contemporary look at our symbiotic relationship to the environment.

In the street-level space, Webster has installed *Solar Grow Room* (all works 2016), four raised plant beds with flowers, herbs and vegetables, each growing upward toward a pink light hung from above. The reflective Mylar that covers the wall heightens the artificial power of the light, accelerating the vegetation's growth — a reminder of how using simple technology can produce extreme changes in organic life. The glowing light and weak hum of a power adaptor create an otherworldly atmosphere that starkly contrasts with the upstairs gallery. There, Webster returns to some of her more known works, like *Cono di Sale* (1988) and *Stick Spiral* (1986), with *Mother Mound Salt* and *Stick Structure*. The former consists of a nine-thousand-pound dome of salt 42 inches high, while the latter is a semi-circular enclosure of branches approximately sixteen feet in diameter. The faint smell of decomposing leaves might remind you of the fragility of our ecosystem. However, it is the direct care required for another work that really highlights how much our bio-network relies on us. *Volume for Lying Flat*, a peat-and-green-moss-covered work that looks like a lush natural bed, requires watering and light to be kept alive.

The combination of these simple shapes and basic materials, and the more artificial environment of a grow room, engages our senses and emphasizes our impact on the earth. And just as Webster uses solar panels affixed to the exterior of the gallery to power her indoor lights, so too society at large is beginning to mix the natural world and technology more harmoniously. It is this type of synthesis that will ultimately keep the plants watered.

by Aaron Bogart

Chroma Lives

Camrost Felcorp Yorkville Plaza Sales Centre, Toronto

An austere model suite in Toronto's exclusive Yorkville district was the improbable staging area for "Chroma Lives." Co-curated by Erin Freedman and Lili Huston-Herterich, the cross-generational exhibition proposed a convivial reanimation of 1983's "Chromaliving," which saw 150 artists transform a nearby retail space into an irreverent tribute to a bygone era of world's fairs. In Freedman and Huston-Herterich's reimagining of this storied event, tropical art and fashion creations by fabric artist and "Chromaliving" co-organizer Tim Jocelyn were interwoven into an ambitious roster of works by emerging artists carrying forward Jocelyn's trademark hybridization of art and craft. As part of a durational performance funded by Netherlands-based organization If I Can't Dance, the co-curators collected oral histories from visitors.

"Chromaliving" embraced artists and subject matter marginalized by Toronto's conservative uptown galleries and blinkered downtown scene. Neo-expressionist painters including Andy Fabo — Jocelyn's co-curator and real-life partner prior to Jocelyn's death from AIDS-related complications in 1986 — forcefully merged figuration and the politics of lived experience. The legendary exhibition's defiant inclusivity mounted an enduring challenge to Toronto's "garrison mentality" — Northrop Frye's evocative shorthand for his hometown's notorious insularity.

Paying homage to this subversive and undeservedly subterranean history, "Chroma Lives" showcased young artists and designers whose works leverage the ambivalence of images to subvert mundane certainties. Prop-like artifacts by Connor Crawford and Roula Partheniou exemplify this queering of appearances. Their puckish objects suggest a cinematic derivation harkening to the mass-media imagery mined by Pictures-generation contemporaries included in "Chromaliving," but exploiting an intimate knowledge of fabrication closer in spirit to Jocelyn's textile improvisations. Oliver Husain's fabric-based fabrications teased out material continuities with Jocelyn's legacy.

by Adam Lauder