

ARTFORUM

Anna Ostoya

SILBERKUPPE

Skalitzer Strasse 68

August 23–October 19

One of the underlying assumptions of any gallery visit is that the artist's past output will be evoked in relation to the new work in his or her current exhibition. Anna Ostoya, who lives in New York, does not fundamentally challenge this expectation with her current exhibition at Silberkuppe. She would clearly prefer, however, that the show—which is titled “Rips: Future Works” and features seventeen collage and assemblage works—be understood not so much as a retrospective of work already produced but rather as a view of that which could still come: Even the press release speaks to a kind of echo of Ostoya's past artistic activities but also of the beginnings of possible series that could be developed in the future.

Nevertheless, Ostoya continues to pursue a larger theme with this exhibition, one that already played a role in her 2010 Silberkuppe show (“Autopis III. Notes, Copies and Masterpieces”): the study and appropriation of feminist movements in Western history. Thus, in the classically modernist photo collage *Rips: Future Works (Lees 2)*, 2013, Ostoya includes a photograph of the eye of photographer Lee Miller, which Miller's ex-lover and sporadic artistic collaborator, Man Ray, used in his famous *Object to Be Destroyed*, 1923, a metronome readymade. And Ostoya's series of “Pussy Paintings,” 2013, showing body imprints made with blood, take up a historical feminist line that extends backward to Carolee Schneemann's 1975 performance *Interior Scroll*, and Shigeo Kubota's *Vagina Painting*, 1965. The system of reference is more complex here, though. Kubota's performance made reference to the masculinist connotations of drip and action painting of the 1960s; but when Ostoya slyly adapts Nicolás Guagnini's artist's book *77 Testicular Imprints*, 2007, into her own piece *Rips: Future Works (Balls 2)*, 2013, she pushes the discourse here just a little further.

Translated from German by Diana Reese.



Anna Ostoya, *Rips: Future Works (Balls 2)*, 2013, acrylic, lipstick, archival print, and golden leaf on canvas, 9 x 12".

— Kito Nedo

All rights reserved. artforum.com is a registered trademark of Artforum International Magazine, New York, NY