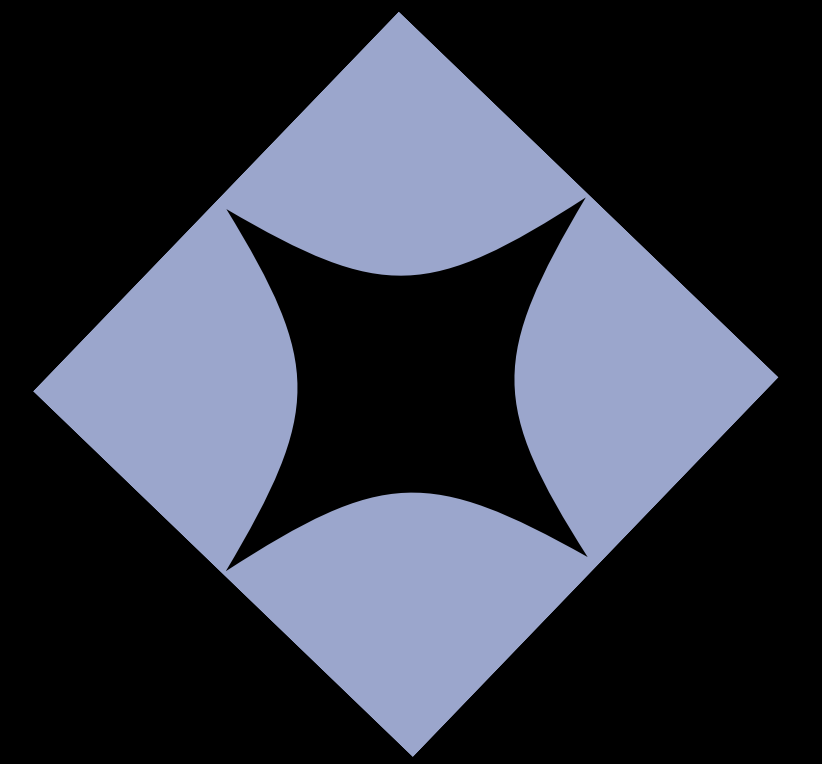


# Object Project



# Scissors

*Magazine*

*A Magazine that explores* **Duality**



2sides







ROBERTA SMITH

of steel columns, making an Egyptian temple, the oil  
lines also one for the secret of King Kong arriving  
in New York in the hold of a ship, comes to mind. And  
in the creature's power, make a colossal goddess  
the milk also be a little driver who knows that the  
American future is much less white racially, than

THE NEW YORK TIMES

"A Sundry" uses a familiar festive air recipe to  
we take a historically freighted figure or motif and re-  
make it, changed if possible, in a historically freighted  
material. The resulting application of one ready-made  
to another is usually a simplistic one-liner.

but Jersey the sphinx and sugar are too heavy and too  
embodied in this rough, sugarcoated phrase. Its words  
are dark and rused. When it rains, the setting dries  
Sugar Baby part of large deterioration that will con-  
tinue until the piece closes on July 9. (A very small jus-  
tice, considering the land occupied by the warehouse  
will become a public park, not a condo, according to  
Creative Time, the nonprofit art organization that  
commissioned the project).

Adding to her walk, the blocks of polystyrene from  
her is draped by a milky-colored boy—wedge  
introduces further dichotomy of light and dark, an  
and that they are changed from small, sheep ceramic  
things or workers rearing from the cane

As you approach, Sugar Baby's extra-large hand cre-  
ates a doorway, that makes her seem to lean all  
the way over the top of the hand through her two fingers  
fit a womanly and a girly gesture, a protection against  
the end of and a finger back in time, a fertility sym-  
bol like many multiple meanings.

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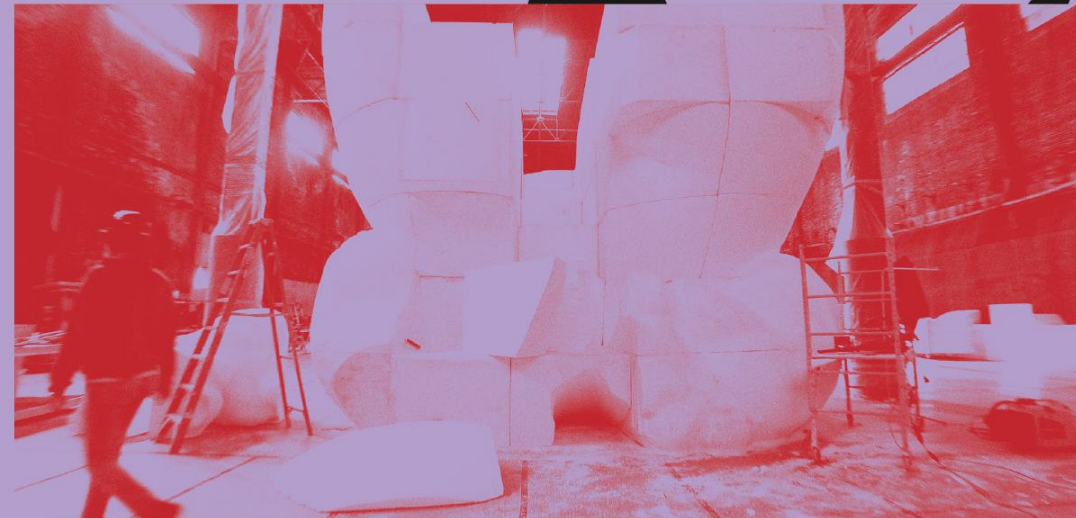
of steel columns. Evoking an Egyptian temple, the columns also cage her: the scene of King Kong arriving in New York in the hold of a ship comes to mind. And yet, this creature is a power image, a colossal goddess of the future awaiting veneration. With blank eyes, she might also be a blind diviner who knows that the American future is much less white, racially, than its past.

Adding to her scale, the blocks of polystyrene from which she was built show through the sugar coating like seams of quarried stone. The long approach to her is dotted by 13 molasses-colored boys — underage blackamoores — made of cast resin or cast sugar, who introduced further dichotomies of light and dark, raw and cooked. Carrying either big baskets or bunches of bananas, they are enlarged from small cheap ceramic figurines still made in China. They could be pilgrims bringing offerings or workers returning from the cane fields.

As you approach, Sugar Baby's extra-large hands create a foreshortening that makes her seem to loom all the more powerfully. Her left hand is clenched in the ancient "fig" fist, of thumb through first two fingers. It is variously an obscene gesture, a protection against the evil eye and, furthest back in time, a fertility symbol. Like I said, multiple meanings.

"A Subtlety" uses a familiar festivalist-art recipe: to wit, take a historically freighted figure or motif and re-make it, enlarged if possible, in a historically freighted material. The resulting application of one ready-made to another is usually a simplistic one-liner.

But slavery, the sphinx and sugar are too overt and too embedded in this rough, sugarcoated place. Its walls are dark and rusted. When it rains, the ceiling drips molasses as evidenced by the dark spots forming on Sugar Baby, part of a larger deterioration that will continue until the piece closes on July 6. (A very small justice, considering: the land occupied by the warehouse will become a public park, not a condo, according to Creative Time, the nonprofit art organization that commissioned the project).



# Love Into Performance



Modern celebrity couples can be exhausting to keep up with. Their appearances and antics invite considerable attention and scrutiny, so much so that romance often becomes an afterthought to the spectacle. What matters to the public is that the couple is seen together, which confers some aspect of otherness.

If you, like me, are tired of hearing about how horny Megan Fox is for Machine Gun Kelly or how Ye likes to dress up Julia Fox (no relation to Megan), consider turning your attention to a pairing no longer in the public eye, one that has already parted ways. The best lessons on love and romance, after all, are often understood in retro-

spect. One such couple is Ulay (Frank Uwe Laysiepen) and Marina Abramović, two performance artists whose 12-year collaborative partnership from 1976 to 1988 elevated them to micro-celebrity status in the art world.

Ulay died of cancer in 2020 at age 76, while Abramović, 75, is still performing and exhibiting work.

What piqued my initial interest was the relationship's elaborate end — how the two artists decided to split, rather than the why — although as a romantic, I later found myself drawn to their earlier works, produced while they were still madly in love and living nomadically in a van.

But first, the breakup. It was grounds for their final, arduous performance together, titled "The Lovers." In 1988, Ulay and Abramović began at opposite ends of the Great Wall of China, and trekked on foot for three months to meet somewhere at its center.

It took eight years to secure permission from the Chinese government to embark on the journey. The original plan was to culminate the walk with a wedding — a celebration of love.

Instead, the nearly 6,000-kilometer pilgrimage became one of the most elaborate uncouplings documented in modern history. The two artists supposedly didn't

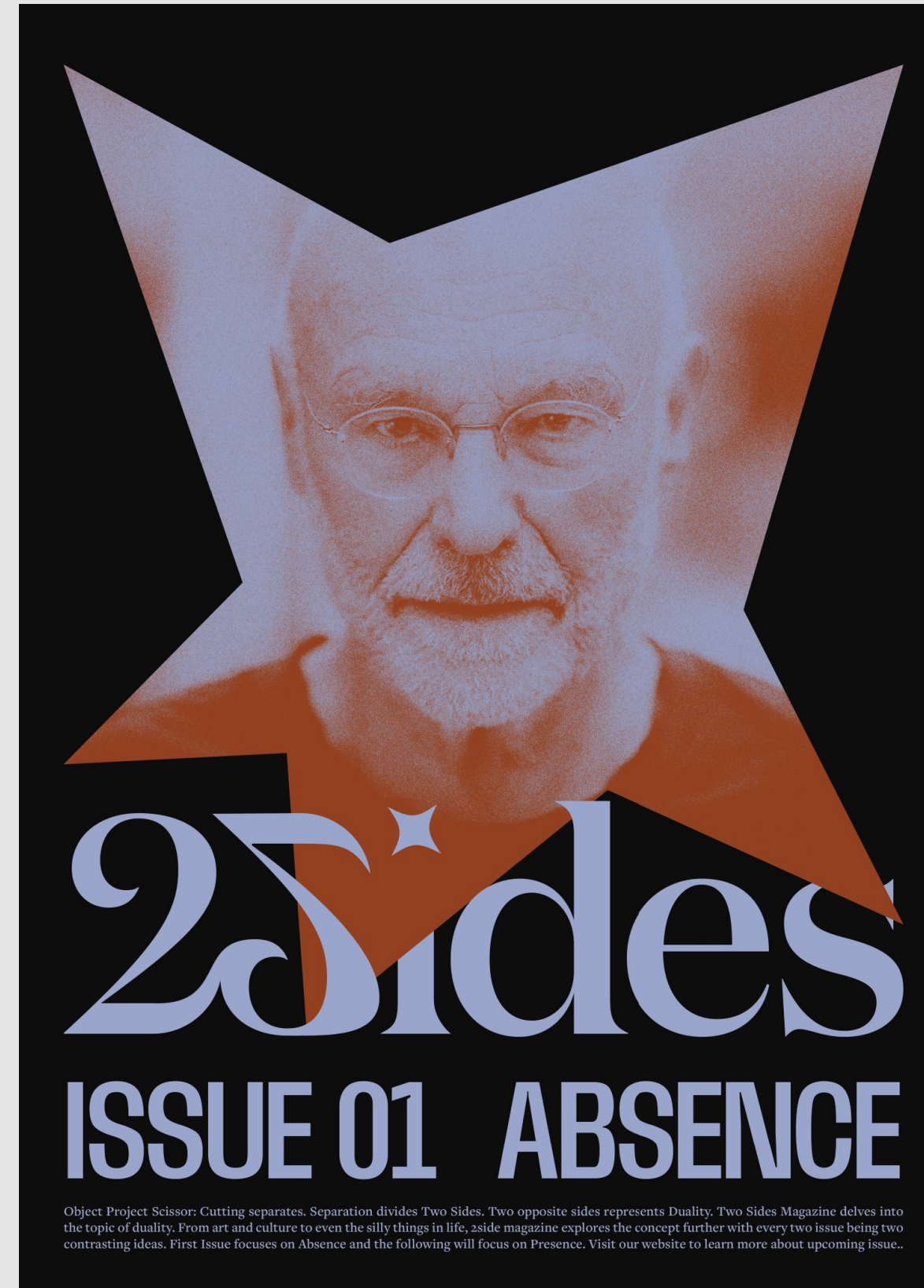
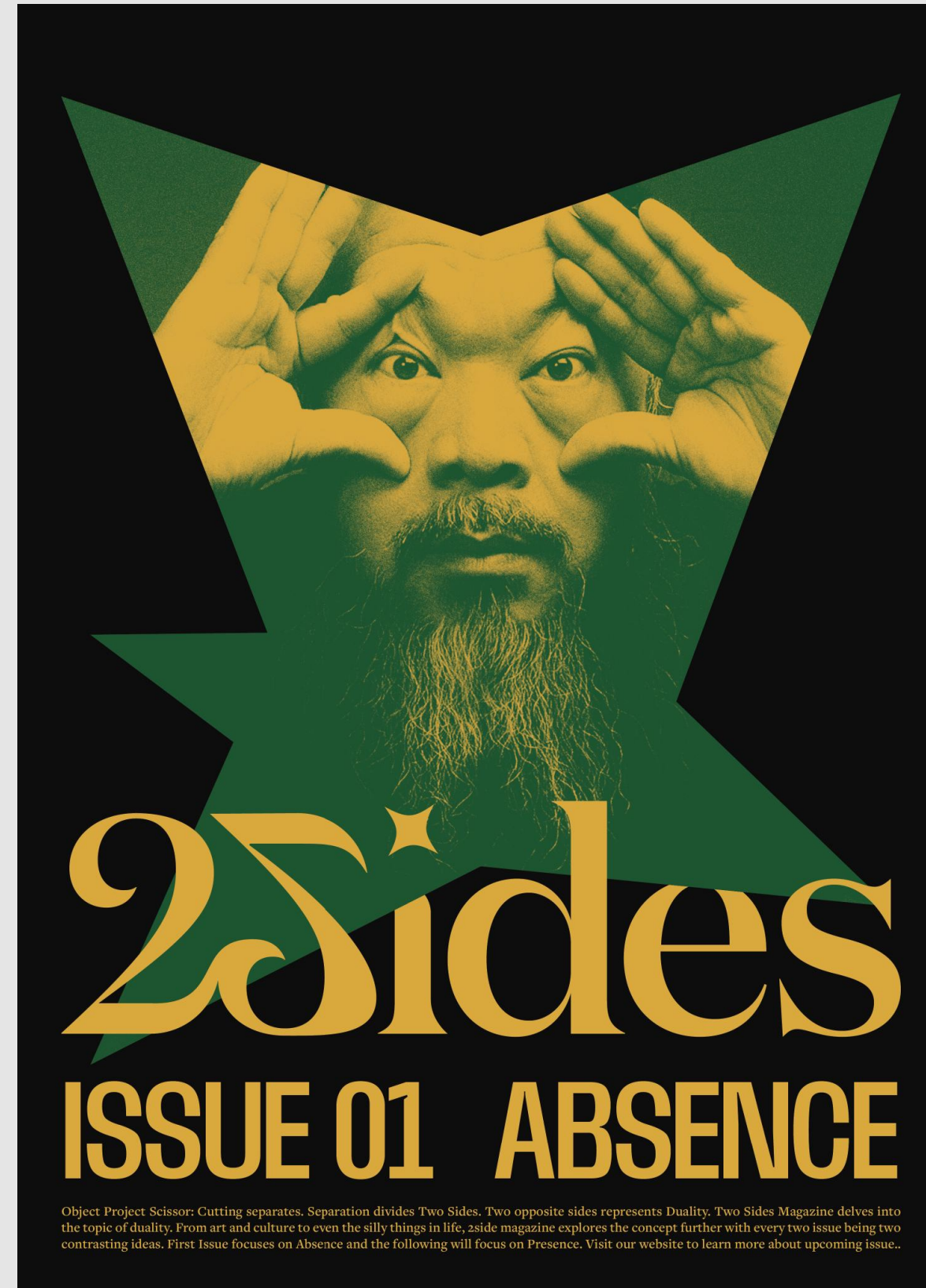
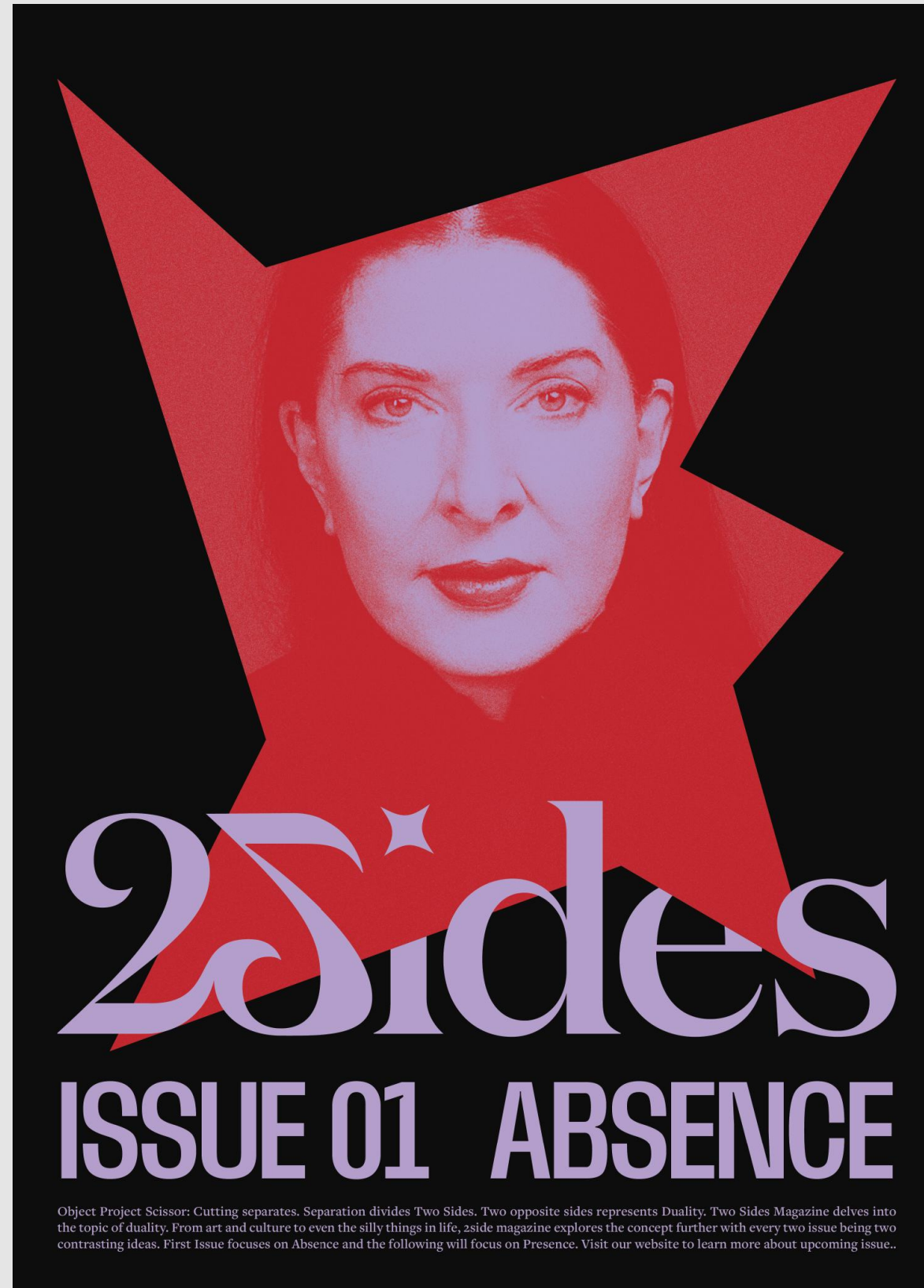
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**In Race**  
**KARA**  
**WALKER**

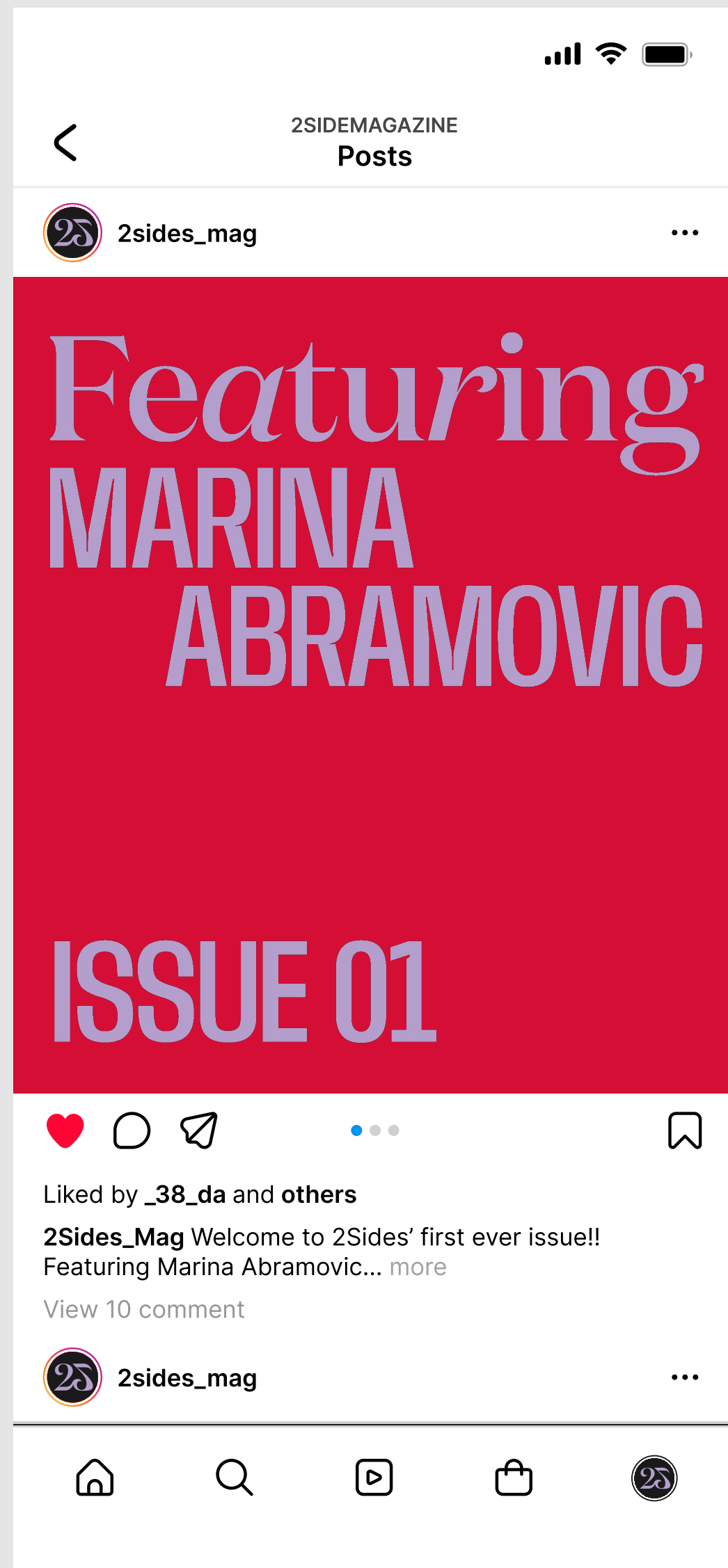








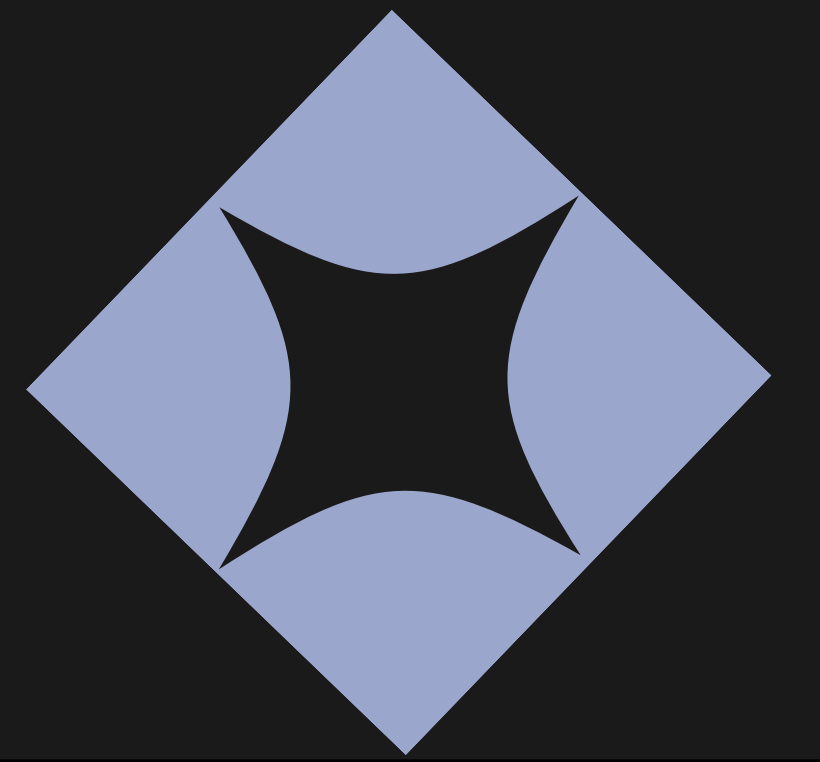








# 2sides



Thank You