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**Aperture
Reviews**
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by Taia Kwinter

5 Exhibitions to See in April



Petah Coyne and Kathy Grove, *The Real Guerrillas: The Early Years, AKA Elisabeth Louise Vigée Le Brun*, 2015–16 © Petah Coyne and Kathy Grove. Courtesy Galerie Lelong, New York.

Narrative/Collaborative

Galerie Lelong, 528 West 26th Street,
New York
Through April 23, 2016

Each pair of artists in this imaginative group exhibition generates images with strikingly diverse methods. In the 1970s, Neville D’Almeida and Hélio Oiticica made “supra-sensorial,” multi-media environments using photographs that depict patterns of powdered cocaine on commercial images of Marilyn Monroe, Jimi Hendrix, and other celebrities. These photographs, printed decades later, were once projected on walls, ceilings, or even into swimming pools as viewers lay on foam mats or in hammocks. Twin brothers, and longtime artistic duo, Doug and Mike Starn share a studio and work side-by-side, essentially as one artist; here, they create labyrinthine patterns of tree branches on delicately layered Japanese paper. Lin Tianmiao and Wang Gongxin, married for thirty years before incorporating their artistic practices, show a series of photographs with figures in otherworldly costume. But the draw of *Narrative/Collaborative* is new work by Petah Coyne and Kathy Grove, artists with decades-

long solo careers, who have come together to create *The Real Guerrillas—The Early Years*, a never-before-seen series that seeks to document and celebrate each woman who participated with the Guerrilla Girls collective between 1985 and 2000. Conceived as an ongoing project, the series presents fictionalized portraits of each Guerrilla Girl, masked and digitally imposed into an artwork by her artist persona—lesser-known art historical figures including Lyubov Popova, Elisabeth Louise Vigée le Brun, Chansonetta Stanley Emmons, and Remedios Varo. (The prints are accompanied by extensive narrative captions.) Only after a member passes away can her identity be exposed, when Coyne and Grove will reveal a second photograph, named and unmasked. Through this completed, future portrait of each Guerrilla Girl, and the powerful woman behind the mask, Coyne and Grove aspire to acknowledge each woman’s life of anonymity and her work within and outside of the collective. —*Taia Kwinter*