Art Begetting Art, and Social Commentary, Too

ANTI-ESTABLISHMENT
From 1954 to 1958: Lian Gillick
Hessel Museum, Bard College

Weably humorous installation revolv-
ing around a pair of adult-size baby-
bonner seats that you can sit in, positioned in front of a
video screen as part of a multimedia art
installation. The title of this piece is
worth quoting for what it says about the
america of the citizen artist

A new, independent strain of _| Anti-Establishment _-_ a movement

In her brief introduction essay,

Some of the work is overly po-
noid, but the sculptures by Winnie
Greenwood and the paintings by M. W.
are shown in a gallery and

Above, a survey of Lian Gillick's work from the early 1990s in "From 1994 to 1999." Below, an installation by Mai-Thu Perret in the multimedia exhibition "Anti-Establishment." A sudden inspiration of transcorporeal energies between imaginative and material, and making art in the social context of visual aesthetics. The new, conceptual curatorial style is a manifestation of the artist's ideas and

4artists whose primary concerns are social and ideological will appreciate this sort of curatorial cura-
tor, those interested in non-traditional objects of uncertain practical utility will find it overwhelmingly

But one of the most intriguing elements of these installations is the way in which they challenge traditional notions of identity and subjectivity. These artworks undermine the idea that art is simply an object to be admired or collected, and instead propose a new model of art as a social and political force. In this way, they offer a critique of the established art world and its hierarchies, and suggest a new way of thinking about the relationship between art and society. Overall, these installations are a powerful reminder of the importance of challenging and questioning the status quo in order to create a more just and equitable world.