Kori Newkirk
STUDIO MUSEUM IN HARLEM
November 14, 2007—March 9, 2008
Curated by Thelma Golden

Visitors to the Studio Museum this fall may find more than just their eyesight engaged; an installation in the lobby emits the distinctive aroma of pomade, one of Kori Newkirk's favorite materials. The project kicks off a decade-spanning selection of thirty-five works by the Los Angeles-based artist. Newkirk's droll, trenchant explorations of identity politics, racial stereotyping, and personal history are also represented by a number of his signature beaded-curtain pieces, sculptures and photographs involving basketball and the body, two videos (Bixel, 2005, and a new work), and a selection of neon sculptures. The substantial catalogue features an essay by Golden alongside contributions from art historian Huey Copeland, MCA Chicago associate curator Dominic Molon, and artist, curator, and scholar Deborah Willis. Travels to the Pasadena Museum of California Art, June 1–Sept. 14, 2008.

—Michael Wilson

Keith Edmier
CENTER FOR CURATORIAL STUDIES, BARD COLLEGE
October 20, 2007—February 3, 2008
Curated by Tom Eccles

Expect Farrah Fawcett in white marble and a pregnant, translucent-plastic-bellied Mrs. Edmier in a Jackie Kennedy–style pink suit, alongside renderings of Evel Knievel and John Lennon, giant lily pads, plants cast in molten basalt, and roughly thirty other objects, all made since 1991, in the largest retrospective yet mounted of the work of Keith Edmier, the fabulist of natural phenomena as filtered through a suburban Chicago boyhood in the 1970s and 80s. As if to mark Edmier's transition to midcareer status, CCS Bard executive director Eccles has also commissioned a major new project, a life-size reconstruction of the artist's childhood home in the subdivision of Bremen Towne. An associated publication promises essays by Eccles, Douglas Fogle, and Caoimhin Mac Giolla Léith; "source notes" by independent curator Jade Delling; and a conversation between Edmier and Matthew Barney.

—Frances Richard

Jorge Pardo
MUSEUM OF CONTEMPORARY ART
December 4, 2007—March 2, 2008
Curated by Bonnie Clearwater

Still known primarily for skirting the boundaries of art and design, Jorge Pardo has gone from making a variety of consumer items for what he terms “speculative” purposes to shaping the conditions of perception as such. An underlying logic must connect his disparate works—from his 1997 exhibition at the Museum of Contemporary Art in Chicago, which included a small racing boat amid ever-changing displays, to his “breakthrough” pier at the 1997 Skulptur Projekte Münster and his sculpture-that-is-also-a-house in LA—but what exactly is it? Considering Pardo's immense ambition and his considerable impact on current production, it is striking that this should be the first major US museum exhibition to grapple with his legacy. The show gathers some sixty works made since 1987 into domestic “vignettes,” emphasizing the curious path that Pardo has negotiated between the logic of site-specificity and that of autonomous art.

—Jan Tuladhar