“Keith Edmier, 1991–2007” (CCS Bard Hessel Museum, Annandale-on-Hudson, NY) Even without its staggering centerpiece, this show (organized by Tom Eccles) would have been remarkable, gathering the poignant, beautiful, and bizarre invocations of 1970s memories that have become Edmier’s hallmark. But then, right in the center like some historical wormhole, there was *Bremen Towne*, 2006–2007, the full-scale, achingly hyperauthentic suburban simulacrum of the Tinley Park, Illinois, house in which Edmier’s obsessions took root. (I grew up nearby, so the antique gold-and-black wallpaper, “z-bricked” walls, and zebra-striped paneling hit me with a particular frisson.) At the opening, the artist’s father adjusted jacquard damask curtains in the living room like an anxious host. The artist’s mother was present too, both in the flesh and in *Beverly Edmier, 1967, 1998*, a life-size sculpture in pink dental acrylic that features a clear window to the unborn artist, who, now fully grown, stood nearby on the Cortez Gold sculpted carpet.
GLENN LIGON

In a monograph on Felix Gonzalez-Torres published by A.R.T. Press in 1994, there is an interview between Gonzalez-Torres and the artist Tim Rollins. I reread it every year or so to remind myself that artists don’t only talk about the market, their fame, or their latest commercial sponsors. Some of them even talk about why they make art. Following a tradition started by Art Resources Transfer founder Bill Bartman with the book *Between Artists: Twelve Contemporary American Artists Interview Twelve Contemporary American Artists* (1996), A.R.T. Press editor and artist Alejandro Cesarco has begun publishing a series of must-have books called *Between Artists*. Each volume is the record of two artists talking to each other, and the pairings have been inspired: Liam Gillick and Lawrence Weiner, Paul Chan and Martha Rosler, Silvia Kolbowski and Walid Raad. Forthcoming volumes feature conversations between Andrea Bowers and Catherine Opie, Maria Eichhorn and John Miller, and James Benning and Julie Ault. In the conversation between Amy Sillman and Gregg Bordowitz (published this year), there is an amazing discussion of ambivalence; at one point, Bordowitz says, “I’m interested in art that provokes an objectless yearning. There’s a feeling of want in the work but I can’t fully identify what’s wanted by the work. . . . I’m very much interested in queer things. Queer things don’t yield easily to comprehension. They refuse to recognize, or be recognized. They work from, or occupy, a place of shame or embarrassment. Those are the kind of artworks that attract me, regardless of their medium.” In that brief passage Bordowitz perfectly sums up what makes me keep going back to a Gonzalez-Torres sculpture or a Willem de Kooning “Woman” painting I have seen dozens of times: a feeling of want that travels between viewer and artwork and is both real and resistant to quantification. That feeling is also what makes me make art.

But if I had to pick a single outstanding book of the year, it would be *Witness to Her Art* (CCS Bard), edited by Rhea Anastas with Michael Brenson. Focused on the work and writings of Adrian Piper, Mona Hatoum, Cady Noland, Jenny Holzer, Kara Walker, Daniela Rossell, and the magazine *Eau de Cologne*, it is a rich and compelling document of artists rethinking the paradigms of art production. What makes this book stand out is that its mix of newly commissioned and reprinted essays, the heterogeneity of the authors chosen, and its inclusion of artists writing about their own projects situates it as a volume that could serve as an introduction for students as well as required reading for those interested in the medium- and discipline-crossing practices of these extraordinary artists.

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