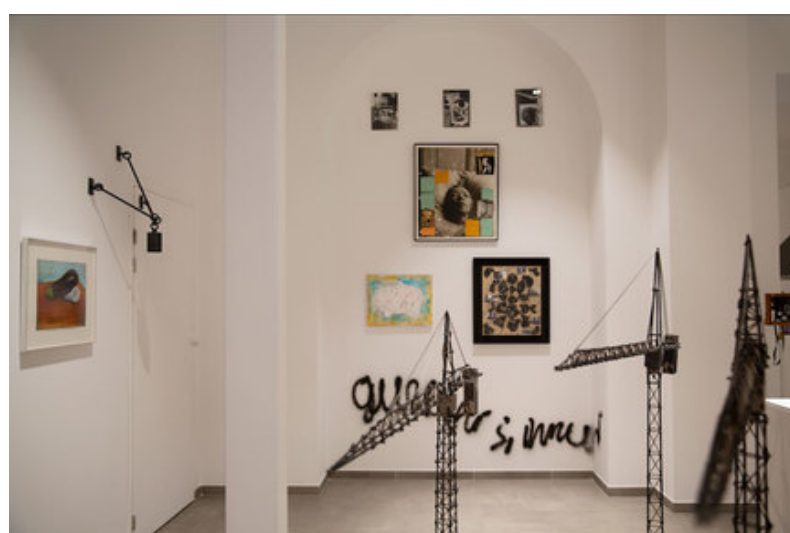


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View of "Paradis," 2021. Photo: Marie Angeletti.

MARSEILLE

**"Paradis"**

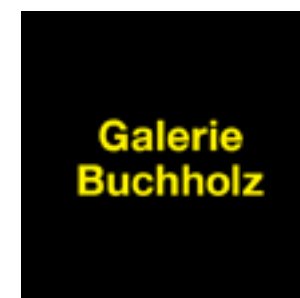
MAISON R&C  
224 Rue Paradis  
August 29–October 25, 2021

Marseille

A recent union strike in Marseille meant that municipal garbage had not been picked up for over a week. The massive pile of trash blocking the entrance to what is usually an auction house on Rue de Paradis seemed, when I visited it, somehow telling of the exhibition inside: an accumulation of pure energy, the natural outcome of resistance to any ruling logic. *Trés Marseillaise*. Curated by artist Marie Angeletti and named for its street address, the group show "Paradis" offers a manic assemblage of all the art you ever liked. The fifty-two artists include younger talents like Olga Balema, Richard Sides, and Camilla Wills alongside more established names—Richard Hawkins, Henrik Olesen, Cathy Wilkes—as well as art-historical mainstays Sturtevant, Simone Forti, and John Miller. This unusual welding of magnitude and idiosyncrasy ended up highlighting the infrastructure of exhibition-making itself and the networks that tie people and art works together.

While Olesen's gory, exquisite paintings and Hawkins's haunting collages conveyed a dense and thorny sense of interiority, several works—*Without the scales*, 2021, a reflective half globe by Angharad Williams; Yuki Kimura's stainless-steel *Mirror Ball*, 2019; and Dan Graham's *Skateboard Pavilion*, 1989, among them—gave form to a kind of pure exteriority, making for a literal and conceptual hall of mirrors. Far from your typical collection display, "Paradis" reproduced the chaos and compulsiveness at the heart of many of these art practices: an order of crazy that the works were not only able to survive but seemed to enjoy.

— Kristian Vistrup Madsen



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