

Defining
Contemporary
Art—25 years
in 2011 pivoted
artworks

AKA: “World’s Greatest Hits”



Authors

© Daniel Birkbaum is Director of the Moderna Museet in Stockholm. Formerly Director of Portikus in Frankfurt, where he was also Rector at the Städelschule from 2001 to 2010, he has organized numerous international exhibitions, including the 53rd Venice Biennale (2009) and the 1st Moscow Biennial (2004). He writes regularly for a range of magazines, including *Artforum* and *Dumoulin*, and he has contributed to a number of bilingual publications, including *Group Arbeit* (2007) and *Glarus Edition* (2002).

© Conale Butler is Chief Curator of Drawings at the Museum of Modern Art in New York, where she has curated such exhibitions as *Marlene Dumas: Measuring Your Own Greys* (2008-09) and *Paul Sérusier's Figure 3* (2009) and co-curated *On Line: Drawing Through the 20th Century* (2010-11). As Curator at the Museum of Contemporary Art in Los Angeles from 1996-2005 she worked on numerous exhibitions, including *Afterimage: Drawing Through Process* (1995), *Rodney Graham: A Little Thought* (2004) and the major touring exhibition *WACK! Art and the Feminist Revolution* (2007).

© Suzanne Cotter is Solomon R. Guggenheim Foundation Curator of the Guggenheim Abu Dhabi Project. In 2011 she co-curated the 11th Sharjah Biennial. From 2002 to 2010 she was Senior Curator at Modern Art Oxford, where her exhibitions included *Mike Nelson: Triple Bluff Canyon* (2004), *Out of Beirut* (2005) and *Peppi Albasser: Common Task* (2004). She was curator of the Hayward Gallery in London from 1998 to 2002.

© Bille Corliss has been Curator at the Kunsthau Zurich since 1993, where her exhibitions have included *Birth of the Cool* (2004), *Hypermental* (2006) and *The Expanded Eye* (2004). She is Editor-in-Chief of *Artforum*, which she co-founded in 1984, and Publishing Director of *Artforum* magazine. Her writing on contemporary art has been published in a range of magazines and books, including *Phaidon's Fine Art* (2000) and *Fresh Cream* (2004). In 2011 she was Artistic Director of the 14th Venice Biennale.

© Gertjan Evers is Director of the Haus der Kunst in Munich and Adjunct Curator at the International Center of Photography in New York. His exhibitions as an independent curator include *The Short Century: Independence and Liberation Movements in Africa, 1945-1994* (2001-02), *Global Conceptualism* (1999-2000) and *Mirror's Edge* (1999-

2000). He served of the 7th Gwangju Biennale (2000) and *Documenta 11* (2002) in Kassel, Germany. He has written regularly for a number of magazines and journals, and contributed to *Artforum* (2009) and *Architectural Record* in Co.

© Maximilian Frey is Director at the New York, and *Fondazione Nicola Pietrangeli* in Milan. He curated the *2007 Berlin Biennial* and *Mauricio Cattalán* (2005) at the Wexner Center for the Arts in Columbus, Ohio. He has also contributed to *Artforum* (2009) and *Ubu* (2009).

© Bob Heppner is based in New York. He has more than eight years of experience and worked for *Artforum* (1993-95) and *Artforum* (1995-97). He has also worked for *Artforum* (1997-99) and *Artforum* (1999-01). He has also worked for *Artforum* (2001-03) and *Artforum* (2003-05). He has also worked for *Artforum* (2005-07) and *Artforum* (2007-09).

© Hans Ulrich is Director of the Solomon R. Guggenheim Museum in New York. He is a member of the *Artforum* (2009) and *Artforum* (2009) editorial boards, including *Artforum* (2009) and *Artforum* (2009). He has also written books, including *Artforum* (2009) and *Artforum* (2009). He has also received the *Artforum* (2009) award.

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AKA: "World's Greatest Hits"



Noah Travis Phillips
Future Storm(s)
Site-responsive mixed media,
photomechanical reproductions
on paper, lasercut paper,
graphite on paper, etc.
Dimensions variable.

● Amy Thami
Future Storm(s), like most of Noah
Travis Phillips' work, is multilinear
(multi-part and multi-centered). Future
Storm(s) was slowly grown over three
years, from materials & media; made,
found, and modified. The storm is a
cosmogensis. Phillips has often
repeated the idea(l) (mantra?) that
they wish "to make art more like the
weather", (echoing anarchist and
mycologist John Cage). The process
here is guided by intuition (rather
than chance operations as such) and
"affective proximity", a phrase
originally used by John Akomfrah, but
articulated to Noah by Arthur Jafa).
They are speaking through me, the
images speak through them, so the
images are also speaking through me,
they communicate (/present) ideas via
appropriated imagery, hauntological
imagery is given another life
(remediated, revitalized, reanimated,
...).

"35 years ago was 1983, 35 years
from now is 2053" states a text work
by Noah Travis Phillips; made in the
same year as Future Storm(s), a title
that Phillips claims is provisional;
something else could or would be
added, perhaps after a colon (:), to
indicate a unique instance or
realization of the work. For Phillips,
the colon (":") is a way of indicating
narrative, multiplicity, and
constructedness. More things in
quotes, more things referring beyond
themselves to something else(s).
Phillips is the one that keeps
suggesting the plural(s), the
"and/and/and" philosophy of rock &
roll, of amplification, of the erotic.
The work of multiple others, all under
this umbrella of Noah's meta-, "meta-
what?" you might ask, "meta-
whatever" they might answer, before
going on to list a myriad number of
possibilities for you to select among.
(The way they say "whatever" sounds
optimistic, open, sincere.) Noah's
works have an anarchic attitude
(allegories rooted in freedom,
wildness, rebellion - his politics are
radical, (ex. The artist has a policy and
agreement to share any proceeds
from sales based on the percentage
(%) of the image space inhabited by
an(othe)r artist's imagery.). This
quality, whatever it is, comes across in
compositions, in media, on the scale
of single artworks and on the scale of
exhibitions, everything is a kind of
hypertext; compositions, collages,
installations, even performance-
lectures and web-sites - they disrupt
the hierarchical and the authoritative.
Everything is referring to something
else, something by Noah Travis
Phillips, or not.



2018
Jennifer Lord
Grade Ribbon
Acrylic on Linen
91.5 x 91.5 cm

The diversity and abundance of
imagery, methods, and form(ats) is an
invitation to keep looking, to
construct networks of symbols,
navigate someone else's mythology,
wonder at your own, and ask if you
are really aware of your mythologies?

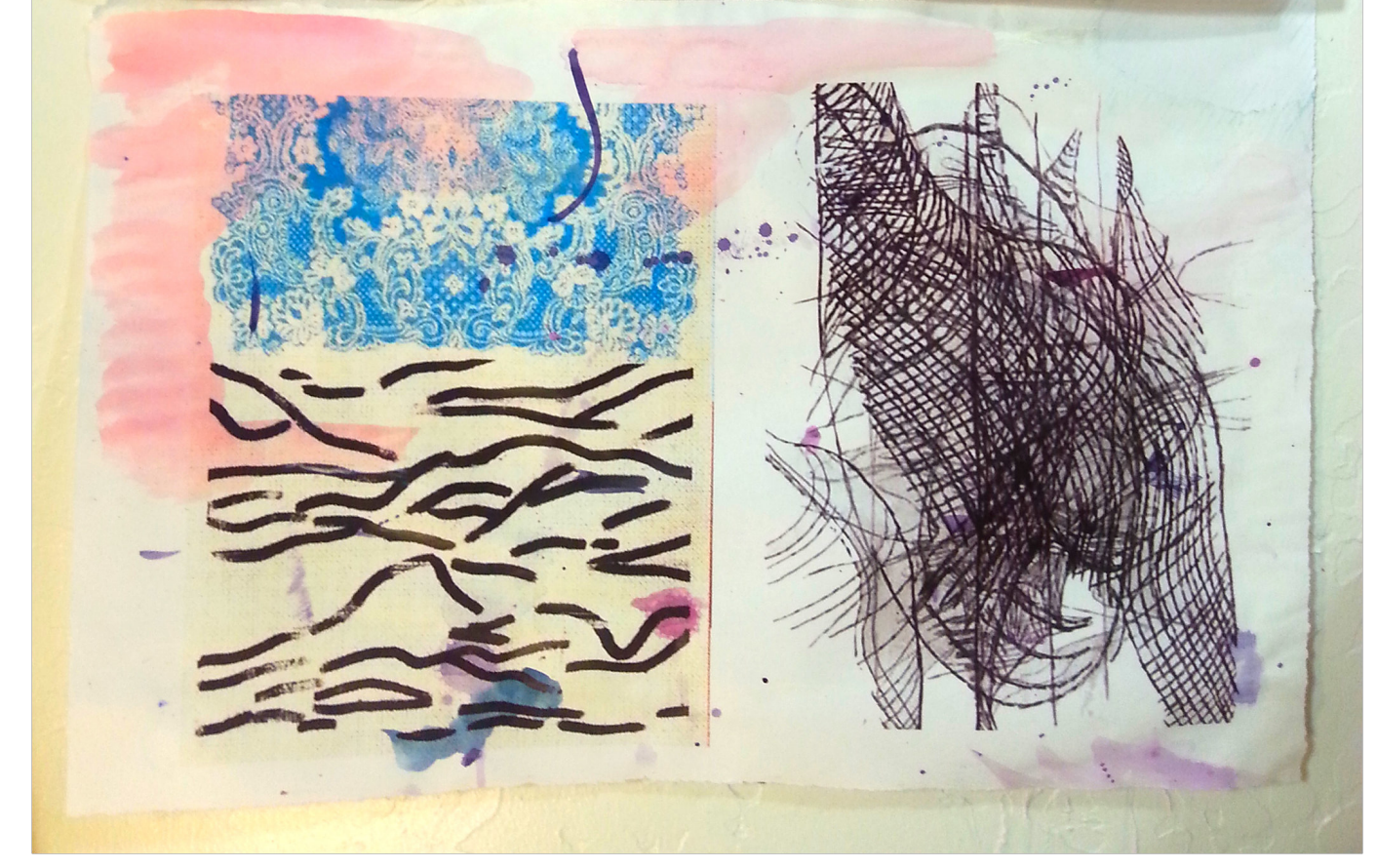
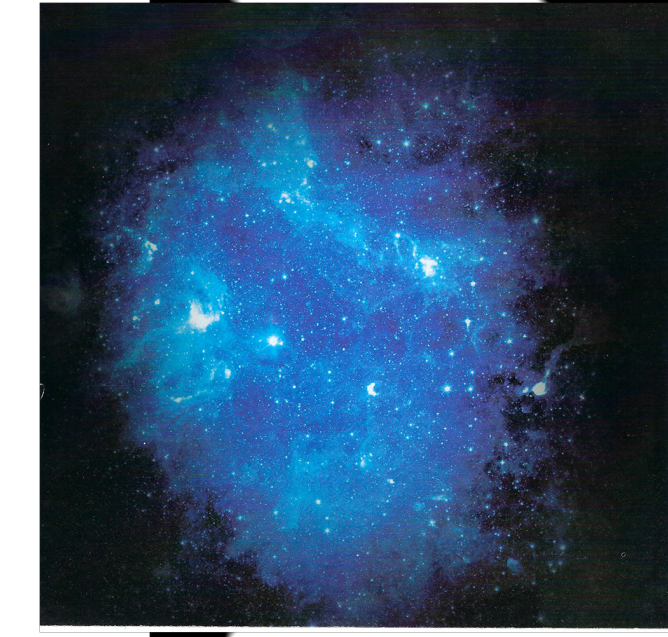
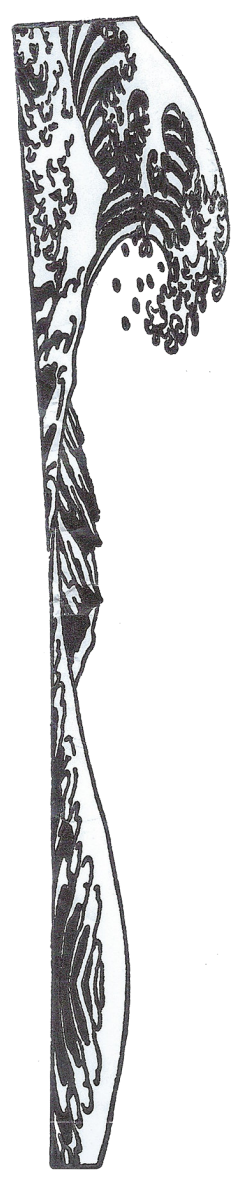
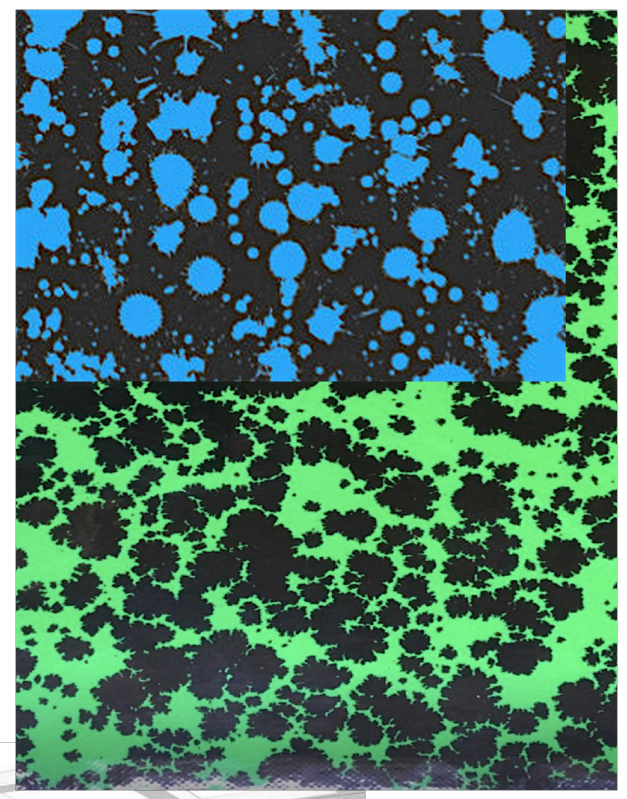
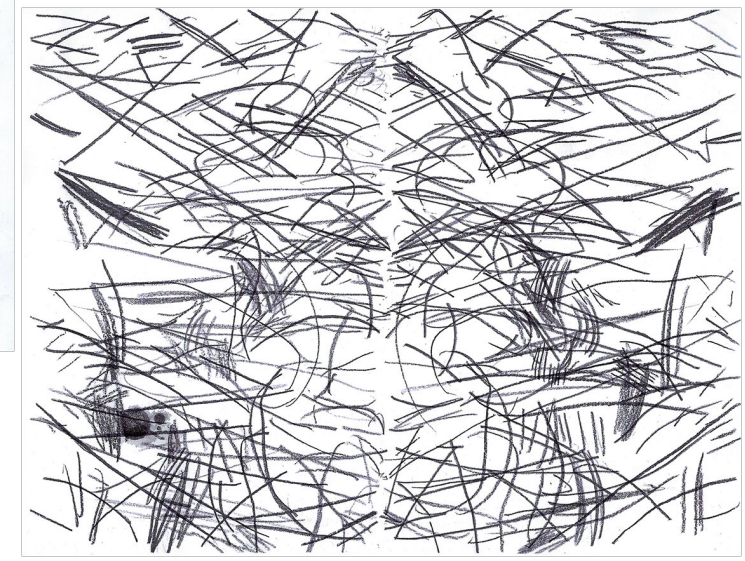
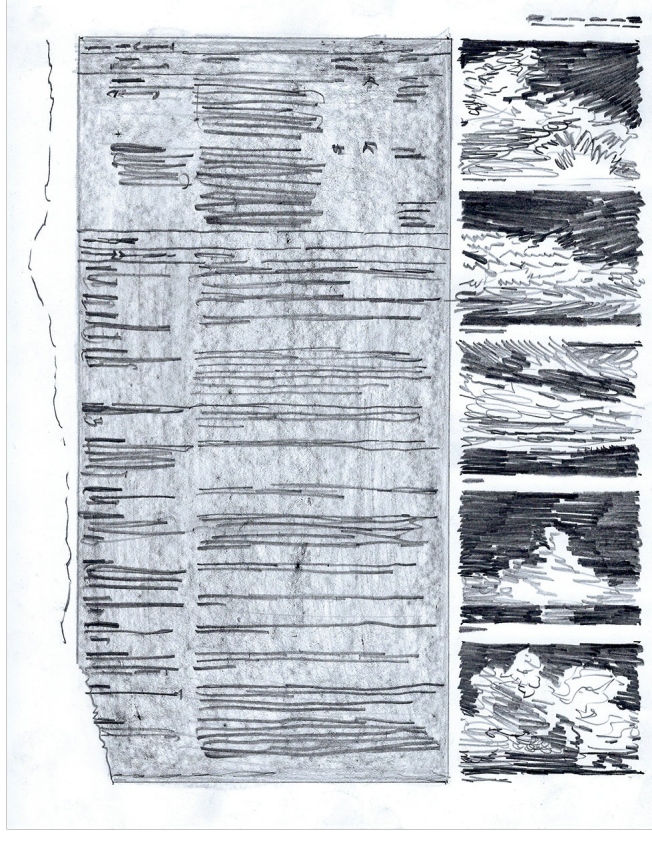
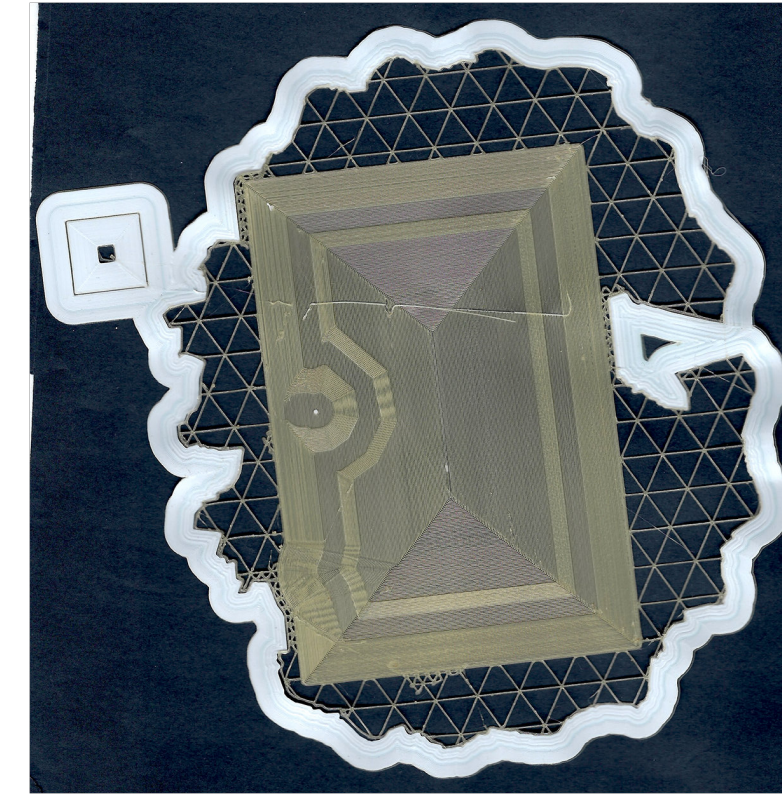
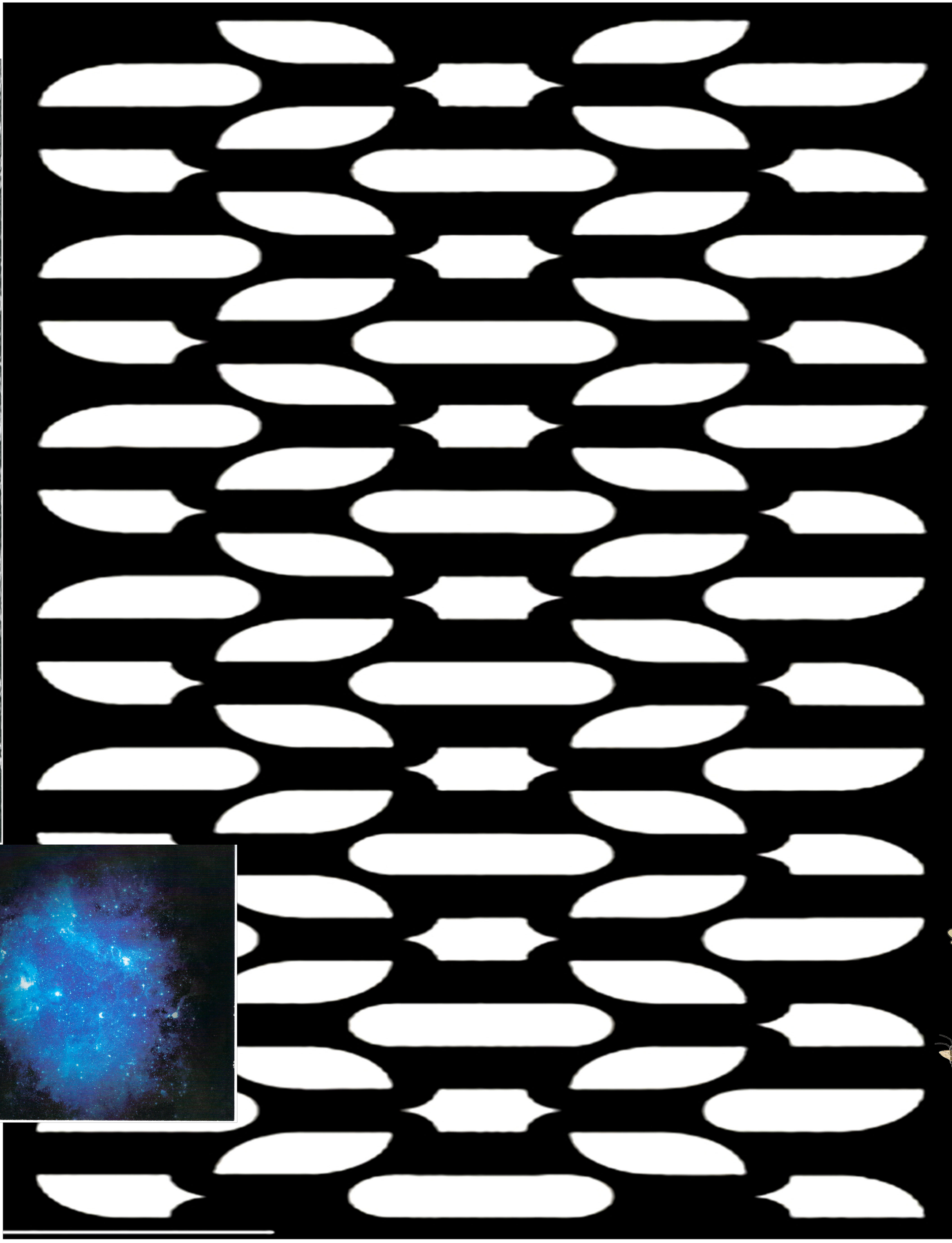
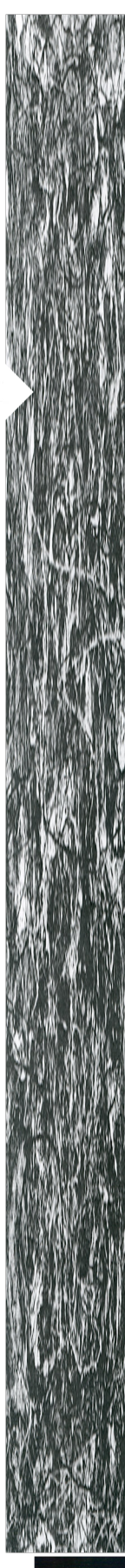
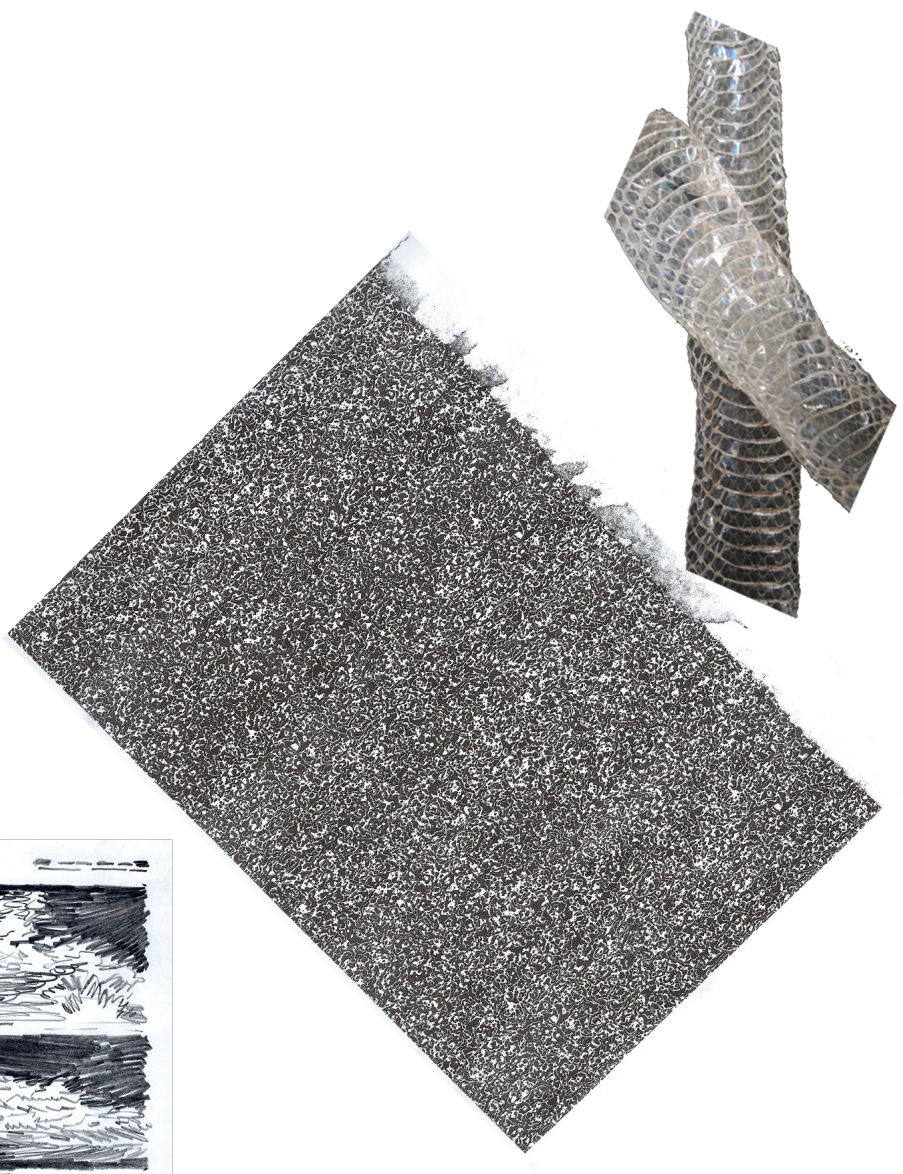
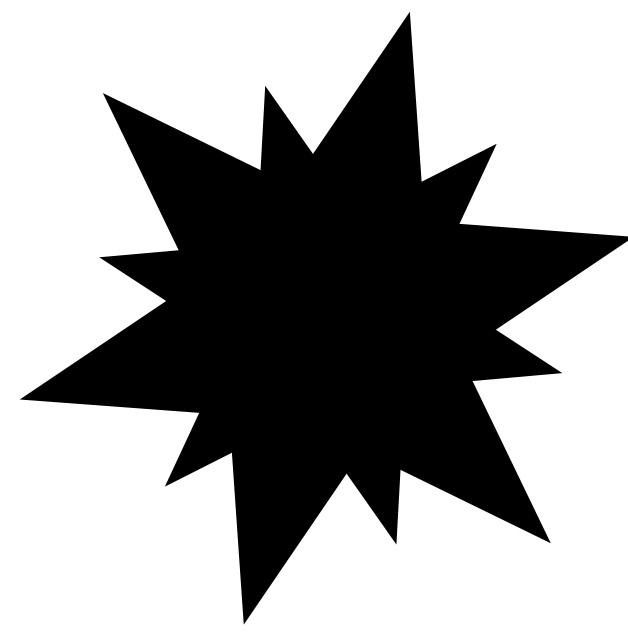
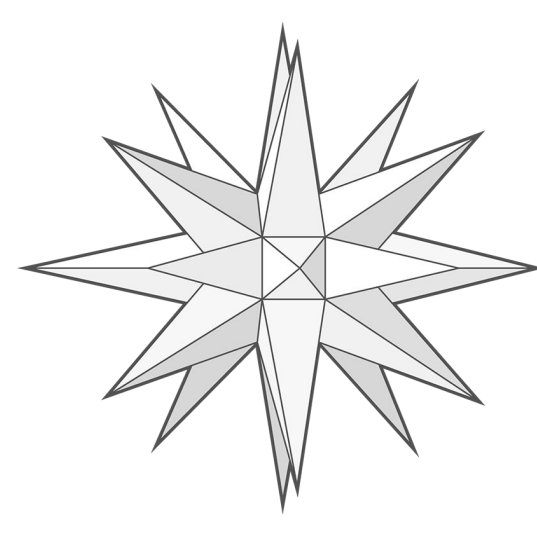
I might see ...
the sky is a lasercut pattern of Gysin &
Burroughs' dreamachine, or is it Noah's
now? The sky makes a place(/space) for a
storm to occur within (or atop), and a
menagerie of pictures (some details) by
other artists: Andy Goldsworthy, Isa
Genzken, Constantin Brancusi, Peter Doig,
Jack Kirby, Jimmy Page, Axl Rose, Nico
Vascellari, Pink Floyd, with no distinction
between rockstars (another celestial
reference?) and fine artists (don't forget
Joan Miro, Roy Lichtenstein). I also
recognize a collaboration Phillips made
with his wife, the painter Jennifer Lord, the
only other person Phillips was willing to
attribute any credit directly to.
Tribal tattoos act like animals, bees, always
with animals and insects; animals as
sovereign creatures, images as
autonomous signs, mythology as a
personal cosmogenesis (Barthes). Sisyphus
and a snow lion, alchemy, amplifiers, black
metal, (ever-present) sexuality & death,
mobius strip, surrealism, optical illusions,
digital electron microscope scan of
mycelium and a square print of the
cosmos, in blue.
The pictures are hypertexts; some of these
approaches / strategies could be
considered feminist (like Kurt Cobain, Yoko
Ono, ...) Noah points out a drawing by his
step-daughter "at the edge of thirteen". 3D
models, everything de/recontextualized,
more-or-less symmetrical drawing made
with both hands simultaneously, photo of a
(solar-powered) lightbulb powering a
radiometer, a deconstructed guitar,
original drawings and third-generation
bootlegs; there is something outlaw about
the provisional presentation and aesthetic
sensibilities.

candle burning at both ends, Prognosis
(another recurring theme and obscure
reference) security envelope interior, and a
stretched Jackson Pollock painting (another
artist not mentioned in the first list): "Full
Fathom Five. After Tom Sawyer's confit"
hand-drawn weather, even in the Spirit of
Defiance of Larger Powers makes an
appearance (an artwork made by putting
three eggs on top of a mirror, then putting
a brick on top of the eggs. Brick top eggs
atop mirror - almost magical)
diagrams (/diagrammatic reasoning?) with
all referents removed, the composition
resembles a kind of cybernetic
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visual representation of a storm (mythic,
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But I'm an art historian (& poet & so
on and on ...) you will likely (like to)
see something else(s).
Formally and thematically these works
belong within Phillips' oeuvre, with
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words the images depict:
"What are you looking at?" enacting a
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"Human" here should also tell us that
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nonetheless, Phillips is rumored to be
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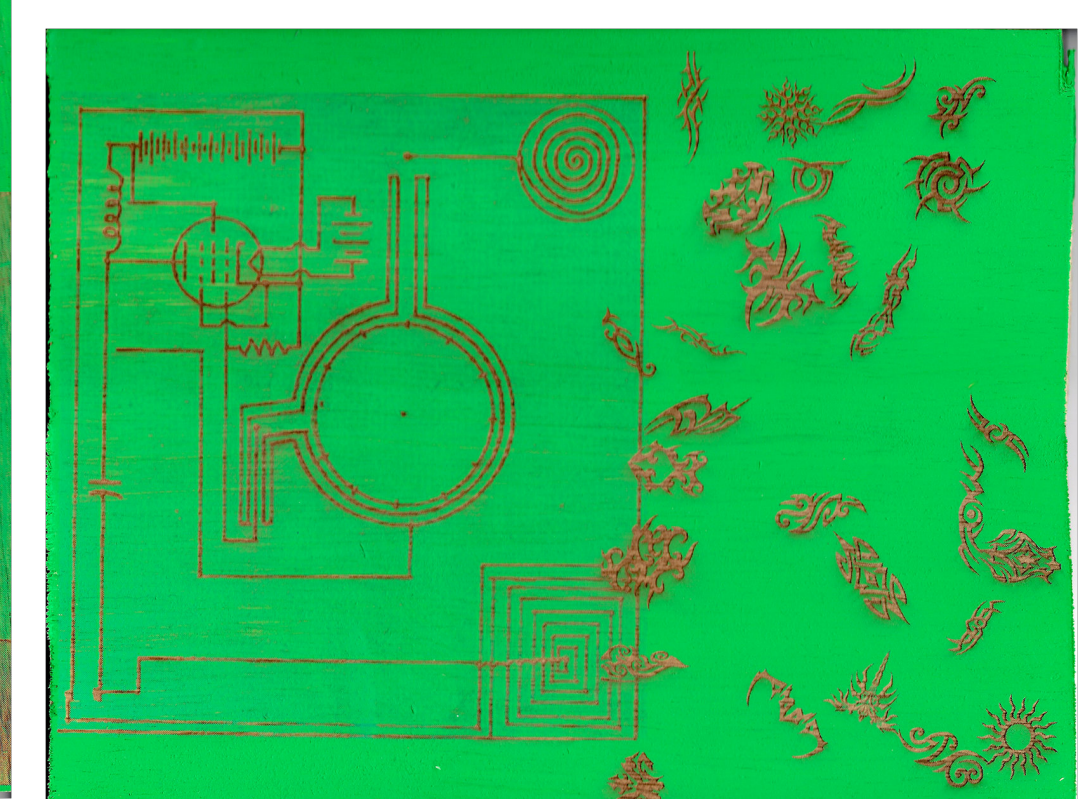
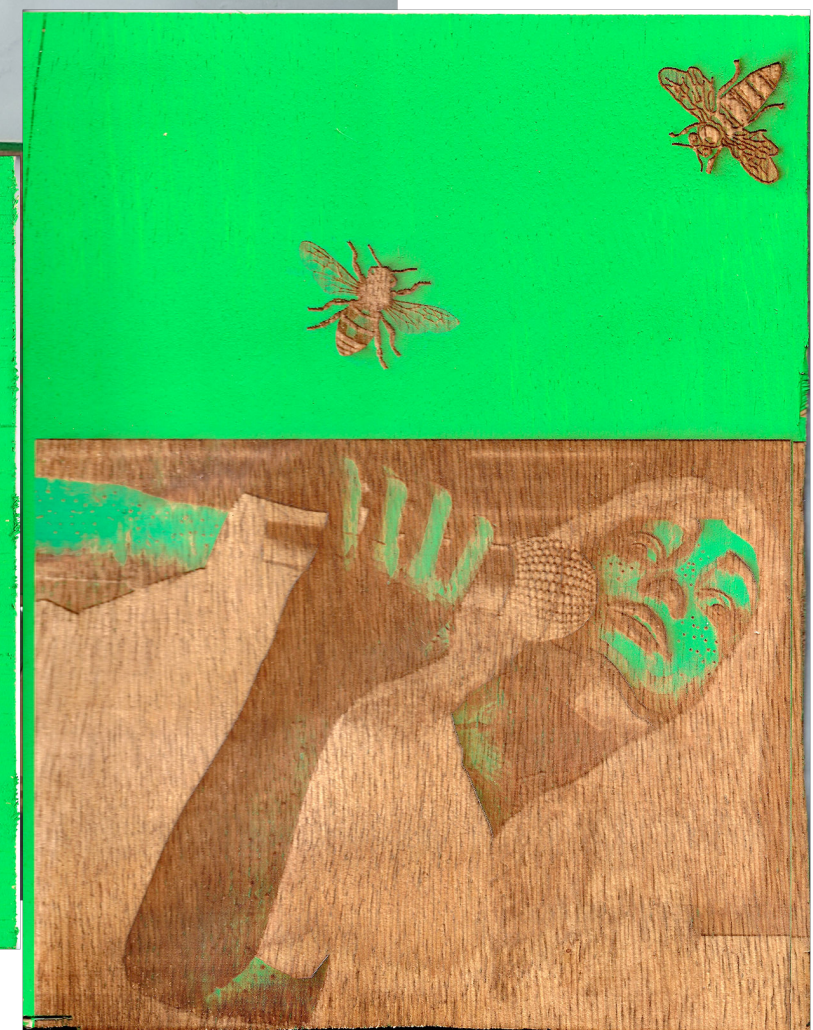
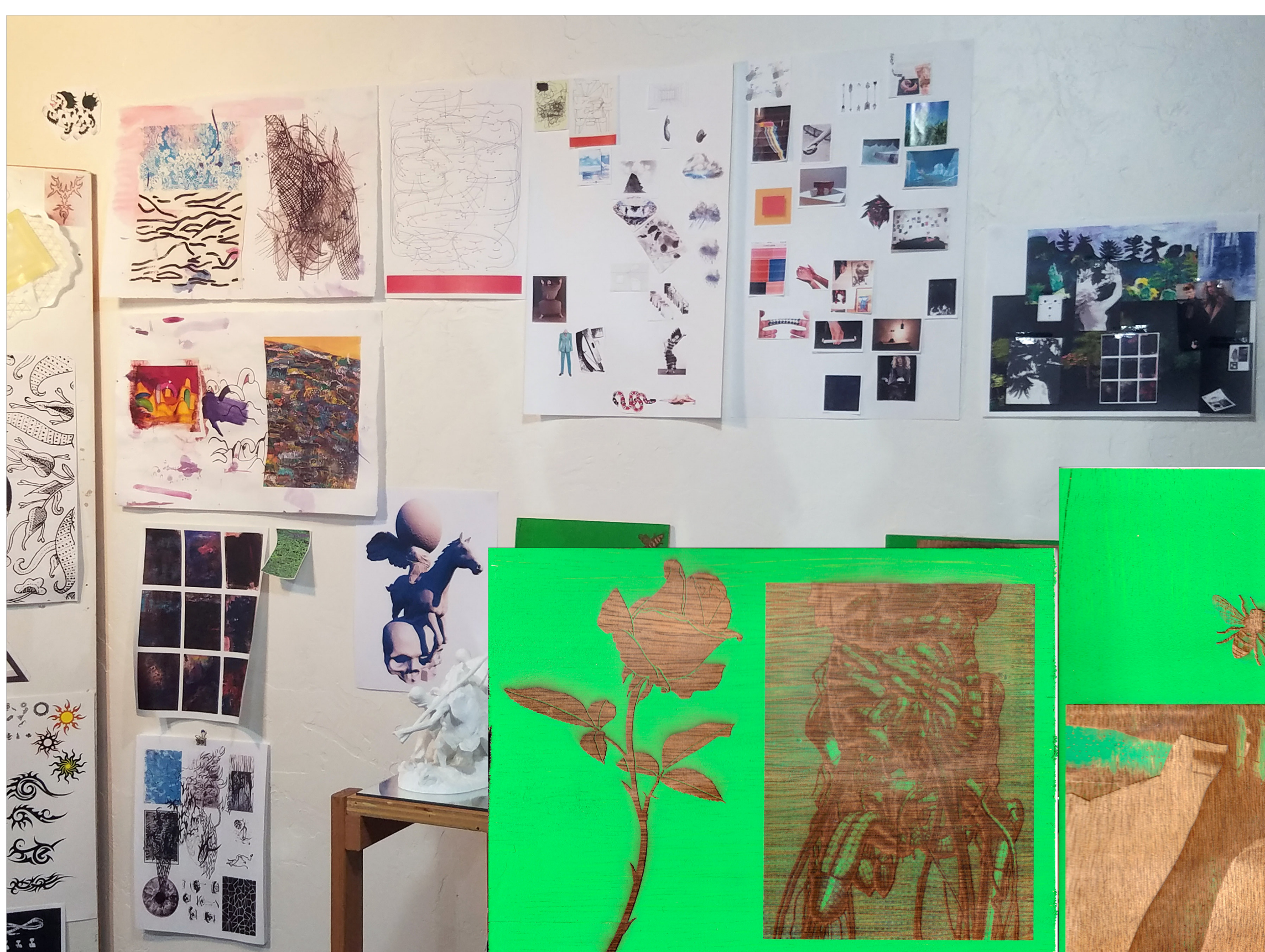
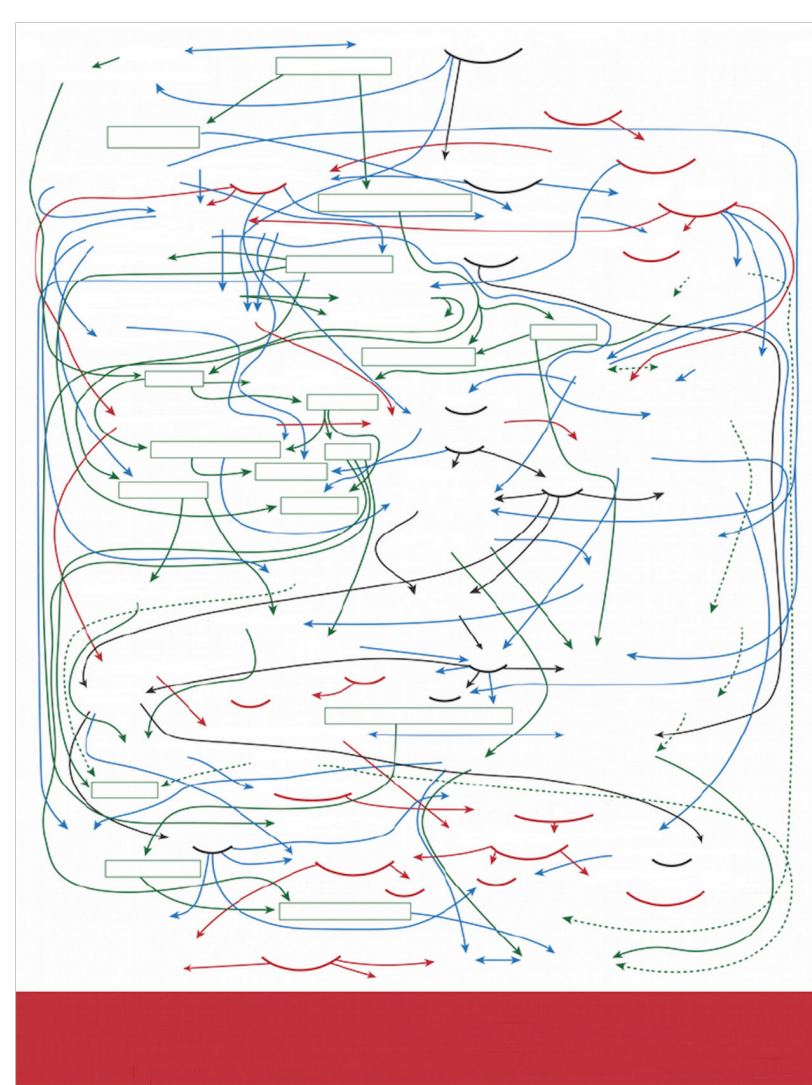
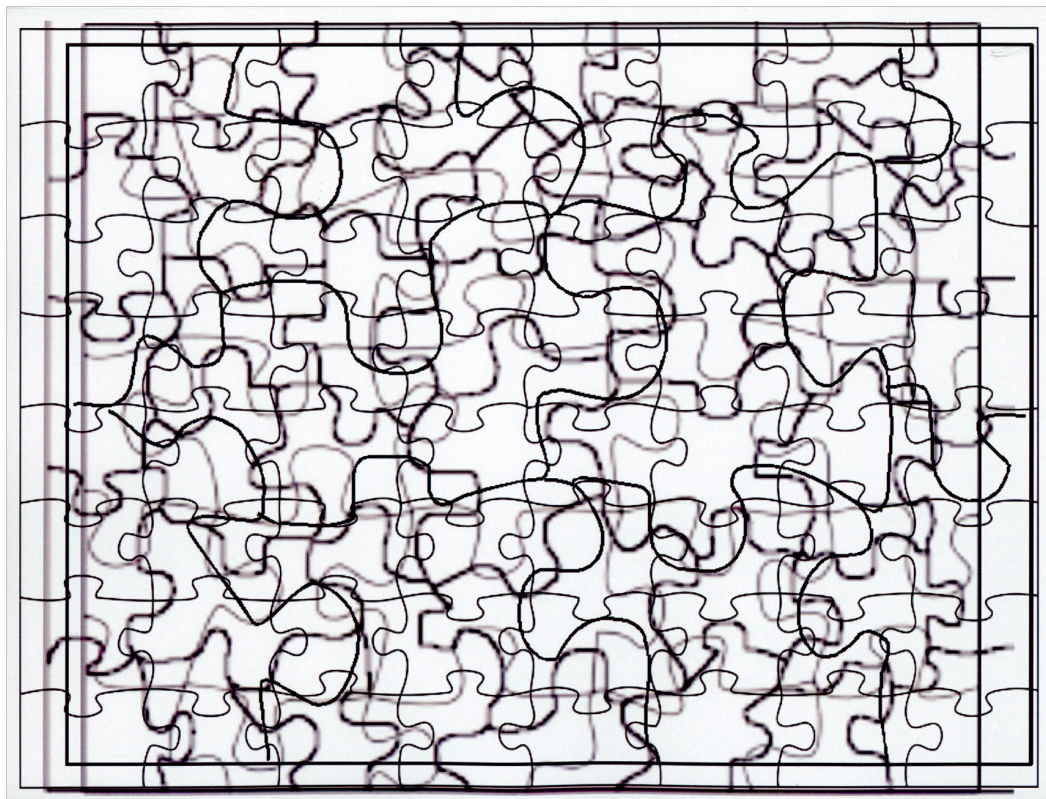
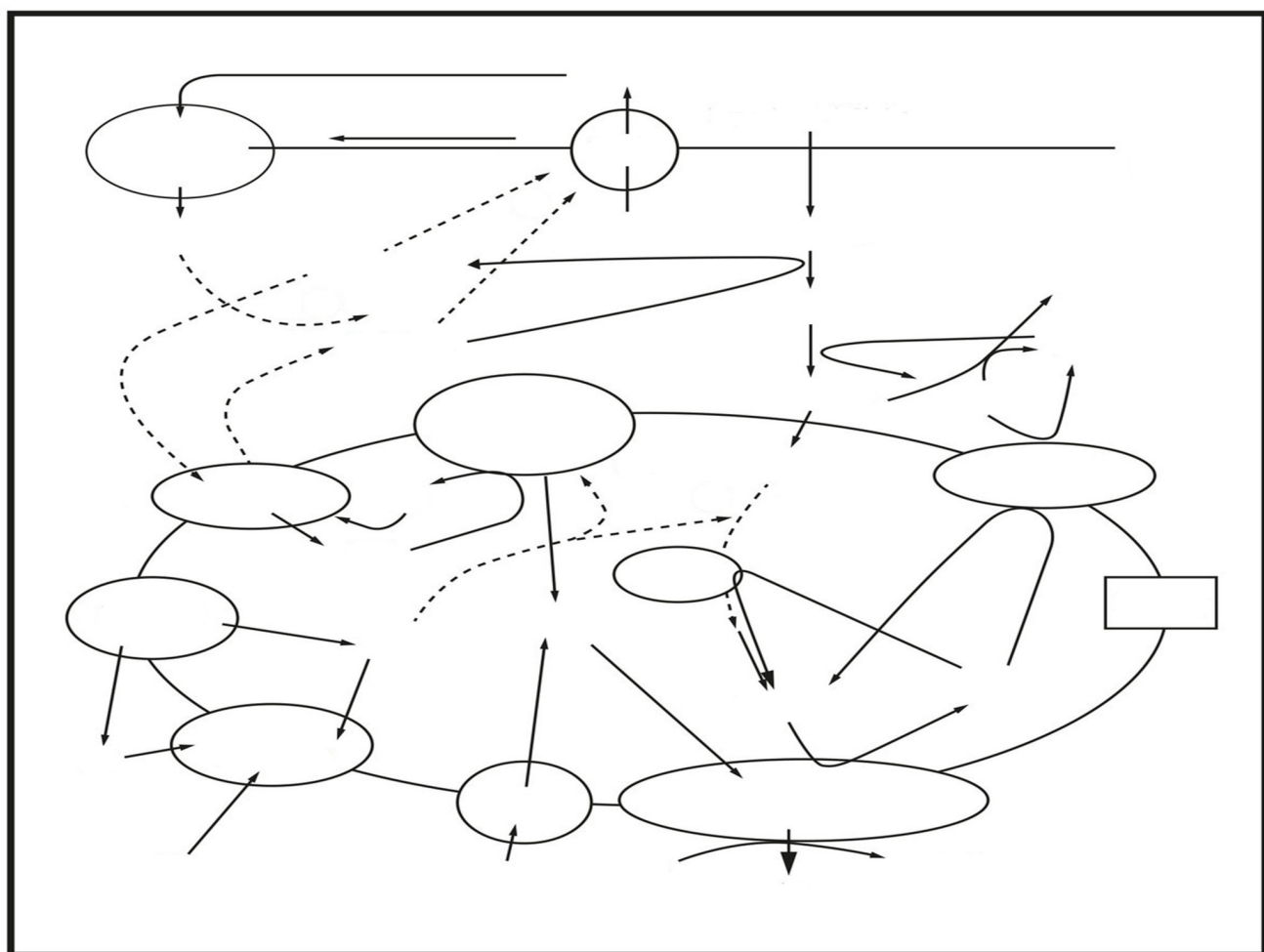
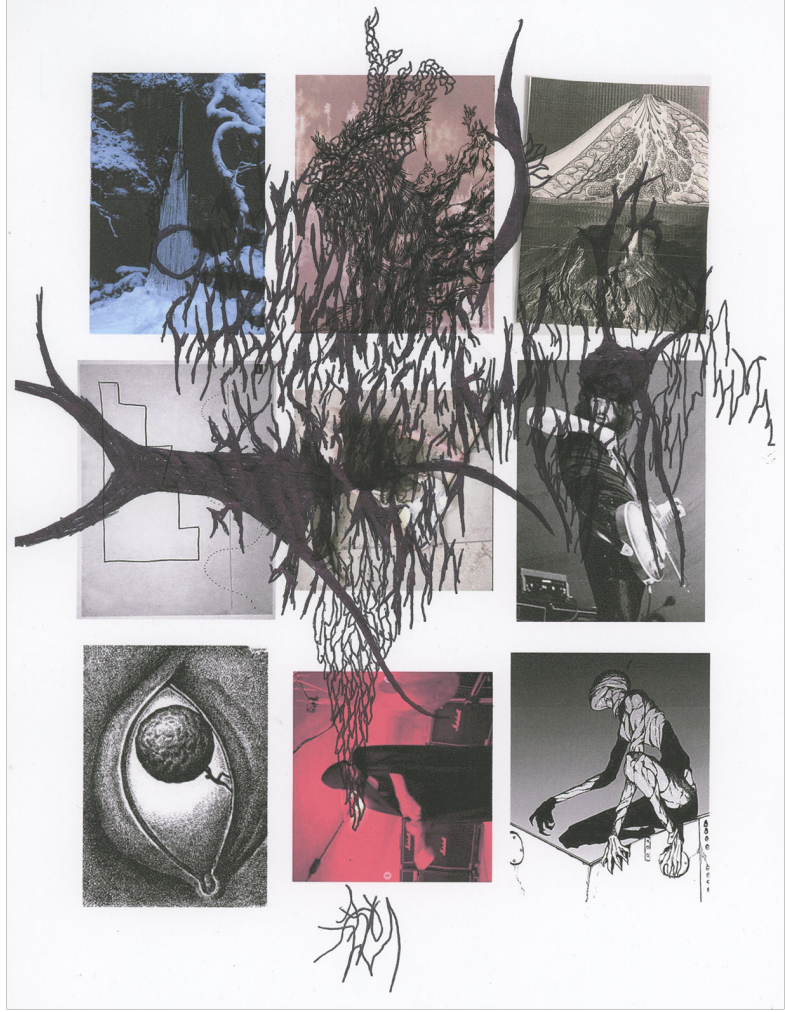
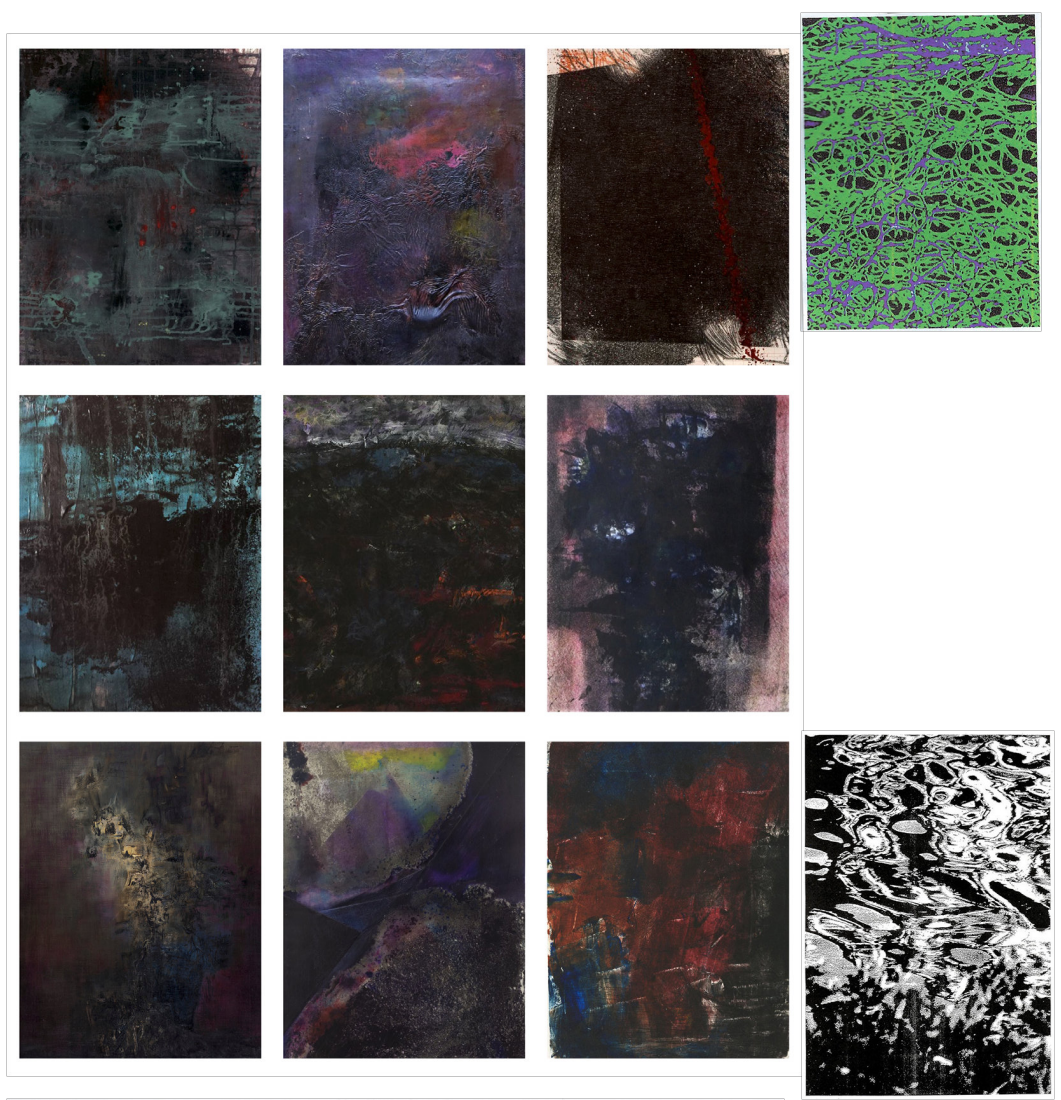
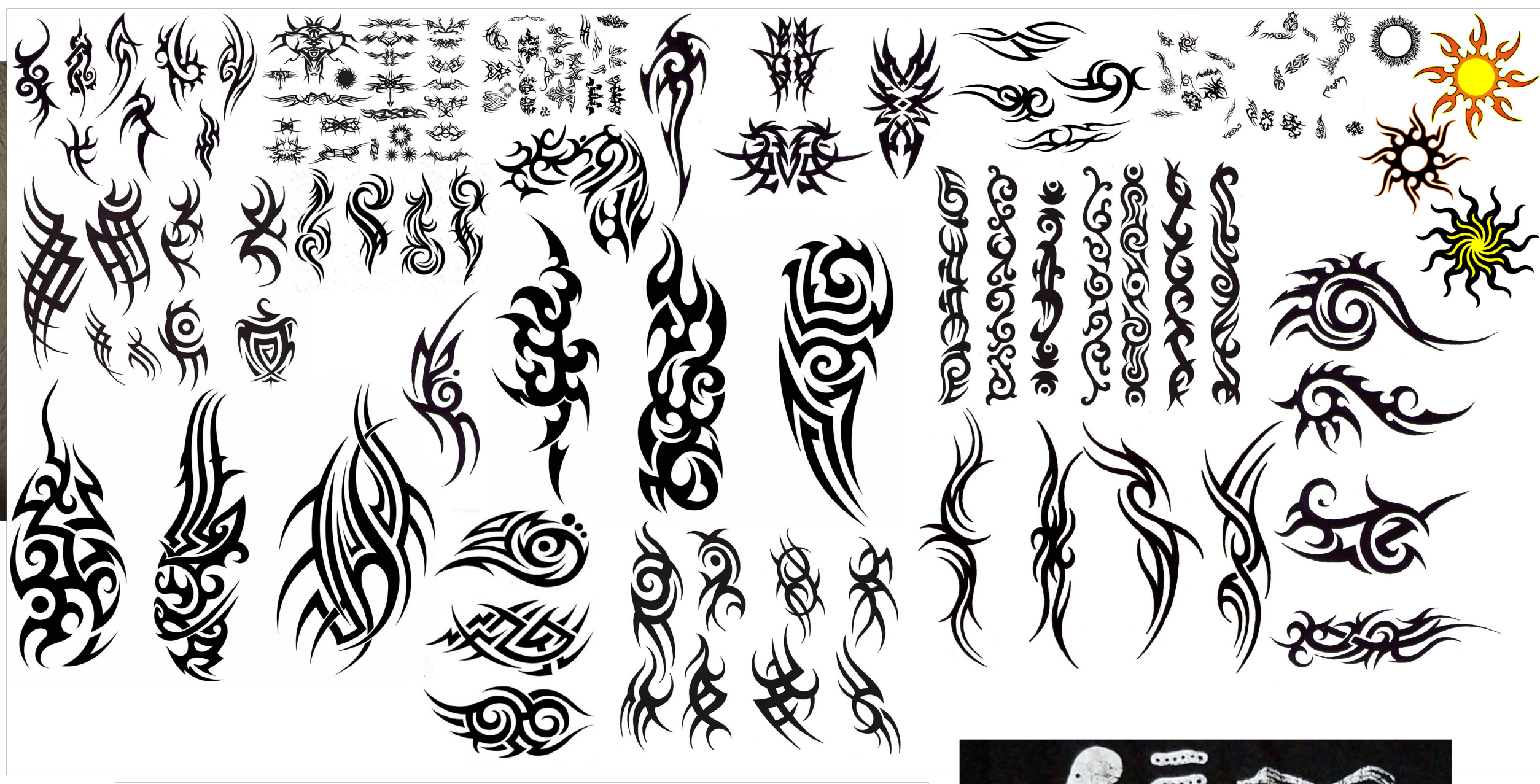
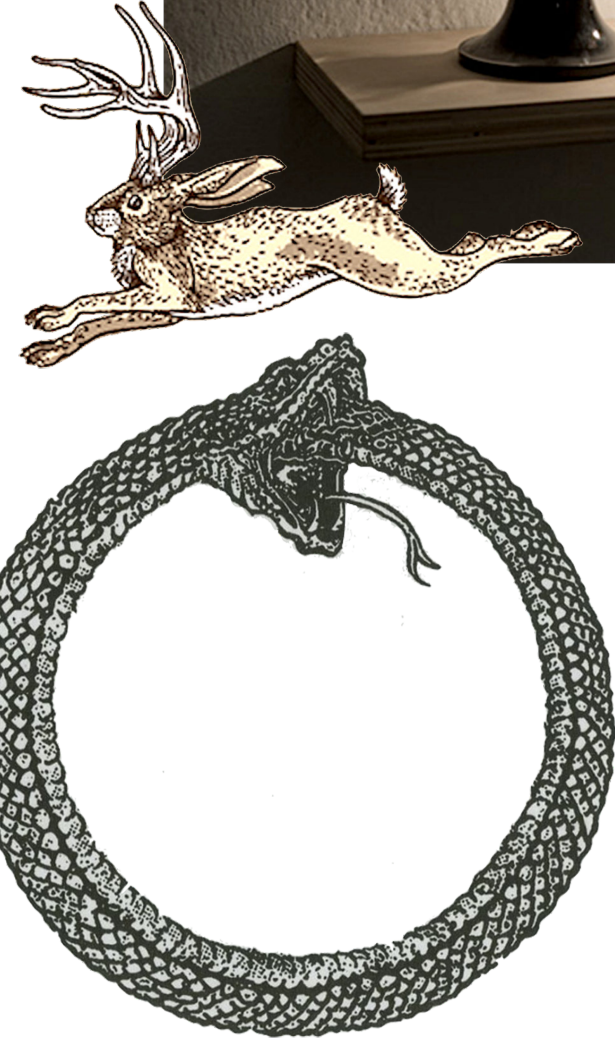




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Noah Travis Phillips

Future Storm(s)

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