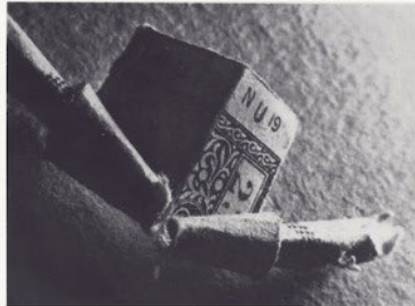


## ART WORLD

# At Peter Freeman, Brassaï and Francis Alÿs Test Modern Art's Media

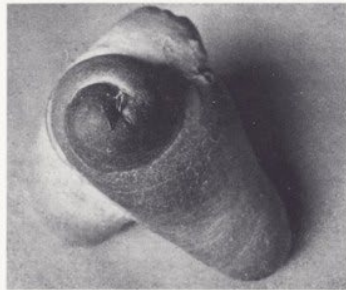
Blake Gopnik, Wednesday, July 8, 2015



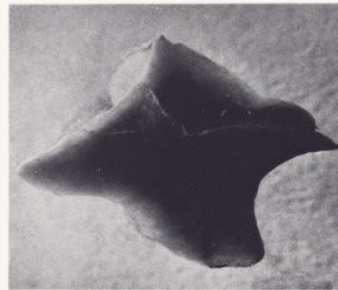
BILLET D'AUTOBUS ROULÉ "SYMÉTRIQUEMENT", FORME TRÈS RARE  
D'AUTOMATISME MORPHOLOGIQUE AVEC GERMES ÉVIDENTS DE STÉRÉOTYPE.



NUMÉRO D'AUTOBUS ROULÉ, TROUVÉ DANS LA POCHE DE VESTON D'UN  
BUREAUCRATE MOYEN (CRÉDIT LYONNAIS); CARACTÉRISTIQUES LES PLUS  
FRÉQUENTES DE "MODERN'STYLE".



LE PAIN ORNEMENTAL ET MODERN'STYLE ÉCHAPPE À LA  
STÉRÉOTYPE MOLLE



MORCEAU DE SAVON PRÉSENTANT DES FORMES AUTOMATIQUES  
MODERN'STYLE TROUVÉ DANS UN LAVABO.



LE HASARD MORPHOLOGIQUE DU DENTIFIÉ RÉPANDU N'ÉCHAPPE  
PAS À LA STÉRÉOTYPE FINE ET ORNEMENTALE.



ENROULEMENT ÉLÉMENTAIRE OBTENU CHEZ UN "DÉBILE MENTAL".

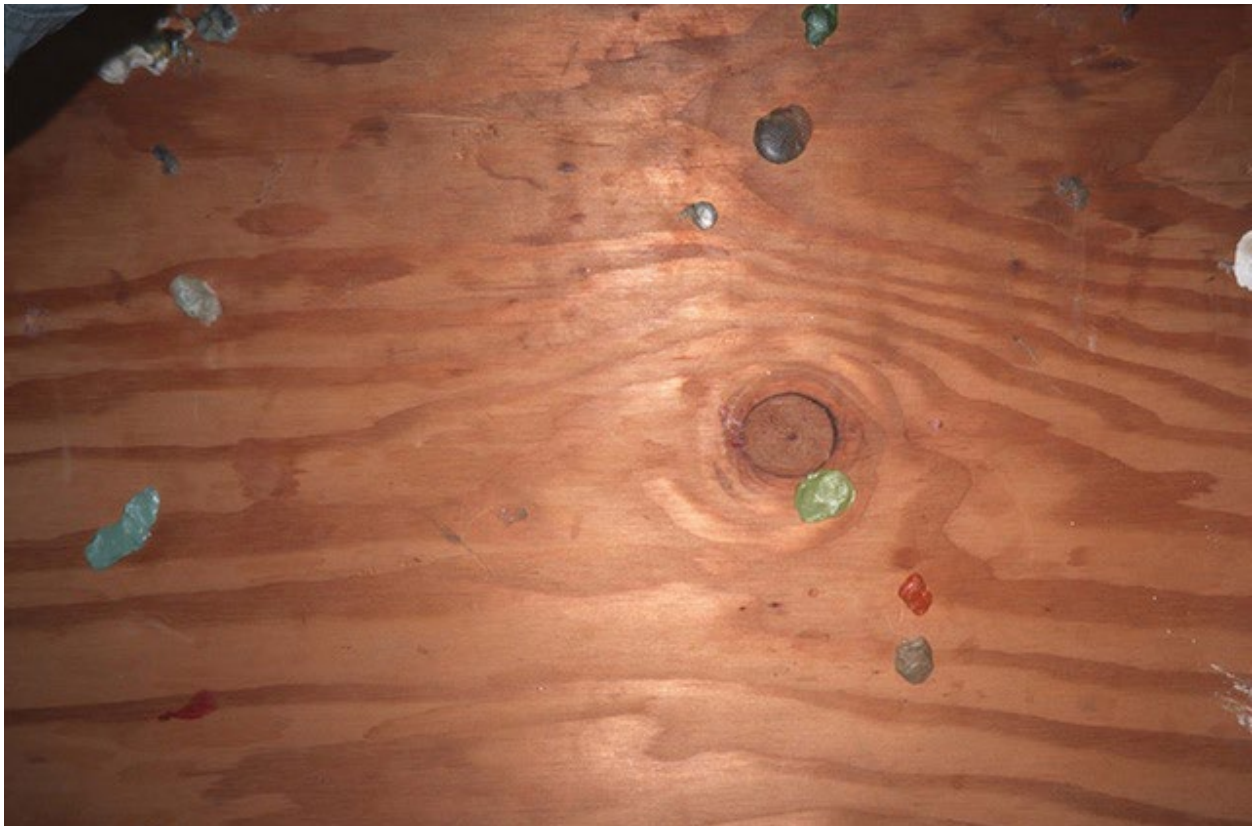
## SCULPTURES INVOLONTAIRES

**THE DAILY PIC** (#1347): Marble, bronze, encaustic, oils—and toothpaste and chewing gum. Two works in a group show at Peter Freeman gallery in New York trace a partial history of some new, very modern artistic media.

There's Brassai's wonderful page of "involuntary sculptures," from a 1933 issue of *Minotaure*, that presents a casual squeeze of toothpaste as one of the many "morphological accidents" of modern art.

And then there's the Francis Alÿs slideshow from 1994-97 (see one image from it below), which revisits the same idea, this time with chewing gum acting as readymade abstraction. (Preceded, of course, by Hannah Wilke's great, more volitional achievements in the medium of Chiclets, Trident and Juicy Fruit.)

One question that this photographic work brings up: Does the art reside in the toothpaste and gum – with tube and tongue replacing chisel and brush – or in the shutter's snapping? Both Brassai and Alÿs adopt a documentary, just-the-facts-ma'am approach that argues for the former. But that, of course, is itself an aesthetic decision that implicates them as the true authors of the art on view.



(Courtesy David Zwirner, New York/London, and Peter Freeman, Inc., New York)