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**MICHELANGELO
PISTOLETTO: THE MINUS
OBJECTS 1965-66**

Luhring Augustine Bushwick

Encompassing a vast array of sometimes shockingly sleek, sometimes quasi-detrimental objects whose collective list of materials would be a lengthy encomium of sorts to industrial ways and mores, and furnished with an ample and fittingly simple space in which to spread out, this curious body of sculptural work first exhibited nearly half a century ago toys not only with notions of art as commodity and manufactural procedures as viable artistic processes (and all of the same as variable vice-versas), but also with ideas of artistic agency, or identity, or identifiability—all points of inquiry and creative probing that, while rather novel in the 60s, are still deeply germane today. It's hard to fathom a more apt setting for these works than the Bushwick outpost of a Chelsea establishment. Dig in inside, consider what's outside—and while doing so, reflect deeply on differently pertinent notions of fabrication and subtraction in both spheres. *(Through May 11)*