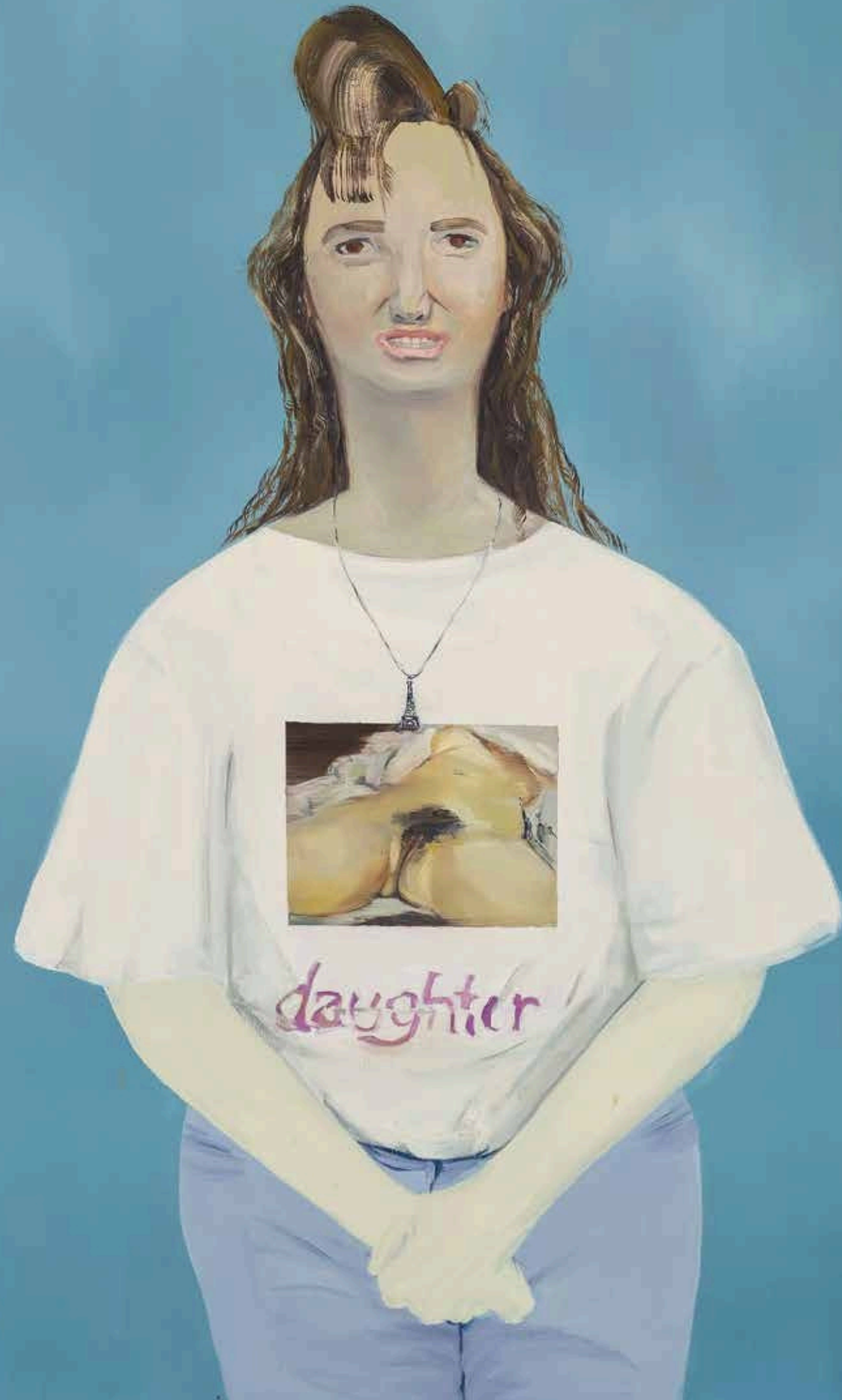


## Dana Schutz “The Island”

### The George Economou Collection, Athens

by Nicolas Vamvouklis



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I will start with a confession: I once bumped into Dana Schutz in the else. One head leans strangely, almost disconnected from the body center of Athens on one of those really hot summer days. We smiled — perhaps resting? The details are mesmerizing, from the line of at each other, her eyes peeking out from behind her big glasses, and hair on a hand to a little tree air freshener and a bright sun. As you her long curly hair framing her face like a halo. I didn't recognize her ascend, the architecture allows natural light to penetrate the interior at first, but then it clicked when I visited her exhibition “The Island” at spaces, offering an ideal environment for the exhibited works. On the now-established annual rendezvous of The George Economou the first floor, Schutz skillfully juxtaposes a set of charcoal drawings Collection. Entering the exhibition and seeing the very first painting, with oil paintings. Though not directly correlated, both attest to her *Daughter* (2000) — the earliest work in the show, which she started cinematic pace. Works like *Getting Dressed All at Once* (2012) and during her studies after visiting Paris — felt like seeing her again. The *Sneeze* (2001) present bodies in frantic movement, sometimes standing figure welcomes visitors, wearing a T-shirt with Courbet's transformed or disfigured. You can listen to the air passing through *L'Origine du monde* (1866), likely bought from the Musée d'Orsay gift body parts — pushing, squeezing, blowing, and changing them — shop, and a Eiffel Tower necklace. Though not explicitly self-portraits, bodies shaking or even exploding. On the final level, a selection of these elements felt intimately familiar. The exhibition features twenty large-scale works (all oil on canvas) further manifests the relationship-significant works spanning more than two decades, from Schutz's ship between individual and collective power: from *Google* (2006), first mature paintings completed in the early 2000s to a composition depicting Schutz herself seated at a desk in her studio, hypnotized finished this year. Curated by Courtney J. Martin, it expands across by her screen amid discarded objects, to *Fanatics* (2005), show-the Collection's impressive space in Marousi, with its clean lines, casing choreographed protesters standing forcefully behind a extensive use of glass, and sleek aesthetic. The show explores the temporary fence that separates them from the viewers. It feels like tension between individual bodies and groups of people, posing cer-circling back to what you've previously seen, providing an organic tain questions: How do you become part of a group? And how does and decisive conclusion. Dana Schutz is an extraordinary artist, and a group transform into a teeming, volatile crowd? On the ground this exhibition is seamlessly tied together with a continuous change floor, *Swimming, Smoking, Crying* (2009) depicts a woman at sea, of dynamics that nonetheless provides a sense of balance. It allows performing all three actions simultaneously. She struggles to move, visitors to understand the depth and evolution of her skill using to exist, but keeps going. I can almost hear her heavy breathing as gestural maneuvers to achieve contrasted hues and intense tones. she tries to reach something. Her head, nearly cropped, appears It offers an unparalleled survey of the developments in her style, like an island — individuals as islands in themselves, together but highlighting her growth as an artist. “The Island” is a testament to alone. The title of the exhibition, with its connection to the islands of Schutz's ability to capture the human condition with a unique blend Greece, extends beyond mere geography to this notion of isolated of humor, drama, and profound insight. Each piece invites viewers to bodies. This motif is repeated in *Carpool* (2016), in which a group reflect on their own experiences, making the exhibition as a whole a of men in a moving car each seem to wish they were somewhere deeply personal and communal journey.



*“The show explores the tension between individual bodies and groups of people, posing certain questions: How do you become part of a group? And how does a group transform into a teeming, volatile crowd?”*