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Dawn Kasper

by Johanna Fateman
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Kasper has a reputation for blurring distinctions between studio and exhibition space. For the 2012 Whitney Biennial, she moved the clutter of art-making into the museum and set up shop; for the 2017 Venice Biennale, she likewise camped out, working and staging performances in an even grander fishbowl. Though she has not taken up residence in the gallery for her new show, her presence is felt in makeshift and un-precious arrangements—of prayer rugs, D.I.Y. light fixtures, musical instruments, photographs, and paintings—that suggest both a studio and a rehearsal space. “Creation,” from this year, is an enchanting, perhaps allegorical, suite of photos that seems to document the process of weathering a length of canvas in a woodland ritual—presumably, to produce the splotchy monochromes installed nearby. Performances of “structured improvised sound” are scheduled for Dec. 14 (with Jeff Preiss) and Dec. 21 (with Zeena Parkins).