

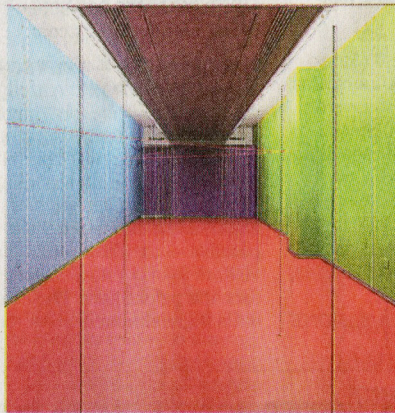
Art in Review

'Dis-Play/Re-Play'

Austrian Cultural Forum
11 East 52nd Street
Manhattan
Through Sept. 5

"Art exists in a kind of eternity of display," the critic and installation artist Brian O'Doherty wrote in 1976 in his seminal series of essays "Inside the White Cube." "This eternity gives the gallery a limbolike status; one has to have died already to be there." Artists and curators are still grappling with this idea 40 years later. "Dis-Play/Re-Play," organized by Prem Krishnamurthy and Walter Seidl at the Austrian Cultural Forum and featuring six artists, offers an updated response to the white-cube conundrum.

Among the works is Mr. O'Doherty's "Parallax City (Rope Drawing #125)" (2016), a striking installation in which the walls and floor have been painted and the center of the room has been divided vertically by a rope. Judith



SIMONE SUBAL GALLERY, NEW YORK

Brian O'Doherty's "Parallax City (Rope Drawing #125)" (2016), at the Austrian Cultural Forum.

Barry, another theorist of the art-exhibition space (her 1986 essay "Dissenting Spaces" is cited in a gallery hand-out) is represented by a retooled ver-

sion of a two-channel video from 1978, while a third white-cube thinker, Martin Beck (his essay "The Exhibition and the Display" is in the show's handout), has a video with a Muzak-like soundtrack at the front entrance and framed text and images upstairs. Mika Tajima's playful wallpaper and colored plexiglass panels mix art with design; Hermes Payrhuber's graffiti suggests a street vernacular; and Gerwald Rockenschaub deconstructs the Austrian flag with red and white plexiglass panels.

"Dis-Play/Re-Play" demonstrates how, as Mr. O'Doherty wrote in the '70s, "context becomes content," but also how everyone from artists to architects has revolted against the white cube. This might surprise its modern inventors, who saw it as ideal, universal and equalizing. Perhaps in another generation this view will return and artists will push back against the now-prevalent idea of the white cube as a prison or mausoleum.

MARTHA SCHWENDENER