

Contemporary Art Writing Daily

[Contact](#) [Support us](#) [Office Notebook](#)

Sunday, February 16, 2020

Miho Dohi at Crèveœur



([link](#))

Tuttle's never really resembled, their garbage was formal compositions from whatever looking like nothing more than art. They looked like art. Which was its own politics then. But Dohi's resemble, recall unplaceable things, which is our politics now. Resemblance was dirty back then, we wanted purity in forms, because clouded abstraction led to impure thoughts. Why do we desire allusive formalism now? Fecteau, Baghranian, Balema, Nagle, et al. Is still a latent surrealism? The shifting space of ambiguous "clouds" saying that one looks like a rabbit but never knowing it.

See too: Vincent Fecteau at greengrassi, Lui Shtini at Kate Werble, Ron Nagle at Modern Art, Nairy Baghranian at Walker Art Center?, Nairy Baghranian at Museo Tamayo, Nairy Baghranian at Marian Goodman Larry Poons at Michael Jon & Alan, Lucy Bull at High Art, Olga Balema at High Art, Olga Balema at High Art (2)