

PORTFOLIO // TRENDS // SNEAK PEEKS // NEWSMAKERS



**David Hammons**  
*Bye Centennial*,  
1976. Paint  
pigment on  
paper, 24 x 19 in.

PRIVATE VIEW NEW YORK

## Paint It White

The senseless 1960s, and beyond

JOAN DIDION'S CLASSIC essay "The White Album" is a deeply personal reflection on the late 1960s in Los Angeles. In it she considers Huey Newton and the Black Panthers, pampered student radicals, the murder of Sharon Tate, and the Doors in the recording studio. This month at **Louis B. James**

gallery on New York's Lower East Side, more than a dozen artists will take part in a group show that coalesces around Didion's text. The show's organizers are "responding to the overarching theme of the essay, which is the disappearance of narrative or structure from everyday life," explains David Fierman, who co-curated the exhibition with Amie Scally. "Didion posits this as beginning in the '60s, and I would say it has increased tenfold since then, but that period marks the dissolution of logic and the explosion of meaninglessness and anomie. As such there will be work that is from that period—like vintage Stephen Shames photos of the Black Panthers—but also work that reveals this tendency going forward, with pieces by Nate Lowman, Cynthia Daignault, Carrie Moyer, and Brad Phillips." Also on view: a David Hammons "body print" from 1976, and artworks from Jack Pierson, Sam Samore, Nora Griffin, and Tate's murderer Susan Atkins.

A film component, assembled by Michael Chaiken and Victoria Keddle, rounds out "The White Album" in the gallery's basement space. "It's historical, with Manson trial footage and the film version of *Play It as It Lays*, with other documentary material, all stylistic and evocative of the period," Fierman says. "It's a really specific moment culturally that Didion captures, and it's so cinematic—and so L.A." —**SI**