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CRITICS' PICKS

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New York

Jimmy DeSana
 "The Plant Show"
 Kristin Smallwood
 Gabriel de la Mora
 "The Limits of Control"
 "Caza"
 Laurreta Vinciarelli
 Danny Lyon
 Alma Thomas
 "The Keeper"
 A. R. Penck
 "DIS-PLOY / RE-PLAY"
 Meriem Bennani
 "The Female Gaze, Part
 Two: Women Look at Men"
 Nan Goldin
 Roberto Burle Marx

Los Angeles

Peter Alexander
 Betty Tompkins
 Kenneth Tam
 "3 Women"
 Barbara Kasten
 Alex Da Corte

San Francisco

Leonor Antunes
 Lauren Marsolier and
 Rachele Bussi eres
 "The Grace Jones
 Project"

Albuquerque

"Mabel Dodge Luhan &
 Company: American
 Moderns and the West"

Chicago

Kerry James Marshall

Miami

Ida Applebroog

Saint Paul

"Itasca"

London

Samara Scott
 "Made You Look:
 Dandyism and Black
 Masculinity"
 Lukas Duwenh ogger
 "The Science of Imaginary
 Solutions"
 "FOUND"

Liverpool

Maria Lassnig

Dublin

Alan Phelan

Lismore

"A Weed is a Plant Out of
 Place"

Paris

Louis Stettner
 "A Selection of Chinese
 Works"
 Eugen Gabritschewsky
 Jacopo Miliani

London

"The Science of Imaginary Solutions"

BREESE | LITTLE
249 - 253 Cambridge Heath Road London
June 10–September 17

The institution of the museum has relied on object-led narratives since its establishment, employing a show-and-tell apparatus in order to bolster citizenship and project ideology. "The Science of Imaginary Solutions," a wide-ranging group exhibition, queries the foundation of this knowledge. By monopolizing on the line that rests between factual and fictional narratives, this presentation disrupts the notion of the past as static, homogeneous, and reliable, as it offers up a series of objects that form an incomplete history from today to the eighth millennium BCE. Fittingly, the title is derived from the absurdist playwright Alfred Jarry's nonsensical philosophy of "imaginary solutions."



View of "The Science of Imaginary Solutions," 2016.

Historical artifacts (a Neolithic stone basin and pestle; brooches from the first to sixth centuries AD) and works from sixteen modern and contemporary artists are given equal weight. Stephen Thompson's *Antiquities of Britain*, 1872, and Albert Renger-Patzsch's prints from 1925 to 1939 chart the shift in perceiving photography as not just pure documentary but also an art form. Pieces by Barry Flanagan, Lucio Fontana, and Yayoi Kusama represent the expansive diversity of artistic positions in the postwar period. Marcel Broodthaers's *Les Animaux de la ferme* (The Farm Animals), 1974, stands out due to his engagement with institutional critique and interest in parodying the museum. The politics of craft and design informs Ian Hamilton Finlay's and Katie Schwab's respective uses of slate and ceramics. Other contemporary artists, such as Ruth Ewan and Andy Holden, take social history as their subject, presenting a shifting analysis of how art objects operate in our understanding of material culture. By subverting the archival impulse and creating an element of museological fantasy, this unusual and interesting show also tests the limits of what an exhibition should look and feel like in the twenty-first century.

— *Philomena Epps*

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