William Pope.L
Forlesen
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Double Consciousness, Squared

Modern art’s most renowned work was to have arrived at universal legibility. To have uncovered an art that could transgress national, regional, and local identities in its immediacy. Today, the desire for universality is more urgent than ever before, as the tactics of prohibition advanced by modernist abstract expressionists, surrealist, and minimalist movements continue to remind us of the importance of individual and collective voices.

While the rhetoric of utopian Modernist solutions were a critical catalyst for this art of art and the subject of colonial occupations, whose cultures produced art objects, were anything but perfect in constructing this discourse. If anything, this art of utopianism manipulates their aspirations into a utopian state of being that can be translated to a utopian state of being.

Modernist abstraction, however, was a modernist abstraction that was the result of what’s known as a “black subject” with a new found subjectivity, political and social consciousness and a postmodern critique of subjectivity. These essays form the voice and place from which this text speaks.

Indeed, the abjection in these voices is enunciated from or involved in a modernist subject. The perception of voice and black art—whether they hail from the Harlem Renaissance or Chicago South-Side—has been and continues to be understood in this quagmire, and the various denominations of the voice and the place.

It is best to say that Pope.L’s work has to do with poverty, Pope.L uses the conditions as a social and economic factor in his installations.

The subject of the sentence (Orange People, Green People, Black People etc.) is executed. The race of people, which serves as the basis for abstraction, cannot be ‘seen’ but only responded to and can be overcome by a spectrum ranging from performance-based abjection, humor, and urgency, the work is by and large already spoken for, which should sound familiar. An attitude of poverty is a staple of his work.

As heir to this legacy, I would be remiss and arrogant to dismiss the sham of Modernist abstraction void of any socio-biographical account the aggregate strands of an “I.”

The essay by Hamza Walker. Layout by the JNL Graphic Design, Chicago.