

Ann Goldstein, "Best of 2008: Louise Lawler, 'Sucked In, Blown Out, Obviously Indebted or One Foot in Front of the Other,'" **Artforum**, December 2008, pp. 284

3 Louise Lawler, "Sucked In, Blown Out, Obviously Indebted or One Foot in Front of the Other" (Metro Pictures, New York) Lawler examined the traces of an artwork's existence, its inexorable transit through museums, private homes, storage spaces, exhibitions, and auction houses. Here, images of works by Takashi Murakami, Roy Lichtenstein, Dan Flavin, Maurizio Cattelan, Jeff Koons, John Baldessari, Andy Warhol, and Agnes Martin appeared in various states of visibility. Lawler used repetition and overexposure to bring the *piece* to the brink of disappearance. In one image, the words IRAQI OIL are faintly overlaid on the shadow cast by Cattelan's sculpture of a baby elephant shrouded by a white sheet. The work powerfully collapses the market for war and the market for art—for Lawler, there is no separation.



Louise Lawler, *Egg and Gun, at Large*, 2008, color photograph mounted on Plexiglas, 28 $\frac{1}{16}$ x 22 $\frac{15}{16}$."

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8 Louise Lawler, "Sucked In, Blown Out, Obviously Indebted or One Foot in Front of the Other" (Metro Pictures, New York) The standout in this great show was clearly *Spoils*, 2004/2008, a picture of the floor beneath Maurizio Cattelan's *Not Afraid of Love*, 2000—the sculpture of a baby elephant hiding in plain sight under a big white sheet. The shadow of the work looks like a spill of some sort, and in it Lawler has inserted the words IRAQI OIL. Her pointed title says it all. The spoils of war, and the war? The elephant in the room.



Louise Lawler, *Spoils (the lightest, sweetest, and most profitable*)* *Joshua Holland, "Bush's Petro-Cartel Almost Has Iraq's Oil," *Alternet*, <http://www.alternet.org/story/43045>, 2004/2008, Fujiflex mounted on museum box, 47 $\frac{1}{2}$ x 59".

