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Genevieve Goffman, *Grind* (detail), 2021, a XIX c. wooden console of unknown provenance, pre-dyed nylon SLS 3D printed at JawsTec LLC in American Falls, ID, 15 1/2 × 33 × 15 1/2".

ST. PETERSBURG

Genevieve Goffman

MONEY GALLERY

191119 St. Petersburg Pravdy 22

April 23–May 22, 2021

Once a Moscow staple, the project space Money Gallery recently moved north to Saint Petersburg, where it set up shop in a former garage in one of the city’s hallowed courtyards. Forgoing the visible pipes, flaking walls, and other signs of gritty “authenticity” so beloved in the erstwhile capital, gallery founders Ilya Smirnov and Anna Teterkina purged the space of any visual clutter, painting the walls white and the floor red. For the inaugural exhibition, a square white pedestal in the middle of the space is crowned with *Grind*, 2021, a single sculpture by New York–based artist Genevieve Goffman. The work sets a 3-D-print in bloodred nylon atop a black-lacquered, three-legged wooden serving table, sourced online. The sculpture resembles a tiny round cake populated with an exquisitely detailed micro-universe of “cursed ruins,” gravestones, apple orchards, dragonflies, harpies, bookshelves, barbed wire, and soldiers gathering for the Battle of Austerlitz. Mark Fisher once wrote, “The cost of producing a universe is that your characters become public property.” And so it is that here, too, the storylines the artist places in her pieces are

plucked from the great pulp compendium, which is everywhere and nowhere at the same time. Goffman's plastic fantasy feeds on our daily grind, a mash-up of narratives from streaming TV, Twitter, and Tiktok.

— Sergey Guskov

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