



How Can We Think of Art at a Time Like This?

An Online Exhibition

April 2020

How Can We Think of Art at a Time Like This? is an online exhibition, co-curated by [Barbara Pollack](#) and [Anne Verhallen](#) as a platform for the exchange of ideas at this time of crisis. We invited artists who are considered thought leaders, artists who struggle with futuristic pessimism, political outrage and psychic melt-downs. The invited artists have responded with unbridled enthusiasm and we will be posting new artists every day for the foreseeable future.

This site is also a platform for free expression, inviting visitors to post responses on our Commons page. We hope to open a dialogue at a time of social distancing. Art offers solace or has instigated resistance and rebellion. This was true during the AIDS crisis, in the weeks after 9/11, at the shock of Hurricane Sandy and all the other signs of global warming altering environments around the world.

We invite you to join in the conversation and appreciate art responding to times like these.



Memorial To A Marriage, 2002, Carrara marble, over life size

ENVISIONING MEMORIALS

One biproduct of death and destruction is the production of memorials. Often abstract--Kenzō Tange's Hiroshima Peace Memorial to Peter Eisenman's The Memorial to the Murdered Jews of Europe in Berlin to Maya Lin's Vietnam War Memorial on the mall in D.C.—these 20th century monuments provide a place of mourning and contemplation. But my favorite memorial is Marble grave stele of a little girl, ca. 450–440 B.C. found in the Greek and Roman wing of the Metropolitan Museum of Art. Here we have a child kissing her pet doves goodbye so tenderly that we wish she was alive today.

Feminist artist Patricia Cronin also harks back to ancient Greece and neo-Greco 19th century sculpture to find inspiration. When she first created her Memorial to A Marriage, 2002, a depiction of a same-sex couple carved in marble, gay marriage was still 13 years away. Shrine for Girls (Uttar Pradesh), 2018, commemorates the gang rape and murder of two girls in this north India province. Her imaginative reinvention of the notion of memorial can be seen in HOW CAN WE THINK AT A TIME LIKE THIS? an online exhibition curated by Barbara Pollack and Anne Verhallen.

Visit at WWW.ARTATATIMELIKETHIS.COM

Patricia Cronin

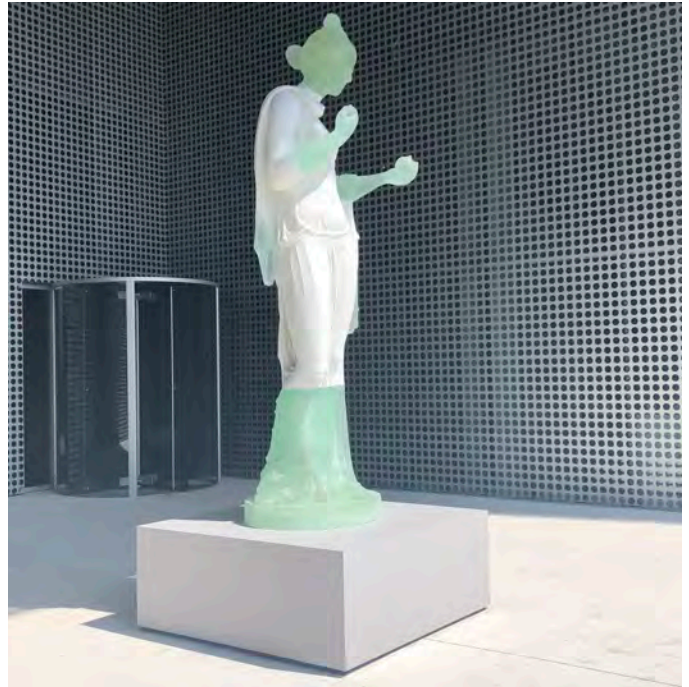
A couple weeks after the devastating 2016 U.S. election, the Tampa Museum of Art invited me to respond to their Antiquities Collection with a commissioned sculpture and solo exhibition. I was despondent about the election results and feared I would never be creative again. I visited the collection and found their 1st century life-size Aphrodite torso sparked my imagination. With our society's hostility toward women, this gave me an opportunity to go back in history to research where segregation of sexes in public and ensuing subjugation begins. Focusing my attention on the history of cult worship of a female deity was a balm. Yes, a public female authority.

But I'm not hopeful about this time period. The Coronavirus will expose every crack in our purely capitalist system including healthcare, education, the arts, housing, economic policy, everything. The pain and suffering will be unbearable. We have to decide what kind of society we want to be, or will the wealthy and powerful men continue to jeopardize our lives?

I've been obsessed with two converging subjects right now. First, I am listening to Darcey Armstrong's 24 lecture course, *The Black Death: The World's Most Devastating Plague on The Great Courses*. I'm trying to get some historical perspective, apply it to the art that was created in its aftermath, and hopefully find inspiration to reflect and respond to our time. The second subject is - what happens to women's bodies in the transition from feudalism to capitalism? Silvia Federici's *Caliban and the Witch: Women, The Body and Primitive Accumulation* is illuminating. How this pandemic impacts women must be part of how we learn from this disaster and create a more just world. Our humanity depends on it.



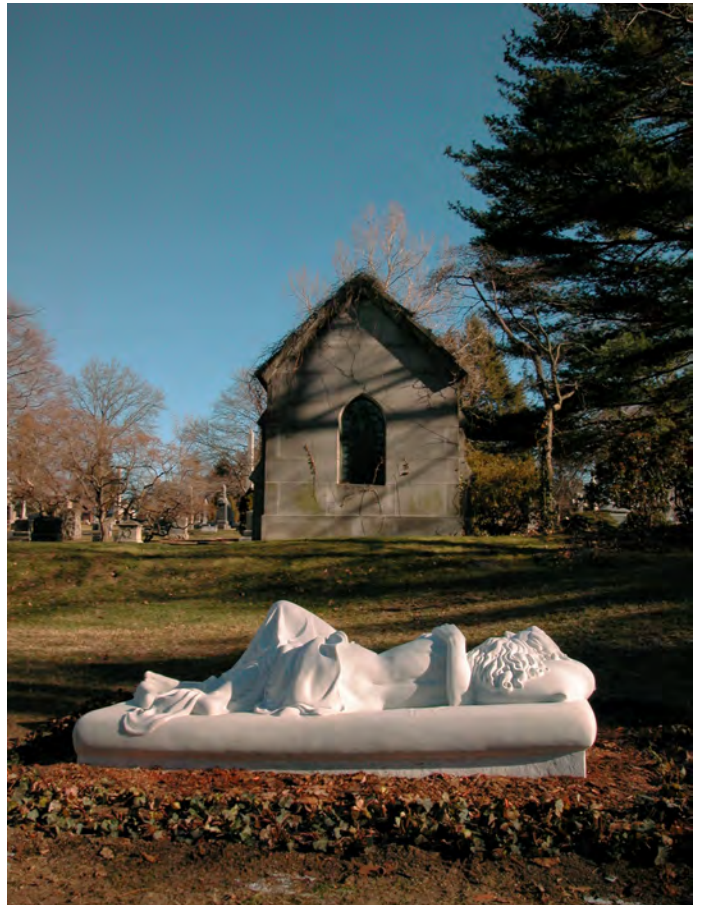
Aphrodite Reimagine, 2018, Bonded Carrara and Resin, 121 X 32.5 X 36 inches. Courtesy Tampa Museum of Art.



Aphrodite Reimagine, 2018, Bonded Carrara and Resin, 121 X 32.5 X 36 inches. Courtesy Tampa Museum of Art.



Memorial to a Marriage, 2002, Carrara Marble,
27 x 42 x 84



Memorial To A Marriage, 2002, over life size, Carrara marble,
Cronin Kass plot, Woodlawn Cemetery, Bronx, NY
(on view through eternity)



Shrine For Girls, Venice (Uttar Pradesh) (Detail), 2015, Chiesa de San Gallo, Official Solo
Collateral show 56th Venice Biennale, Venice, Italy



Shrine For Girls, Venice, 2015, Chiesa de San Gallo, Official Solo Collateral show 56th Venice Biennale, Venice, Italy

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