





Ida Röden, *A Reunion of Lost People, #4*, 2011, C-print, 18"x23"

PREVIEWS

Three times a year *Artforum* looks ahead to the coming season. The following pages highlights thirty-six shows on view around the world between October and December.

"IDA RÖDÉN: REPORTED MISSING"

UNSPEAKABLE PROJECTS
November 15—December 8, 2012
Curated by Mauri Skinfill

EFFECTIVELY USING manipulation of found photography and written text, Swedish-born artist Ida Röden uses her first US solo exhibition, "Reported Missing" to articulate some of the major concerns of identity politics. In a series of seven photographic portraits depicting reunions, awkwardly looking faces stare out at the viewer. There is a subtle humor in their representation. Although it is hard not to smile, it soon becomes evident that the overarching theme is anything but humorous—these people are missing from the world and someone is looking for them. The photographs go from being funny to becoming sinister and unsettling.

Already before entering the gallery space one gets a sense about what is about to happen. Missing person posters cover the façade and candles are lit. The directness of the message is overwhelming and the only clue to its fabricated nature is the distorted faces of the posters and the fact that there are no contact numbers. But even though the posters are inaccurate, they are striking. Just as the faces are built out of fragments of people reported missing, so are the textual descriptions extracted from existing missing person reports: even though Lucy Allen might not have been abducted outside her school—telling her friends that she was going to the shopping mall with her "uncle" before entering a white van—some-

one else was. This certainly sets the atmosphere for the whole exhibition experience. A show that might have been too easily dismissed as shallow Photoshop art, gains its trust and becomes a sincere and deeply invested exploration of some heartening and most current issues of today's society.

For "Reported Missing," Röden explores the social psychology of the act of remembering and the building of identities. The artist presents us with a terrifying and exhilarating universe where pieces of what once disappeared have been pieced together to form a new totality made of fragments alone. In the act of cutting into faces and descriptions of people's loved ones, Röden's intention is not disrespectful; she has guided the lost souls into possible realms where they form new identities. Characters briefly reunite to prove that they are no longer lost. What is interesting is how the alluring notion of inexistence and existence awakens a desire to keep the investigation going, even though there are no particular goals behind the effort.

A December lecture will be held at the gallery, where the artist will take on the persona of her former art history professor. This will offer an analytical examination of the installation, simultaneously presented from a first- and a third-person perspective.

— *Kajka Tamura*