

Peer Review

Henry Belden, Hardy Hill, Kye Christensen-Knowles, Phoebe Nesgos,
and Sean Mullins

1 June - 14 July

In her 2017 book on the 'Neo-romantics', *Eccentric Modernism*, the art historian Tirza True Latimer argues that the history of American Modernism was radically impacted by a collaborative network of woefully under-appreciated outliers. Quoting a 1966 issue of *Artnews Annual* she states—'the final revenge history takes on the artists who defy it is to obliterate their names'.

This alternative history has recently been the subject of a number of high profile museum shows and gallery exhibitions around New York¹. The narratives around its revival continue a long-standing tradition of considering art historical movements as the product of the relationships between bohemian groups of interconnected artists.

The exhibition *Peer Review* at diez gathers together five New York artists that have been years-long associates and collaborators. It is one to consider from a similar vantage, with incidental echoes to the history Latimer articulates. It draws on a library of media that is extremely varied but that together has a set of shared genomes—to name a few things that immediately come to mind; surrealist artists like Dorothea Tanning, the magical realist flourishes of Paul Cadmus, global figures of abstraction like Carlos Rojas, the writings of Jean Genet, the aesthetics of Yaoi Manga, and zines like *Homocore* and *The Daily Plague*. The works collectively look back at a history of Modernism with all the melancholy and spite typical of the memory of a failed romance.

Text by Alexander Shulan

¹ Consider the exhibitions: "LINCOLN KIRSTEIN: TO SEE DEEPLY", April 25–August 26, 2008 at the Whitney Museum, "The Young and Evil: Queer Modernism in New York", 1930–1955" 2020, at David Zwirner and Nick Mauss' "TRANSMISSIONS" MAR 16–MAY 14, 2018" at the Whitney.