

PAULA COOPER GALLERY

Banai, Nuit. "Carey Young", Modern Painters, March 2008; illus.



CAREY YOUNG, *BODY TECHNIQUES (AFTER HARTFORD WASH: WASHING, TRACKS, MAINTENANCE: OUTSIDE, MIERLE LADERMAN UKELES, 1973)*, 2007. LIGHT-JET PRINT, 48 X 54 3/4 IN. COURTESY THE ARTIST AND PAULA COOPER, NEW YORK.

element of her body weighed and assessed for its market worth, arriving at the unique figure of £13,002.70. Along with a printout of the calculation, which is presented as an artwork, the figure also constitutes the price. The absolute commodification of the artist's body and the colonization of her unconscious are the subjects of *Product Recall* (2007), a droll video set in a psychotherapist's office. Imitating the banalities of the weekly session, the piece shows Young lying on a couch, attempting to verbally match a list of advertising slogans, spoken by her therapist, with their corresponding brands. In *Body Techniques* (2007), the artist enacts iconic performance pieces in the construction sites of Dubai and Sharjah. While the artist's body remains a tool for critique, Young suggests that globalization has altered the possibilities of criticality. With the permeation of

capital into every aspect of life, the body is not immune to discipline—making it the site of both resistance and administration. —NUIT BANAI

CAREY YOUNG

PAULA COOPER

For the past decade, Carey Young has been transferring the operational logic of the multinational corporation into projects situated or performed within museums and galleries, pointing to contemporary art's alliance with economic processes. Young shrewdly conflates monetary value and aesthetic value in *Inventory* (2007), a piece in which the artist had every chemical