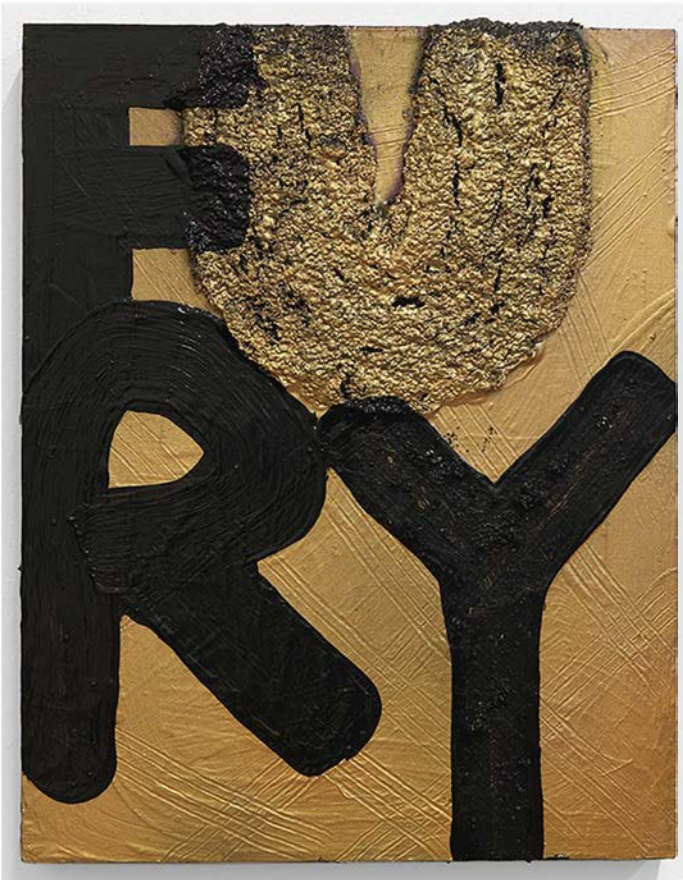


## See the Brainy, Angry Art of 'The Roger Ailes Memorial Show' A gaggle of artists give the late Fox News head a satirical sendoff.

Brian Boucher, July 13, 2017



Samuel Jablon, *Fury* (2017) & Anahid Mishek, *Jordan* (2017). Courtesy of the artist and yours mine & ours gallery.

Days after the death of onetime Fox News CEO Roger Ailes, whose recent departure as head of the network was precipitated by a tornado of sexual-harassment allegations, an op-ed appeared in the *New York Times* titled "Roger Ailes's Dream Was My Nightmare." Written by Monica Lewinsky, the editorial outlines how the scandal-obsessed, tabloid-style news network had essentially been the offspring of her affair with Bill Clinton, which had agitated America's right wing to such a froth that it spurred record ratings.

Recently, the proprietors of the Lower East Side gallery yours mine & ours distributed Lewinsky's much-read article to a troupe of 16 artists, asking them to use it as a prompt to create artworks for a summer show in arch tribute to the Fox News paragon, "The Roger Ailes Memorial Show: Fair and Balanced."

The roster ranges from New York painters like the emerging Samuel Jablon and the veteran Rochelle Feinstein, to 40-something Angeleno Amy Bessone, who contributes ceramics and paintings, to, in a nod to the artists' forebears, a video by the late artist and AIDS activist David Wojnarowicz.



Yours Mine & Ours gallery, featuring works by, left to right, Nicole Wittenberg, Allison Wade, Nash Glynn, and Rochelle Feinstein.

Among the clearest reactions to Ailes's legacy? Jablon's small text painting, which simply spells out its title: Fury. By comparison, many of the works address the media magnate's legacy only obliquely, though many do focus on female subjectivity and gender issues, in an implicit rebuke to the male-dominant culture of the news network. For example, Brodell's captivating gouache paintings portray "butch heroes," showing historical figures who lived outside the feminine gender, and often paid a steep price for doing so—one painting shows Charles Hamilton, aka Mary Hamilton, with lashes on her back from being whipped for impersonating a man.

Additionally, Cindy Hinant's works lay a grid and a sheet of clear Mylar over tabloid images of female celebrities, at once seemingly dissecting and casting a fog over them, sending even Ivanka Trump into a hazy past and suggesting a grim look at how women are portrayed in the media.

But perhaps a more lyrical expression of defiance to the kind of reactionary mindset that defined Ailes's tenure at Fox (before the fact, of course) can be gleaned from David Wojnarowicz's 1986–87 video *A Fire in My Belly* (Film in Progress). The piece is notorious for a few moments showing ants crawling over a crucifix, but it daringly broadcasts, over its full 13 minutes, a range of abject imagery, such as amputee beggars and lips being sewn together.

In its final moments, *A Fire in My Belly* displays what serves as an emblem for a planet whose cataclysmic warming Fox dubs a fiction: a spinning globe that has burst into flames.