

The New York Times

Laura Cottingham
By Martha Schwendener

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Through June 18. Artists Space, 55 Walker Street, Manhattan; 212-226-3970, artistspace.org.

History does not run on a neat continuum, which is what makes “The Anita Pallenberg Story,” a 76-minute film about the Rolling Stones during the 1960s, feel pertinent today. Produced in 2000 by Laura Cottingham and Leslie Singer, the film is now on view at Artists Space in TriBeCa along with photographs and a revised essay by Ms. Cottingham.

The Rolling Stones touring the United States is the film’s ostensible subject, and Anita Pallenberg, a model and actress who has three children with Keith Richards, is its resident oracle and pop philosopher. Deliciously inexpert lip syncing and acting performances by art-world figures give the work an insider appeal: The artist Cosima von Bonin is Ms. Pallenberg; the painter Nicole Eisenman is Mr. Richards; Ms. Cottingham is Mick Jagger and Brian Jones; and the New York gallerist Colin de Land, who died in 2003, and the artist Steven Parrino appear in cameos.

The film has a slacker and D.I.Y. patina, but it is also leavened with high cinematic references: Clips from films by Robert Frank, Jean-Luc Godard and Rainer Werner Fassbinder alternate with sections resembling John Cassavetes’s *cinéma vérité*, the schlock genre of Russ Meyer and art videos by Alex Bag. You see what is at stake politically, however, when the artist Ghada Amer arrives as a journalist, questioning the Stones about their appropriation of African-American music, and Ms. Cottingham (as Jones) comments that Mr. Jagger wouldn’t go onstage with Janis Joplin because “she’s got more rhythm, more blues, more soul, more music and more woman” than he does. At a moment when cultural appropriation is being debated (in the current issue of *Artforum*, at the Whitney Biennial and with the removal of Sam Durant’s sculpture from the Minneapolis Sculpture Garden of the Walker Art Center), the Stones, with their supposedly radical gestures, become fall guys for art, as well as foils for thinking about contemporary culture, politics and images.