

ERICKA BECKMAN @ Walker Art Center, Group show, Minneapolis

Ericka Bekmann – Less Than One (group show)

07 April – 31 December 2016

Walker Art Center, Group show, Minneapolis

Less Than One is an international, multigenerational group show offering in-depth presentations of work from the 1960s to the present by 16 artists central to the Walker's collection. Included alongside such signature artworks as Sigmar Polke's *Mrs. Autumn and Her Two Daughters* (1991) are major acquisitions on view here for the first time, including Ericka Beckman's *You The Better, Film Installation* (1983/2015), Adrian Piper's *The Mythic Being: Sol's Drawing #1–5* (1974), and Renée Green's *Bequest* (1991), among other featured pieces.

The exhibition surveys a range of approaches—from painting and sculpture to drawing, installation, moving image, performance, and photography—sequencing compelling groupings of works by each artist that underscore the often provocative, historically charged, and risk-taking nature of the Walker's multidisciplinary holdings. *Less Than One* includes pieces by Lutz Bacher, Ericka Beckman, Trisha Brown, Paul Chan, Trisha Donnelly, Renée Green, Charline von Heyl, Jasper Johns, Joan Jonas, Meredith Monk, Adrian Piper, Sigmar Polke, Pope.L, James Richards, Dieter Roth, and Kara Walker.

The show's title is drawn from an essay by Russian émigré Joseph Brodsky, whose 1986 collection *Less Than One* would help him win the Nobel Prize for Literature the following year. His text, which offers a poetic meditation on the nature of human existence and artistic expression, suggests that a person—defined in political and aesthetic terms—is always “less than one.” We can never be a discrete whole at any moment in time, he argues, as we are inextricably tied to past and future selves. This drives the writer and artist to attempt to meet reality through words, images, and an uneasy embrace of artistic personae.

Curator: Fionn Meade with Victoria Sung

IAN CHENG @ Liverpool Biennial, Liverpool

Read more about Ian Cheng's installation here: <http://www.cornerhousepublications.org/news/2016/07/ian-cheng-at-liverpool-biennial-2016/>

YTO BARRADA @ Tabakalera, Donostia/San Sebastián

RAYMOND PETTIBON @ Sammlung Falckenberg, Hamburg

REBECCA WARREN @ The Dallas Museum of Art, Dallas

MATT MULLICAN @ Kunstmuseum Winterthur, Winterthur

YANG FUDONG @ Platform-L Contemporary Art Center, Seoul

Yang Fudong: The Coloured Sky: New Women II

LAURA OWENS @ CCA Wattis Institute for Contemporary Arts, San Francisco

Laura Owens
Ten Paintings
April 28–July 23, 2016

Wattis Institute for Contemporary Arts
360 Kansas St
San Francisco, California 94103
United States

T +1 415 355 9670

www.wattis.org

"Pick your battles" is usually sound advice.

When it comes to painting, there are many battles to choose from: flatness versus depth, materiality versus illusion, abstraction versus representation, the epic versus the everyday, the grid versus the gesture.

Laura Owens picks them all, and she plays both sides. She makes paintings that look like paintings. She forces painting to perform tasks other than painting. She feeds painting its own tail so that it ties itself up in knots.

This is an exhibition of new work. There are some paintings and books and sounds. There is also an immersive installation of silkscreened, flocked, painted, and hand-printed wallpaper.

Laura Owens (b. 1970, Euclid, Ohio) lives and works in Los Angeles.

Laura Owens is curated by Anthony Huberman and is made possible thanks to the generous support of Komal Shah and Gaurav Garg, and Gavin Brown's enterprise.

WADE GUYTON @ Le Mur rue Saint-Bon, Paris

Wade Guyton

North Wall, Bowery Studio, WG3505

June 10 - September 30, 2016

Opening June 9 2016, 6 - 8 pm

Organisation Natacha Carron & le Consortium, Paris

Le 'Mur' rue Saint-Bon presents Wade Guyton's North Wall, Bowery Studio, WG3505 (2016), a new wall-sized photographic mural. The mural, printed on adhesive vinyl, is a reproduction of a wall in Guyton's New York studio. The image is a nearly 1:1 scale view of the North wall of his New York studio. The image includes the door of the freight elevator, a painting (WG3505), a window air conditioner covered in plastic, a fan, and a Nest thermostat. The painting depicts one of Guyton's sculptures, a bent Breuer Ceska chair, standing in front of one of his black paintings propped up on 2x4s in his studio.

The actual painting WG3505 will be in his exhibition at Le Consortium in Dijon from June 25 – September 25, 2016.

ALEXANDER CALDER & PETER FISCHLI / DAVID WEISS @ Fondation Beyeler, Riehen/Basel
CALDER & FISCHLI/WEISS

MAY 29 – SEPTEMBER 4, 2016

The seminal exhibition focuses on the fleeting, precarious and exhilarating moment of fragile balance as expressed through the works of Calder and Fischli/Weiss in the early- and late-twentieth century, respectively. Their exemplary formulations for that moment seem at first sight to be completely dissimilar, but on closer examination they prove to be two sides of the same coin, resulting from different perspectives on the same theme at different times.

Featuring works by Calder in an open and cross space dialogue with works by Fischli/Weiss, the exhibition will chart significant historical milestones in Calder's oeuvre, from Cirque Calder in the 1920s and his shift to abstraction in 1930 to his invention of the mobile in the early 1930s, culminating in his brilliantly virtuoso treatment of the formal possibilities that arose as a result. The works of Fischli/Weiss perform as counterpoints in this narrative that lends the exhibition its special quality.

Moments of observation and experimentation take on a significance of their own in this unexpected combination, turning the relationship between gravity and weightlessness into something viewers can experience in a new perspective as a remarkably vibrant process. Lightness and weight, probing the boundaries of playfulness, failure and chance as artistic practice, steering the fine line between humour and poetry, conceptualizing the tightrope artist as the prototype for an existential reality – there are many trajectories that make it possible for works by Calder and Fischli/Weiss to be experienced together and yet to stand alone. Only once will there be a direct encounter between the works by Fischli/Weiss and Calder, within the gallery that opens the exhibition and introduces its exciting narrative.

The exhibition is curated by Theodora Vischer, Senior Curator at the Fondation Beyeler, and developed in close cooperation with the Calder Foundation in New York and the artist Peter Fischli.

Récit d'un temps court @ MAMCO, Geneva

Récit d'un temps court

Vernissage le mardi 31 mai, 18h

Récit d'un temps court, la première séquence d'expositions programmées par Lionel Bovier, se tiendra du 1er juin au 4 septembre 2016.

Le vernissage public aura lieu le mardi 31 mai à 18h.

GVA JFK

Une exposition de groupe revenant sur le dialogue entre les scènes genevoise et new-yorkaise pendant les années 1980 et 1990.

Avec : John M Armleder, Francis Baudevin, Lisa Beck, Alexandre Bianchini, Stéphane Dafflon, Philippe Decrauzat, Steve DiBenedetto, Marcia Hafif, Helmut Federle, Sylvie Fleury, Christian Floquet, Francesca Gabbiani, Peter Halley, Karen Kilimnik, Alix Lambert, Christian Marclay, Cady Noland, Olivier Mosset, Amy O'Neill, Steven Parrino, Michael Scott, Haim Steinbach, Sidney Stucki, Blair Thurman, John Tremblay, Alan Uglow, Vidya Gastaldon & Jean-Michel Wicker, Dan Walsh.

Commentaire et rencontres

1er juin, 19h : Olivier Mosset, artiste

8 juin, 18h30 : Bob Nickas, critique d'art et commissaire d'exposition indépendant

6 juillet, 19h : Alexandre Bianchini, artiste

Collection(s) :

Siah Armajani

Guy de Cointet

Gordon Matta-Clark

Maria Nordman

Jim Shaw

Xavier Veilhan

Franz Erhard Walther

Commentaire

22 juin, 18h30 : Lionel Bovier, directeur du MAMCO

Nouveaux ensembles monographiques :

Renée Green

General Idea

Larry Johnson (programme off 50JPG)

Sherrie Levine

John Miller

Charlotte Posenenske

Commentaires

29 juin, 18h30 : Paul Bernard, conservateur

31 août, 18h30 : Nicole Schweizer, conservatrice au Musée cantonal des Beaux-Arts de Lausanne

BARBARA KASTEN @ Moca Pacific Design Center, Los Angeles

Barbara Kasten: Stages is the first major survey of the work of Chicago-based artist Barbara Kasten. Widely recognized for her photography, this exhibition highlights Kasten's nearly five-decades-long engagement with abstraction, light, and architectural form. Kasten's work melds numerous artistic styles and histories, combining compositions rooted in hard-edge abstract painting, forms and arrangements that address the spatial concerns of modernist sculpture, and highly technical color photography printing methods that deliver voluptuously saturated images. The exhibition makes links between her more well-known photographic series of studio constructions and architectural interventions and her earliest fiber and mixed-media works, cyanotype prints, forays into set design, and new photographic works that continue her investigations of color, line, texture, and space. This presentation of the exhibition at MOCA Pacific Design Center will focus on her early furniture design-based sculptures as well as her elaborately staged photographs of postmodern architecture, such as Frank Gehry's Loyola Law School building in Los Angeles, Richard Meier's High Museum of Art in Atlanta, and MOCA's own Grand Avenue building designed by Arata Isozaki.

Barbara Kasten: Stages is organized by the Institute of Contemporary Art, University of Pennsylvania and is curated by ICA Curator Alex Klein.

OLAF BREUNING @ NRW Forum, Düsseldorf

Olaf Breuning

Retrospektive

June 11 - August 21, 2016

<http://www.nrw-forum.de/ausstellungen/olaf-breuning>

LORIS GRÉAUD's

Loris Gréaud: Sculpt

From August 16, 2016

Los Angeles County Museum of Art (LACMA)

The Los Angeles County Museum of Art (LACMA) announces the release and premiere of Loris Gréaud: Sculpt on August 16, 2016 in the Bing Theater, the sole authorized and official venue for this unique presentation. Sculpt is a social science fiction movie that depicts unprecedented shapes and experiences, along with obsessions and fantasies. The film follows the thoughts of a man about whom we know very little, who seems to be constantly developing the concept of what experiencing beauty, thought, or obsession can be, despite the risks to which the subjects are exposed in the long term.

Sculpt, produced for LACMA, is Loris Gréaud's first major exhibition project to take place on the west coast of the United States, as well as being his first feature-length film. It offers a unique experience to each viewer who sees it as an immersive environment.

For this presentation, LACMA's Bing Theater will be reconfigured for only one audience member at a time. Each screening will therefore turn into a unique one-person experience, with the movie seemingly watching its visitor as it is watched. Screenings take place thanks to the generous loan of the film from Voodoo Queen Priestess Miriam Chamani who has permitted its distribution solely at LACMA. In this chrysalid state, the film is on loan for an unspecified time.

Then, a series of bootlegs and stolen clips from the movie will occasionally reappear via a black market, during illegal screenings throughout the world, as far as the Dark Net abyss. Sculpt will thus reach its main goal: to become one of the obsessions whose story it endeavored to describe.

Sculpt will be screened daily from August 16, 2016. Admission free. Tickets will be released on site each morning. Due to the nature of the project and the uncertainty of the longevity of the loan, the film will be screened for an indeterminate period.

Written and directed by Loris Gréaud

Starring: Willem Dafoe, Charlotte Rampling, Michael Lonsdale, The Residents, Pascal Greggory, Abel Ferrara, Claude Parent, Voodoo Queen Priestess Miriam Chamani, Betty Catroux

Original soundtrack: The Residents

In association with Cryptic Corporation—Greaudstudio

Production in association with Noirmontartproduction, MK2

TONY OURSLER @ MoMA, New York

Tony Oursler: Imponderable

Through Sunday, January 8, 2017

Tony Oursler's *Imponderable* (2015–16) offers an alternative depiction of modernism that reveals the intersection of technological advancements and occult phenomena over the last two centuries. Presented in a "5-D" cinematic environment utilizing a contemporary form of Pepper's ghost—a 19th-century phantasmagoric device—and a range of sensory effects (scents, vibrations, etc.), *Imponderable* is an immersive feature-length film inspired by Oursler's own archive of ephemera relating to stage magic, spirit photography, pseudoscience, telekinesis, and other manifestations of the paranormal. Drawing on these objects, *Imponderable* weaves together a social, spiritual, and empirical history of the virtual image that overlaps with the artist's own family history. A cast of characters including Sir Arthur Conan Doyle, Harry Houdini, Mina "Margery" Crandon, and members of Oursler's family are portrayed by an eclectic ensemble of artists, musicians, and performers including Kim Gordon, Jim Fletcher, Keith Sanborn, and Constance DeJong. Bringing together Oursler's ongoing interest in mysticism, psychedelia, popular culture, and media history, the work employs macabre humor and theatrical surrealism to reflect on the irrational relationship between belief systems and the authenticity of images. *Imponderable* is presented in conjunction with selections from Oursler's archive relating to the film.

This exhibition coincides with *Tony Oursler: The Imponderable Archive*, on view at the Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York, June 25–October 30, 2016. *Imponderable* was originally commissioned and produced by the LUMA Foundation for the Parc des Ateliers, Arles, France, and LUMA Westbau, Zurich, Switzerland, 2015.

XANTI SCHAWINSKY @ Kunstmuseum Kloster unserer lieben Frauen Magdeburg

XANTI SCHAWINSKY

Vom Bauhaus in die Welt

21. Juni bis 25. September 2016

Eröffnung: Sonntag, 19. Juni 2016, 15.00 Uhr

Xanti Schawinsky – Vom Bauhaus in die Welt vereint Arbeiten aus allen Schaffensperioden des Malers, Fotografen, Szenografen, etc. Ausgehend von den avantgardistischen Ideen am Bauhaus illustriert Xanti Schawinskys (1904-1979) Werk die Begegnung mit einem Multitalent, das impulsgebend auf wesentliche Entwicklungen in der Vor- und Nachkriegsmoderne in Europa und Nordamerika wirkte. Die Ausstellung widmet sich seiner Zeit am Bauhaus und am Black-Mountain-College und umfasst das spätere malerische Werk. Ergänzt wird sie von Fotografien, die Schawinskys Zeit am städtischen Hochbauamt Magdeburg in den Jahren 1929 bis 1931 beleuchten.

ARMIN LINKE @ PAC Padiglione d'Arte Contemporanea, Milan

Armin Linke – The Appearance of That Which Cannot be Seen

October 16, 2016–January 6, 2017

On the occasion of the 12th edition of the Contemporary Day dedicated to Italian art, the PAC presents The Appearance of That Which Cannot be Seen, an exhibition as a process of activating the archive of Armin Linke (*1966 in Milan) through dialogue. Armin Linke has set the initial frame by sharing photographs with thinkers from various fields and inviting them to react. By reading these images through their theories and concepts, each produces a selection illustrating their vision of contemporary society. These selections enter the exhibition organized as a changing topology of dialogues, transforming themselves in relation to PAC's modernist architecture.

The Appearance of That Which Cannot be Seen will present more than 120 photographic images with texts and audio, selected between more than 20.000 photographs that compose Armin Linke's archive. For more than twenty years Armin Linke has been travelling extensively in the attempt of photographing the effects of the comprehensive transformation of infrastructures, and the interlinking of post-industrial society through digital information and communications technologies. His works have recorded the profound economic, environmental, and technological changes that shape our device-based world.

For the four installations of the project presented in 2016 in ZKM Karlsruhe, Arieila Azoulay (*1962 in Tel Aviv), Bruno Latour (*1947 in Beaune), Peter Weibel (*1944 in Odessa), Mark Wigley (*1956 in Palmerston North), Jan Zalasiewicz (*1954 in Manchester) were invited to engage with Armin Linke's photographic archive. The exhibition at PAC in Milan will add two additional contributions by members of the scientific world, together with a new installation of all the previous interventions. The project and its installation questions the readability of photographic archives and the subjective treatment of global themes, considering the individual nature of research methods and interests.

Curated by Ilaria Bonacossa and Philipp Ziegler

MAGALI REUS @ Stedelijk Museum, Amsterdam

Magali Reus – Mustard

10 September – 27 November 2016

Part of Stedelijk Contemporary

This autumn, the Stedelijk presents the first museum solo of the artist Magali Reus, one of today's most exciting young sculptors. With the support of the Stedelijk and the Mondriaan Fund, the artist will realize new work especially for the exhibition.

Magali Reus works with the materiality and physical interaction between objects, the tension between what is public and what private, and the relationship between the aesthetic and the flawed. The forms of her previous sculptures bore visual similarities to recognizable commonplace objects such as fridges, fold-down chairs and cooking utensils, yet always imbued with a sense of the enigmatic. Although her sculptures may appear recognizable, in Reus' universe they become uncanny. Through her methods of obsessive layering and repetition, objects are stripped of their use value and translated into abstracted, alienated forms.

DAVID CLAERBOUT @ KINDL - Centre for Contemporary Art , Berlin

David Claerbout – Olympia

11 September 2016 – 28 May 2017

KINDL, Zentrum für zeitgenössische Kunst, Berlin

David Claerbout will show his work Olympia (The Real-Time Disintegration into Ruins of the Berlin Olympic Stadium over the Course of a Thousand Years) in the imposing 20-metre-high Boiler House of the KINDL – Centre for Contemporary Art. This will continue the exhibition series inaugurated by Roman Signer's Kitfox Experimental: once a year, the KINDL invites an artist to realise a single work for this unique space.

Video installations of suggestive slowness are characteristic of the work of the Belgian artist David Claerbout (born in 1969). Through his precise compositions, the flow of time becomes almost physically tangible. The artist often draws his material from reconstructed or computer-generated images, historical photographs, or his own film footage, which he weaves together into multilayered works.

With Olympia, which was completed this year, Claerbout now aims at a dimension that far exceeds the human ability to imagine time: the real-time projection is meant to last 1,000 years and thus radically surpasses our own experience of the world. Its point of departure is the Berlin Olympic Stadium—the site of the 1936 Olympics—which the artist painstakingly digitally reconstructed to show its disintegration over the next 1,000 years. The work makes reference to the "Thousand-Year Reich"—a concept that was adapted above all by the Nazis—and the crude ideas of the architect Albert Speer. In his "theory of ruin value", Speer called for architecture to be designed with its appearance in 1,000 years in mind, with the Colosseum in Rome as his explicit example.

Beyond these references, however, David Claerbout's project Olympia is primarily to be understood as a reflection on time and perception. The slow disintegration of architecture does not fit within our time horizon. In real time, this process will be shown on a monumental screen in the Boiler House at the KINDL. The grass slowly begins to grow, and lichens and other plants run wild. The influence of the actual weather plays a crucial role in the work: real-time weather information is constantly integrated into the ongoing disintegration of Claerbout's digitally rendered stadium. In order to allow visitors to experience the effects of various seasons, times of day, and weather conditions, Olympia will be on view free of charge at the KINDL for approximately nine months.

SCOTT MYLES @ Rat Hole Gallery, Tokyo

<http://www.ratholegallery.com/exhibitions/2016/03Myles/intro-en.htm>

THOMAS HIRSCHHORN @ Remai Modern (web commission)

<https://remainmodern.org/pre-launch-programs/web-commissions/thomas-hirschhorn-self-pixel>

LIZ MAGOR @ Centre d'art contemporain d'Ivry - le Crédac, Ivry-sur-Seine

Liz Magor – The Blue One Comes in Black

08 September – 18 December 2016

Centre d'art contemporain d'Ivry - le Crédac, Ivry-sur-Seine

Artiste majeure de la scène artistique contemporaine canadienne, Liz Magor (née en 1948, vit et travaille à Vancouver) représenta notamment le Canada lors de la Biennale de Venise en 1984 et bénéficie en 2016 d'une rétrospective au Musée d'art contemporain de Montréal.

Liz Magor puise ses idées dans les croyances, réactions et comportements humains, particulièrement quand ils ont trait au monde matériel. Elle s'intéresse aux vies sociales et émotionnelles des objets ordinaires voire domestiques, affectionnant particulièrement les matériaux qui ont perdu le lustre de leur usage ou fonction d'antan. Les choisissant pour leur capacité à renfermer et à refléter les histoires, comme les identités personnelles et collectives, Liz Magor révèle une résonance dépassant leur simple fonction utilitaire par le biais de transformations et de déplacements.

Ses œuvres, qu'elle dit conçues, créées et polies par le jeu des contradictions, semblent restituer les antagonismes qui tourmentent, mais qui participent aussi à la vitalité de l'existence. C'est en travaillant à partir de moulages hyper réalistes d'objets ou de vêtements quotidiens, en reprisant et protégeant des objets choisis pour leur apparente désuétude, que Liz Magor nous alerte. À travers ce réveil d'un monde matériel anonyme, on lit une certaine histoire de notre culture moderne : de la propriété au besoin de protection et d'accumulation, de l'ambiguïté et de l'inconstance du désir qui nous lie aux objets.

La série de photographies Karl's Castle (2003) dépeint un lieu d'attraction touristique sur l'île de Cortes (au nord de Vancouver) où l'artiste a une résidence secondaire. L'intérieur photographié a été construit par un champion de lutte hongrois, en majorité avec des meubles recyclés recréant une étrange atmosphère médiévale. Malgré l'aspect vulnérable de la vie en solitaire, l'artiste montre qu'il est possible de vivre différemment en étant à la recherche d'une plus grande autonomie matérielle et d'une évasion à caractère utopique. Les photographies mettent en valeur la créativité de ces constructions faites à partir de débris recyclés, soulignant l'instinct qui vise à s'appropriier son espace vital afin de s'y sentir protégé.

Autre série, celle des couvertures, qui, tels de grands aplats de couleur, sont suspendues à des cintres. Pliées, repassées, elles portent les housses en plastique de leur dernier passage au pressing. Liz Magor les a soigneusement choisies dans des magasins de seconde main, les a faites nettoyer et les a reprises de fils ou de gypse polymérisé comme pour pointer la préciosité de la vétusté, l'intensité de la relation qui les nouait à leur ancien propriétaire (brûlures de cigarettes, accrocs dans le tissu, usure...). Surannées, les étiquettes qu'elles arborent indiquent la qualité de leur laine, ou encore leur traitement anti-mites. Leur usage apparaît intimement lié à l'identité nationale canadienne, soit parce qu'elles évoquent la longueur et la rigueur des hivers nord-américains, soit parce que leurs motifs rappellent l'histoire de l'Hudson's Bay Company, l'une des plus vieilles compagnies spécialisées dans le commerce et la fourrure depuis le 17^e siècle.

L'œuvre est elle aussi une matière instable, propre à transformation, souvent chargée ou empreinte de choses qui ont déjà connu une carrière erratique.

All the Names II, III (2014) est l'une des nombreuses pièces de l'artiste où les formes sont encapsulées dans des enveloppes de silicone. Cette série de boîtes translucides, légèrement irisées, protègent un contenu, ainsi rendu hors de notre portée et indiscernable. Elles ont été moulées à partir de boîtes en cartons emballées dans du papier kraft prêtes à être envoyées, leurs intérieurs laissés creux ont été remplis d'objets particuliers puis hermétiquement refermés. L'une renferme de petits paquets enveloppés de papier cadeau et de rubans ainsi qu'une accumulation de papier ; l'autre, des livres et papiers, trouvés sans doute, abandonnés peut-être. Ces derniers intéressent l'artiste, car tout en étant témoins d'une époque, ils sont incomplets, désuets, et n'accèdent pas au statut de patrimoine ni même de curiosités.

Pour The Blue One Comes in Black, elle réunit un ensemble récent de sculptures et photographies, qui permettent de mesurer l'étendue formelle de sa démarche, s'attachant à privilégier le souvenir de l'humain, pour cette exposition située dans une ancienne usine.

Cette exposition est conçue en collaboration avec la Contemporary Art Gallery, Vancouver (Canada) ; et Peep-Hole, Milan (Italie).

Elle est soutenue par le Centre culturel canadien à Paris ; Canada Council for the Arts International Touring Program, The Province of British Columbia / International Touring Initiative et BC Arts Council Touring Initiative Program.

Liz Magor est représentée par les galeries Susan Hobbs, Toronto, Catriona Jeffries, Vancouver et Marcelle Alix, Paris.

VALENTIN CARRON @ Centre d'édition contemporaine, Genève

Valentin Carron explores the principle of reality through acts of appropriation, replicating almost identically elements from popular culture, the practice of monument-making, daily life and his immediate environment. The shift in meaning is probably due more to the choice of referents than to their mere displacement in the field of art. Carron conceals the function, blunts the decorative aspect and revisits the craftsmanship-like manufacturing of these objects that oscillate between irony, affection and fascination and seem to densify as entering in contact with art, endorsing themselves with a common acknowledgement and with the nostalgia of a forgotten story.

Valentin Carron will present for his exhibition at the CEC, amongst other things, two productions exclusively made for the CEC: a film, *L'Exercice*, and the edition of a print *Sunset Punta Cana* accompanied by a sculpture, *Deux épaisseurs un coin*, that is part of a series of bronze plates began by the artist this year. The film, the print and the bronze form a coherent group where each object exists as a unique example or as a variation. These works seem to find, through their manufacturing, a relationship with the idea of absence, and through their subject a connection with the idea of loss. Carron does not really tell stories, but rather keeps residues of micro-events, unconscious gestures, and coincidences. The unfolding of the film, the replica of a cover of a book and the bronze plates, seen as pages, suggest a form of writing, an excerpt of an account. The print *Sunset Punta Cana* reproduces an embossed pattern; those of the bronze plates are rather cut out and hollow. In the film *L'Exercice*, a succession of footsteps displays a slow and endless walk. Each footprint, reduced to a sign, is detached in black on the illuminated surface of the projection, thus constituting a succession of endless black holes without a background, like reiterated metaphors of the void, of a downfall. The subjects reinforce this sensation of loss: the sunset on Punta Cana, a false yet real paradise lost, misplaced objects, refuse – a cigarette butt, a banana skin, a shoelace, a comb – all cast into the bronze. This focus on these details so real and insignificant at the same time, points out the implicit and parallel forgotten moments of ordinary banality and of infinite sadness. These small things cast in bronze and laid on a pedestal, kept as relics, add an almost sacred dimension to these fallen, abandoned and lost objects, symbols of our defeat, of our finiteness. *Deux épaisseurs forment un coin, l'autre coin reste en manque.*

Edition:

Valentin Carron

Sunset Punta Cana

Edition of a print, inkjet, colours, on Hahnemühle Photo Rag 308 g/m² paper, 105,4 x 80,3 cm, an edition of 12 copies, 1 H.C. and 2 A.P., framed, numbered, dated and signed on the back. Printed by Nicolas Pirolet, Bex. Edition of the Centre d'édition contemporaine, Geneva, 2016.

Valentin Carron is a Swiss artist born in 1977 in Martigny (Switzerland), where he currently lives and works. He studied at the Ecole cantonale des Beaux-Arts de Sion and the Ecole cantonale d'art de Lausanne (ECAL). Amongst his recent exhibitions: David Kordansky, Los Angeles (2016), Kamel Mennour, Paris (2015), 303 Gallery, New York (2014), Kunsthalle Bern (2014), Eva Presenhuber, Zurich (2014), Venice Biennial (2013), Praz-Delavallade, Paris (2010), Palais de Tokyo, Paris (2010).

STUDIO WIEKI SOMERS @ Rijksmuseum, Amsterdam

'Tea sets', 2016/Arita

'Arita Porcelain Today' exhibition at the Rijksmuseum

until 16/10/2016

www.rijksmuseum.nl

TONY OURSLER @ Magasin III Museum & Foundation for Contemporary Art, Stockholm

This fall, Magasin III presents an extensive exhibition with Tony Oursler. New works will be shown in relation to those created for Oursler's 2002 solo exhibition at Magasin III.

Exhibition curators Richard Julin and Tessa Praun:

"The Magasin III collection is a perpetual source of new presentations and reinterpretations. Through the years, we have worked with a great number of artists whose works are very well represented in the collection. It is exciting to show them in relation to the artists' current practice."

Tony Oursler experimented early on with the moving image that extended beyond the borders of the TV monitor. Since the 1970s, he has related his interest in technology to psychology and supernatural dimensions. For some time, Oursler has focused on the ever-increasing spread of data tracking and surveillance programs, with a particular interest in facial recognition software. He creates a sort of digital portrait in which we can see ourselves through the lens of machines we have recently created.

The exhibition will run for two seasons and will also include a new production of Tony Oursler's acclaimed outdoor work *The Influence Machine*. In the fall of 2002, this large-scale work was shown at Djurgårdsbrunn in Stockholm over three consecutive evenings. On October 20, Magasin III will show *The Influence Machine* in collaboration with Stockholm University. For detailed information about location and time, see magasin3.com.

In conjunction with the exhibition, Magasin III has produced a pamphlet with texts relating to the artworks and exhibition that will be distributed to all visitors free of charge. From September 16, 2016 the pamphlet will also be available on magasin3.com.

STERLING RUBY @ Sprüth Magers, Berlin

THE JUNGLE SPRÜTH MAGERS BERLIN SEPTEMBER 17 - OCTOBER 29 2016

Public reception: September 16, 2016 | 6-9 pm

'Sterling Ruby', published by Phaidon. Book launch and signing with the artist September 16, 5-6pm

UGO RONDINONE @ Esther Schipper, Berlin

UGO RONDINONE

TWO MEN CONTEMPLATING THE MOON 1830

SEPTEMBER 16 – OCTOBER 22, 2016

TUE – SAT 11AM – 6PM

OPENING SEPTEMBER 16, 6 – 9PM

http://www.estherschipper.com/sites/default/files/UR/2016_ES/Ugo%20Rondinone%2C%20Press%20Release_EN_WEB_0.pdf

HELEN MARTEN @ Serpentine Sackler Gallery, London

Helen Marten – Drunk Brown House

19 September – 21 November 2016

Serpentine Sackler Gallery, London

Helen Marten: Drunk Brown House at the Serpentine Sackler Gallery brings together work never before presented in London with new work in an installation that has been conceived specifically in relation to the Gallery. Combining sculpture, text and screen-printed paintings, Marten's practice comprises images and objects, often playing with two and three-dimensionality. Her installations employ visual and linguistic ambiguity in order to explore the potential for misinterpretation and misunderstanding.

Marten's sculptural installations often serve as repositories for disparate material combinations, resulting in an exhibition that calls into question our changing relationship to the readymade. Underscored by a process of collaged abstraction, her assemblages resonate with associative meaning. Creating a string of hieroglyphs or a kind of archaeological anagram, the work's encrypted sequences are nevertheless driven by their own internal logic.

Marten says:

"I'm really interested in the point at which things become husked down to geometric memories of themselves, where a house, for instance, a pair of legs or a cat could be communicated with huge economy and speed via just a few lines. The vector can become a mechanism of delivery. As incorporated extensions, even a simple nod towards a shape that might be reminiscent of a readymade form is quite literally a vocaliser of external things – an agent of the world outside art-making. And this is the point where you can use recognisable authority, the obstinate fact of a universally existent thing – an arm, a teapot, an alphabet – and extricate it from its own sense of intentionality."

AI WEIWEI @ Palazzo Strozzi, Florence

Ai Weiwei. Libero

September 23, 2016–January 22, 2017

Palazzo Strozzi
Piazza degli Strozzi

50123 Firenze
Italy

Major retrospective to span entire renaissance palace

This autumn, Palazzo Strozzi in Florence will present Italy's first major retrospective dedicated to Ai Weiwei, one of the world's most celebrated and influential contemporary artists, curated by Arturo Galansino, Director General of the Fondazione Palazzo Strozzi.

Visitors to the Palazzo will be greeted by Reframe, an architectural intervention covering the two main façades of the building with 22 bright orange lifeboats. A project that draws the attention to the lives of the refugees who daily risk their lives to reach Europe by crossing the Mediterranean Sea. The installation ensures a direct introduction to the practice of this dissident Chinese artist. Ai Weiwei is known world-wide as much for his challenging contemporary art practice as for his political activism. The full exhibition will chart the artist's practice from the '80s to date, and will include key video works, assemblage and installation pieces from the past three decades, as well as present multiple new commissions including a new Lego portrait series.

Mirroring the artist's relationship between tradition and modernity, key works will be hung in response to the architecture of the Palazzo Strozzi. The 15th century palace was built as a political statement, and is considered to embody the history of the city of Florence. The vast, five-ton work, Refraction, created for exhibition on San Francisco's Alcatraz island, will take over the palace's courtyard. In the shape of an enormous metal wing, based on the structure of an actual bird, the work consists of reflective solar panels originally made for use as solar cookers in Tibet. This work becomes a metaphor for constraint, using the imagery of flight to evoke the tension between freedom and confinement.

The show will not only offer a marvellous opportunity to explore Ai Weiwei's creative genius, but also to understand his personal narrative, offering critical insight to Ai Weiwei's ambiguous relationship with his native China. In his works, Ai Weiwei plays with both the ancient and the contemporary, showing an ambivalent relationship with his own country, torn between a deep sense of belonging and an equally strong sense of rebellion through the manipulation of objects, images and metaphors of the Chinese culture, denouncing the contradictions between the individual and society in the contemporary world.

Ai Weiwei will be the first artist to exhibit across the entirety of the Palazzo Strozzi spaces, presenting a series of new and major works from the façade of the building and the courtyard to the piano nobile and the Strozzina gallery. Works on display will span from those created in New York during the '80s and '90s, when he discovered his "masters" Andy Warhol and Marcel Duchamp, to the large iconic assemblages from the early 2000s consisting of objects such as bicycles and stools, as well as recent works such as his portraits of political dissidents built with Lego bricks.

www.palazzostrozzi.org

YTO BARRADA @ M-Museum Leuven, Leuven

Yto Barrada

30 September 2016 – 20 November 2017

M-Museum Leuven, Leuven

What happens when a country sees a substantial part of its heritage disappear abroad? And how do you deal with a past that has been under pressure from the drive towards modernization and renewal? The answer of the Franco-Moroccan artist Yto Barrada (1971, Paris) is as refreshingly sobering as it is clear: who is threatened with losing their past can always create a new one.

In her latest series of photos, films and installations, Yto Barrada questions the rich world's fetishistic thirst for foreign objects, offers a sly meditation on "authenticity" and "tradition," and revels in artisanal creativity—even when it stretches to making fakes. Barrada's solo exhibition at M includes her latest film, *Faux Départ* (2015), and a new installation, *Salon Géologique* (2016). Thus investigating the legacy of failed utopia's, Barrada's project for Leuven grants a central role to fossils, the notion of the imprint, and child's play. At the same time, it develops a reflection on the future of the ethnographic museum.

Yto Barrada is realized by M – Museum Leuven in collaboration with KU Leuven as a part of *Tracing the Future*, a group show at five different locations throughout the city of Leuven. It is organized within the larger framework of celebrating the 500th anniversary of the publication of Thomas More's book *Utopia* in Leuven.

Yto Barrada was the Deutsche Bank Artist of the Year for 2011, after which her exhibit *RIFFS* toured widely. Barrada is also the founding director of *Cinémathèque de Tanger*. She is the recipient of multiple fellowships and awards, and has recently been nominated for the Marcel Duchamp Prize.

KELLEY WALKER @ Contemporary Art Museum, St. Louis

Kelley Walker

Direct Drive

September 16–December 31, 2016

Contemporary Art Museum St. Louis

3750 Washington

St. Louis, MO 63108

United States

Direct Drive is the first solo American museum exhibition by acclaimed multidisciplinary artist Kelley Walker. Since the early 2000s, the Georgia-born, New York-based artist has developed a multifaceted body of work that examines and indicts some of our nation's most pervasive cultural, political, and social signifiers. Not only is Direct Drive the largest comprehensive examination of the artist's work to date, it includes several new bodies of work made specifically for the exhibition. A flagship event for CAM, Direct Drive encompasses every space in the Museum—galleries, Project Wall, courtyard, and mezzanine, as well as the facade of the building.

Walker brings to the fore a sustained inquiry into ways in which consumer culture exploits history, authenticity, and authorship. He manipulates imagery, encouraging slippage—even in reproductions of his own artworks. With nods to artistic influences ranging from Andy Warhol to Jackson Pollock and Sigmar Polke, Walker's work interrogates the ways a single image can migrate into a number of cultural contexts. He often uses 3-D modeling software and laser cutting in tandem with a variety of media—including painting, sculpture, and photography—to explore the manipulation and repurposing of images in order to destabilize issues of identity, race, class, sexuality, and politics.

Among the brand-new work presented in Direct Drive is a "mimic wall" sculpture—an exact replica of a Museum wall—that manifests in the physical world the digital concept of copying and pasting; a forty-foot long brick painting based on the gray concrete of the Museum; a four-foot-wide chocolate disco ball that continually turns at six rotations per minute; and an exterior projection for CAM's "Street Views" series. In conjunction with Direct Drive, CAM will publish an exhibition catalog and Black Star Press, a publication focused on issues of race and identity in Walker's work.

ERIK VAN LIESHOUT @ WIELS, Brussels

Erik van Lieshout – The Show Must Ego On

30 September 2016 – 8 January 2017

WIELS, Brussels

Erik van Lieshout first became known in the early 2000s for his visceral videos in which he often plays a central role, shown in environments of his own making: installations whose rough, bricolaged forms belie their sophistication. Whilst his immediate subject matter is often directly influenced by the political and social context of the Netherlands, van Lieshout's work provocatively raises issues that are relevant across Europe and beyond: immigration and integration, class and gentrification. Despite these weighty topics, his work can be outrageously funny, using satire to reveal the failings of our society. With equally brutal honesty, he explores his own failings, both as a human being and as an artist. In recent works, he particularly questions art's direct social impact and its potential to do good.

Van Lieshout's show at WIELS is his first institutional solo presentation in Belgium. It features work made since 2009, including several video installations, their accompanying maquettes and works on paper. In the selection of projects and their articulation through the gallery spaces, the exhibition embodies van Lieshout's attempts to remove himself from centre stage, to withdraw, to disappear.

Erik van Lieshout (b. 1968, NL) lives and works in Rotterdam.

ALIGHIERO BOETTI @ Tornabuoni Art, London

Alighiero Boetti

05 October – 10 December 2016

Tornabuoni Art, London

Tornabuoni Art London is proud to announce a solo exhibition of Italian conceptual artist Alighiero Boetti. An homage to Boetti's career and the influence of his work, the show will be presenting a selection of the artist's rarely seen artworks articulated around the original *Il Muro* (The Wall), shown for the first time in a commercial gallery.

Il Muro, originally conceived in Boetti's apartment in Trastevere in 1970, evolved throughout the artist's life and only reached its final state upon his death in 1994. It is composed of 74 pieces including 15 of the artist's own works, five drawings by his daughter Agata and a photograph of her as a child. One can also find various memories and newspaper cuttings such as the announcement of Pablo Picasso's death on the front page of the *Kabul Times*, a map of the most important waterfalls around the world and several original photographs. Boetti took *Il Muro*—simultaneously a record of his experimental artistic practice and a source of inspiration—with him to each of his subsequent studios, suggesting that the work's vital importance as an integral part of the artist's creative process.

The exhibition at Tornabuoni Art London aims to bring the artist's evolution to the fore, from his initial sources of inspiration to the artist's most sought-after works, highlighting the essential tensions within Boetti's production: private and public life, authorship and appropriation, introspection and geopolitics, finished and unfinished, planning and chance. "We are honoured by the trust of Agata Boetti, who is generously allowing us to bring *Il Muro* – not displayed since 2013 – to the London public," says gallery director Ursula Casamonti.

ED ATKINS @ Castello di Rivoli Museum of Contemporary Art / Fondazione Sandretto Re Rebaudengo

Ed Atkins

September 27, 2016–January 29, 2017

Castello di Rivoli Museum of Contemporary Art / Fondazione Sandretto Re Rebaudengo

The Castello di Rivoli Museo d'Arte Contemporanea is delighted to announce the inauguration of the solo exhibition of British artist Ed Atkins, which runs from September 27, 2016 to January 29, 2017, and which is organized in collaboration with the Fondazione Sandretto Re Rebaudengo.

The works *Even Pricks* (2013), *Warm, Warm, Warm Spring Mouths* (2013), *Ribbons* (2014), *Hisser* (2015) and *Happy Birthday!!!* (2014), in addition to several new interventions by the artist, will be presented at the Castello di Rivoli, while the Fondazione Sandretto Re Rebaudengo will host the work *Safe Conduct* (2016), which features new sculptural wall elements.

Ed Atkins (Oxford, UK, 1982) makes videos, draws, and writes, reflexively performing the ways in which contemporary modes of representation – from bathetic poetry to computer-generated animation – attempt to do justice to powerfully emotional and embodied experience. Atkins' work is at once a disturbing diagnosis of a digitally mediated present-day, and an absurd prophesy of things to come. It is skeptical of the promises of technology yet suggests that it is possible to salvage subjectivity through a kind of sincere burlesque of love and hate, suspending a hysterical sentimentality within the desperate lives of the surrogates he creates.

The retrospective, held in five rooms on the third floor of the Castello, unfolds as a holistic installation via an innovative arrangement of works that join images, space, sound, language and color into one seamless narrative, allowing visitors to have an immersive, hypnotic and hyper-real experience.

The exhibition reflects on the combination of tangibility and absence found in the phantasmagoric dimension of the venue: an ancient castle “under a spell,” perhaps inhabited by ghosts, where the expression of a material intangibility seems to be exposed by artist via the reality of HD and digital culture.

Curator Carolyn Christov-Bakargiev states: “The event's originality lies in the installation conceived by the artist, which contemplates the emotional, historical and architectural features of the space where the exhibition unfolds. If the building is a body, then the brain is located at the top floor, in the attic, where Ed Atkins wants to be, the neurologic center of the building-body's thoughts and emotions. The spacious rooms—formerly used as a military barracks—with their wooden beams on the ceilings and the red brick fireplace's ascending central column, restore a metaphorical, ancestral place where presence and absence evoke the feeling of a ‘bewitched’ residence poised between the ancient and the contemporary.”

In contrast, the contemporary architecture of the Fondazione Sandretto Re Rebaudengo hosts the artist's most recent work, *Safe Conduct* (2016), a three-channel video-installation whose images incorporate footage of airports that show travelers the procedure to follow in order to pass security checks. In addition to the video-installation, Atkins will also present a series of new graphic works related to *Safe Conduct*.

Regarding the Fondazione Sandretto, Christov-Bakargiev adds: “The protagonist gives shape to the anxiety that not only marks our age of fear and vulnerability, but also the exaggerated control of public space that, although guaranteeing our safety, ends up violating our privacy. The ever-transient confine between something real and something that seems real is one of the artist's themes, as well as that distinctive feature of digital society, where everything is mediated.”

The exhibition is accompanied by a catalog edited by Carolyn Christov-Bakargiev and Marianna Vecellio, and published by Skira. Conceived by Atkins as an artist's book, the main body is a collage of imagery, text and graphical elements constructed by the artist, gleaned from the worlds of his video works and their influences. With new essays by the editors and by Irene Calderoni and Chiara Vecchiarelli, the book is accompanied by a scholarly timeline and an anthology that includes a selection of the artist's unpublished writings, plus critical writings by Kirsty Bell, Melissa Gronlund, Martin Herbert, Leslie Jamison, Joe Luna, Jeff Nagy, Mike Sperlinger and Patrick Ward, together with interviews by Katie Guggenheim, Hans Ulrich Obrist, Beatrix Ruf and Richard Whitby.

NICK RELPH @ Gavin Brown's enterprise, New York

RAGNAR KJARTANSSON @ Hirshhorn Museum and Sculpture Garden, Washington

Ragnar Kjartansson – Ragner Kjartansson

14 October 2016 – 08 January 2017

Hirshhorn Museum and Sculpture Garden, Washington

Hailed by The New York Times as “one of the most celebrated performance artists anywhere,” Ragnar Kjartansson (Reykjavík, Iceland; b. 1976) comes to the Hirshhorn Museum and Sculpture Garden in October 2016 with an unprecedented solo exhibition—the first U.S. survey of this internationally acclaimed artist.

Spellbinding, poignant, and frequently humorous, Kjartansson’s work is at the cutting edge of performance art. Bringing together live endurance theater, large-scale projection, popular music, photography, painting, and drawing, this exhibition will introduce American audiences to the collected output of one of today’s most exciting and evolving artists.

Raised in a family of Icelandic actors, Ragnar Kjartansson draws upon his own history to create work that combines theater with experiments in repetition and endurance. Deeply personal themes such as birth, death, and family meld with satirical commentary on politics and Western culture.

This exhibition features Kjartansson’s most celebrated works, including many never before seen in the US. In *God* (2007), Kjartansson embodies a 1950’s lounge singer, repeatedly crooning, “Sorrow conquers happiness” while backed by an eleven-piece orchestra. To create *The End – Venezia* (2009), while representing Iceland at the Venice Biennale, Kjartansson settled in a palace and painted a series of 144 portraits—one each day—of Speedo-clad fellow artist Pall Haukur Bjornsson, tirelessly mimicking the romantic quest for inspiration. His most well-known work to date and a highlight of the exhibition, *The Visitors* (2012), is an immersive nine-screen film of Kjartansson and fellow musicians performing a gospel dirge while scattered throughout a decaying mansion.

In a Hirshhorn first, visitors will be able to experience a live performance of Kjartansson’s *Woman in E*—a single, sequin-clad woman strumming an E-minor chord—during the entire run of the exhibition. A rotating cast of Washington-area musicians will play the *Woman*.

Special screenings will also be scheduled of *A Lot of Sorrow* (2013-14), a recorded endurance performance in which the band The National performed their song “Sorrow” for six hours in front of a live audience.

Kjartansson has had solo exhibitions at the Palais de Tokyo in Paris, the New Museum of Contemporary Art in New York, and the Guggenheim Museum Bilbao, and in 2009 became the youngest artist to represent Iceland at the Venice Biennale. In 2014, the Hirshhorn presented Kjartansson’s DC debut, screening the film *S. S. Hangover* as part of the Museum’s Black Box series.

CARL ANDRE @ Musée d'Art Moderne, Paris

Carl Andre – Sculpture as place, 1958 - 2010*

18 October 2016 – 12 February 2017

Musée d'Art moderne de la Ville de Paris, Paris

Le Musée d'Art moderne rend hommage à Carl Andre (né en 1935 à Quincy, Massachusetts), artiste américain majeur du XXème siècle. L'exposition Carl Andre – Sculpture as place, 1958-2010 * couvre tout le spectre de son œuvre et en révèle la cohérence, en présentant une quarantaine de sculptures monumentales, de nombreux poèmes, des photographies, des œuvres sur papier et des objets inclassables. Les pièces iconiques côtoient des éléments jamais réunis, comme ses Dada Forgeries. Acteur principal du minimalisme (avec Donald Judd et Robert Morris), Carl Andre est aussi associé à l'art conceptuel et au Land art et apparaît aujourd'hui comme l'un des plus grands sculpteurs du XXème siècle.

Cette rétrospective révèle comment à partir d'éléments standards, de matériaux industriels bruts, l'artiste redéfinit la sculpture comme un lieu d'expérience de l'espace, de la forme et de la matière. Carl Andre a également composé nombre de poèmes en employant les mots pour leur valeur aussi bien sémantique et sonore que visuelle. L'apparente simplicité des œuvres remet en jeu les notions traditionnelles de technique, de composition, d'installation où le visiteur est partie prenante de l'œuvre.

Arrivé à New York en 1957, Carl Andre s'essaie à la poésie et réalise ses premières sculptures de petit format. Il s'intéresse rapidement aux propriétés de la matière : forme, poids, surface. Dès 1965, il emploie des éléments industriels qu'il assemble lui-même : bois, métaux, briques, bottes de foin, en relation avec les lieux où il expose. L'artiste n'a de cesse depuis de réagir aux espaces proposés par les galeries, musées, villes. Il travaille avec les éléments qu'il trouve sur place, assemble ce qu'il peut manipuler seul, réalise des ensembles à la fois très présents et en même temps si intégrés aux espaces qu'ils semblent avoir toujours été là.

Avec Carl Andre, l'œuvre d'art change de statut : elle n'est plus un élément symbolique ou figuratif, mais un objet réel qui fait partie du monde, au même titre qu'un arbre ou un mur. Au cours des années soixante, l'artiste a évolué dans sa conception de la sculpture, d'abord comme forme, puis structure et finalement comme un lieu (« sculpture as place »). « J'ai des désirs; je n'ai pas d'idées. C'est pour moi un désir physique de trouver le matériel et un lieu où travailler » (entretien de l'artiste avec Marta Gynp, 2015).

Cette première exposition consacrée à Carl Andre en France depuis vingt ans (la dernière ayant eu lieu au musée Cantini à Marseille en 1997), correspond à la politique du Musée d'Art moderne de relecture des grands artistes fondateurs de la modernité.

(*La sculpture comme lieu)

Commissaires : Sébastien Gokalp, Yasmil Raymond et Philippe Vergne.

Carl Andre: Sculpture as place 1958-2010* est organisée par la Dia Art Foundation et co-produite par Paris Musées / Musée d'Art moderne de la Ville de Paris.

WADE GUYTON @ Mamco, Geneva

Wade Guyton

October 12, 2016—January 29, 2017

The American artist Wade Guyton presents over thirty new works in the newly renovated 1st floor of MAMCO. Born in 1972 in Hammond, Indiana, Wade Guyton (who lives in New York) is one of the most influential representatives of a generation of artists who reflect on and produce images in a digital era.

Although some of his works question the structure and language of painting, in the traditional sense of the word, they still radically modify codes and modes of production. Guyton's paintings are indeed realized by putting canvases several times through huge inkjet printers to print motifs and letterings. Errors, drips, and misprints are part of the general composition process and ensure the result's unicity: "The first works I created digitally, it was like writing, but the keyboard replaced the pen. Instead of drawing an X, I decided to push a key."

Repeated under different electronic formats, these signs—may they be Xs, Us, or even the image of a flame scanned from a book—have all become contemporary art icons. Though Guyton also produces sculptures, drawings, and installations, he chose this time to limit himself to the "painting" format. He is taking on a new chapter in his work with a series of clearly figurative pieces, alongside more abstract works, all created between 2015 and 2016. The central image of the exhibition, spanning various dimensions, is a photograph taken in his studio. In the foreground lying on the floor is one of his sculptures, a modified tubular framework from a Marcel Breuer chair. In the background, we make out the right side of one of his "Black paintings," as well as the white wall on which it is resting. The series is completed with representations of the wooden floor in his New York studio, as well as close-ups of bitmap files.

"In order to understand my work from a different angle, I started photographing it in my studio and producing paintings from these images. It's perfectly logical to use a photographic image with the tools I'm using. My printers have been designed to replace photographs that used to be developed in a darkroom. A kind of hostile commercial operation disguised as a technological progress that is supposed to improve an image."

The sudden upsurge of biographical elements drawn from the reality of his daily practice disrupts the iconography usually deployed by this artist and opens new perspectives. Through a *mise en abyme* of his own work, Wade Guyton keeps questioning the entire chain of production and representation as well as the future of art as an image.

This exhibition is curated by Nicolas Trembley and is realized with Le Consortium (Dijon).

ECAL GRAPHIC DESIGN @ Vitra Design Museum, Weil am Rhein

From 21.10.2016 to 08.01.2017

Vitra Design Museum, Weil am Rhein

The Vitra Design Museum and the ECAL/University of Art & Design Lausanne invite you to “ECAL Graphic Design. Type, Print, Digital, Stories”, an exhibition of projects created by Bachelor Graphic Design and Master Art Direction students. A book published by JRP|Ringier accompanies this event.

YTO BARRADA @ The Power Plant, Toronto

Yto Barrada: Faux Guide

Curator: Carolin Köchling, Curator of Exhibitions, The Power Plant

Yto Barrada's solo exhibition at The Power Plant continues the artist's recent work around fossil evidence, paleontology, museology and natural history in Morocco. At the centre of the exhibition is *Faux départ* (2015), a film that pays homage to the fossil "preparators" in the arid region between the Atlas Mountains and the Sahara Desert, whose intrepid work is fuelling a thriving trade in artifacts real, faux and hybrid. A rebuke to the fetishistic thirst for foreign objects, *Faux départ* is a sly meditation on authenticity and a paean to creativity. The exhibition presents a comprehensive selection of works from Barrada's new series *Faux Guide*, including photographs of children's toys from North Africa, "Untitled (North African Toys Series)" (2015), which are part of the collection of the Musée du quai Branly in Paris, assembled by French ethnographers in the 1930s.

Structured like a personal museum, Barrada takes viewers through these artifacts, real and fake, to consider the act of collecting as a means of crafting national narratives. These conceptual strategies are also dealt with in *Geological Time Scale* (2015), a collection of Berber carpets that point to our shared roots in Pangaea, and *A Guide to Trees for Governors and Gardeners* (2014), a film that explores a fictionalized, Potemkin image of urban life.

Faux Guide is accompanied by the artist's book *A Guide to Fossils For Forgers and Foreigners*, available in three languages and published by Walther König, Cologne and co-produced by Museu de Arte Contemporânea, Porto; Carré d'art – Musée d'art contemporain, Nîmes; and The Power Plant Contemporary Art Gallery, Toronto.

LATIFA ECHAKHCH @ The Power Plant, Toronto

Latifa Echakhch: Cross Fade

Curator: Carolin Köchling, Curator of Exhibitions, The Power Plant

Developed for the second iteration of the Fleck Clerestory Commission Program in a space characterized by its openness in all directions—to the sky, Toronto's waterfront and the surrounding galleries—Latifa Echakhch's work *Cross Fade* confronts viewers with a sky that is literally falling. Fragments of the sky still exist intact but out of reach on the upper walls, though large parts lie on the ground, in ruin. The technique used in the installation references the classical fresco, a second skin that usually leads viewers into another painted world. Here, however, Echakhch shatters this illusion, rooting viewers in the present which, like a cross fade, is caught between the past and the future.

The sky has previously appeared in Echakhch's work *La dépossession* (2014), printed across a collapsing theatre canvas and suspended from the ceiling, as a motif to deconstruct the spectacle and intrigue of the theatre. For her installation at The Power Plant, Echakhch gives the sky material form. Rendered in cement on the walls, it is no longer just a motif but also an object, capable of being destroyed. Here, an element we usually associate with permanence loses its stability, taking on a state of a ruin that underscores the uncertainty of the present and speaks to the loss of a common space. Echakhch's work navigates poetics and politics as well as transcendental and actual space, referencing historical and social issues by pointing to the material's original function and symbolic meaning. Having exhibited extensively in museums and exhibitions worldwide, *Cross Fade* is the first presentation of Echakhch's work in Canada.

PHYLLIDA BARLOW @ Kunsthalle Zürich, Zurich

British sculptor Phyllida Barlow's exhibition demo (as in democracy, demolition or demonstration) is set up to disrupt patterns of perception and celebrate the power of sculpture to obstruct and play with authority. Two divergent, yet massive sculptural interventions both break and celebrate our ideas of sculpture, its contentious relationship to architecture, and the way we experience an exhibition as viewer, manipulated entity, and voyeur. Barlow's work is an exercise in "as if" where impressions of weight and solidity can't be trusted; where cardboard, raw cement, mesh wire, and timber have taken the place of bronze and marble; and where painting is not used to unify or decorate a surface, but to set apart and create divergence. While most art quite naturally decorates architecture, in demo architecture is asked to decorate art.

Unexpected to many, Barlow insists on being a sculptor and a formalist indebted to a classical notion of sculpture, and cites artists such as Germaine Richier or Barbara Hepworth as having an important influence on her. "When I first went to art school, the most exciting thing was to discover sculpture. Later on, I was even more enthralled by sculpture as a language. This embraced more than just literal materiality: it transformed anything and everything into materiality and physicality, and in particular the non-visual experiences of time, place, heat, cold, smell, dimension, in-betweenness, stance, posture, mood, atmosphere, dislocation, absence, displacement...Sculpture performs in some ways like objects in the world that are not sculpture. But as a language, it enables this constant manipulation between something being there to disrupt our relationship with place, space and time and for it to also be re-forming itself, to be constantly metamorphosing, as we encounter and walk around it."

Phyllida Barlow will represent Great Britain at the Venice Biennale in 2017.

A series of guided tours, workshops and an artist talk will accompany the exhibition.

"It mustn't be sculpture"

Artist talk with Phyllida Barlow & Daniel Baumann (Curator/Director)

Friday, February 3, 2017, 6:30pm

20 – An Exhibition in Three Acts @ Migros Museum für Gegenwartskunst, Zurich

The Migros Museum für Gegenwartskunst celebrates its 20th anniversary—an excellent occasion to turn the focus on the institution itself. We will try to envision its future while also looking back on its past, undertaking a searching and multifaceted examination of the history of the museum and its collection as well as our curatorial program. The section of the exhibition on view in the downstairs galleries Museum Revisited—1996–2016 shines a spotlight on the everyday operations of the museum and presents unusual glimpses of what is going on behind the scenes, with particular emphasis on our art education activities. Publications, posters, photographic and video documentation, and archival materials trace the outlines of our work over the past two decades. A parallel cycle on display in the upstairs rooms showcases works from the collection: the selection combines performative and process-based oeuvres from 1960 to 1982 with a sprawling sculpture by Karla Black (b. Alexandria, Scotland, 1972; lives and works in Glasgow) that takes up over 3,000 square feet. The two segments of the show are connected by an “interlude” featuring a work by Eva Koňáková (b. Prague, 1982; lives and works in Prague).

The anniversary presentation will be accompanied by an anthology produced in collaboration with the Institute of Art History at the University of Berne and the Academy of Fine Arts Leipzig. The book, to be published in January 2017, will discuss the functions of a museum of contemporary art from diverse perspectives. More information: mm20.ch

Museum Revisited—1996–2016

October 15, 2016–February 5, 2017

Collection Revisited—1960–1982

Theo Altenberg, Judith Bernstein, Heidi Bucher, Marc Camille Chaimowicz, Graciela Carnevale, Cosey Fanni Tutti, Valie Export, Tadeusz Kantor / Eustachy Kossakowski, Anna Maria Maiolino, Babette Mangolte, Graciela Gutiérrez Marx, Gustav Metzger, Leticia Parente, Luis Pazos, Maria Pinińska-Bereńska, Xanti Schawinsky, Katharina Sieverding, Alina Szapocznikow, Stephen Willats

October 15–November 27, 2016

Interlude

Eva Koňáková: Collection of Suppressed Voices

December 2–4, 2016

Karla Black: Principles of Admitting

December 9, 2016–February 5, 2017

Curated by Heike Munder (Director, Migros Museum für Gegenwartskunst), Raphael Gyga (Curator, Migros Museum für Gegenwartskunst), and Nadia Schneider Willen (Collection Curator, Migros Museum für Gegenwartskunst)

Director of the museum: Heike Munder

JOANA HADJITHOMAS & KHALIL JOREIGE @ Haus der Kunst, München

Joana Hadjithomas & Khalil Joreige: Two Suns in a Sunset

AUSSTELLUNG 28.10.16 – 12.02.17

Die Filme und Fotografien des Künstler- und Filmemacherpaars Joana Hadjithomas und Khalil Joreige (beide 1969 in Beirut geboren) konzentrieren sich auf die Geschichte ihres Heimatlandes Libanon. Bereits in jungen Jahren, in der Zeit des libanesischen Bürgerkriegs (1975–1990), politisiert, definieren sie die Rolle von Bildern in Bezug zu Erinnerung und Geschichte neu und erforschen deren Narrative. Joana Hadjithomas und Khalil Joreige lassen sich von gefundenen Dokumenten, persönlichen Archiven und poetischer Erfahrung inspirieren und bewegen sich auf unverwechselbare Weise im Grenzgebiet zwischen Kunst und Film. Ihre Dokumentationen und Spielfilme, Fotografien, Installationen, Texte und Performances entwickeln Erzählungen und Bilder um vergessene Ereignisse oder geheim gehaltene Geschichten herum, die sich gegen offizielle Geschichtsschreibung und dominante Bildwelten sträuben. Teil ihrer visuellen Strategie ist eine Verschiebung des Blicks mit dem Ziel, die komplexe Situation im Libanon wie an anderen Orten zu visualisieren. Themen wie Latenz, Sichtbarkeit und Abwesenheit, oder die dauernde Wechselwirkung zwischen Realität und Fiktion inspirieren ihre facettenreichen Experimente, mit denen sie Repräsentationssysteme, die Generierung von Bildwelten und das Schreiben von Geschichte in Frage stellen.

Die Ausstellung "Joana Hadjithomas & Khalil Joreige: Two Suns in a Sunset" schlägt thematische, konzeptuelle und formale Brücken zwischen den Arbeiten des Künstlerpaars und lädt den Besucher zu einer Reise durch verschiedene Analysen und Experimente von den späten 1990er-Jahren bis heute ein. Mehrere Themen stehen im Mittelpunkt: Bilder, die von Krieg und Gewalt beeinflusst sind, verlorene und erhaltene Bilder, ein vergessenes libanesisches Raumfahrtprogramm der 1960er-Jahre. Die jüngsten Arbeiten befassen sich mit der Virtualität von Spam und Betrug im Internet und sprechen Überzeugungen, Bilder der Korruption und eine merkwürdige globale Geschichtsschreibung an. Mit zwei neuen Filmen, "ISMYRNA" (im Gespräch mit Etel Adnan) und "Remembering the Light", beschriften die Künstler poetische Wege und vertieften sich in Fragen nach der Übertragungsweise von Geschichte und nach der Verschiebung von Körpern, Grenzen und Zugehörigkeitsgefühlen.

Die Ausstellung umfasst ein umfangreiches Filmprogramm. Jeden Samstag von 12 bis 18 Uhr werden im Auditorium des Hauses der Kunst fünf Filme gezeigt.

Eine Kooperation von Jeu de Paume, Paris, Sharjah Art Foundation, Al Mareija – Sharjah, IVAM, Valencia, und Haus der Kunst, München.

<http://www.hausderkunst.de/ausstellungen/detail/joana-hadjithomas-khalil-joreige/>

MATT MULLICAN @ Kunsthalle Vogelmann, Heilbronn

Matt Mullican – Nothing Should Exist

06 November, 2016 – 19 February 19, 2017

Kunsthalle Vogelmann, Heilbronn

Den irritierenden Titel zu seiner Ausstellung hat Matt Mullican programmatisch gewählt:

„Nothing Should Exist“. Dieses Motto ist zugleich Ausgangspunkt eines Werks, das um die Frage kreist, was Realität jenseits unseres (subjektiven) Empfindens ist und wie sich Wirklichkeit fassen lässt: „Das Leben existiert in unserer subjektiven Erfahrung, in den Sinnen. Deshalb ist die abgebildete Realität dasselbe wie die [eigentliche] Realität. Das Erdachte entspricht dem Realen. Das war zumindest meine Prämisse.“ (Matt Mullican)

Matt Mullican verknüpft die Frage nach der Realität eng mit seinem (künstlerischen) Umfeld: Er machte an standardisierten Farbkarten Mitte der 1970-er Jahre die Beobachtung, dass sie je nach Beleuchtung ihre Erscheinung wechseln. Anschließend entwickelte er in der populären Bildform der Cartoons eine fiktive Welt und erkundete diese auf ihren Realitätsgehalt. Der Prozess, Dinge zu unterscheiden sowie Wahrnehmungs- oder Reflexionsprozesse zu erklären, erforderte eine Systematisierung und Ordnung, was den Künstler zu Mappenwerken (wie Organizational Legend, 1988) und Modellen (wie Models for the Cosmology, 2002) führte. Das eröffnete ihm das Denken in Möglichkeiten.

Letztlich verdichtet „Mullican unsere Aneignung und Orientierung in der Wirklichkeit auf fünf existenzielle Bereiche von Wahrnehmung und Erkenntnis, denen Zeichen und Farben zugeordnet sind.“ (Ulrich Wilmes 2011) Dabei spielen Grundformen wie der Kreis und das Quadrat eine ebenso wichtige Rolle wie die (Grund-)Farben, die verschiedene Welten repräsentieren. So steht Gelb für die sogenannte Gerahmte Welt (World Framed) und den Bereich der Gedanken und Ideen, die in der Kunst und Wissenschaft zu Hause sind.

Nicht nur der Modellcharakter macht das Werk von Matt Mullican unverwechselbar, sondern auch die Bandbreite seiner künstlerischen Mittel. Er arbeitet mit Zeichnung und Tusche auf Papier ebenso wie mit Performance, Computeranimation und Bildern aus dem Internet. So entstehen unverwechselbare Darstellungen, Gegenstände und Aktionen von hohem Symbolwert und subjektiver Codierung. Sie repräsentieren zugleich klassische Gestaltungsprinzipien wie etwa Harmonie, Balance und Ornament und sollen über die visuelle Anziehungskraft und Elementarität einen Reflexionsprozess beim Betrachter auslösen.

Der 1951 in Kalifornien geborene und heute in Berlin lebende Matt Mullican war u.a. auf der documenta VII, IX und X vertreten und hatte Einzelausstellungen im Museum Ludwig Köln (2005) und im Haus der Kunst München (2012). Seit 2009 ist er Professor an der Hochschule für bildende Künste Hamburg. Die in Kooperation mit dem Künstler und dem Kunstmuseum Winterthur konzipierte Ausstellung in der Kunsthalle Vogelmann Heilbronn ist die erste monografische Präsentation von Matt Mullican im deutschen Südwesten. Sie setzt mit Arbeiten aus den 1970er-Jahren ein und vermittelt anhand wichtiger Werkgruppen (wie Models after the Ludwig, 2008; The Meaning of Things, 2015) aus Museums- und Privatbesitz einen repräsentativen Einblick in seine komplexe Denk- und Kunstwelt.

PHYLLIDA BARLOW @ Kunsthalle Zürich, Zurich

Phyllida Barlow – Demo

29 October 2016 – 19 February 2017

Kunsthaller Zurich, Zurich

The British sculptor Phyllida Barlow has had a strange and unique career up to now. Born in 1944 in Newcastle upon Tyne, her first exhibition was held at the legendary ICA (Institute of Contemporary Arts) in London in 1965. Throughout the following five decades, Barlow created an extensive oeuvre, which has – with few exceptions– not survived, and will largely remain inaccessible forever. Today Barlow's art is widely recognized, collected and appreciated – a recognition, which, however, only started about ten years ago.

The reasons for this art-historically unique situation are manifold. Many of Barlow's sculptures could not be kept due to their size and material nature, due to lack of storage space and money, and the absence of collectors. This only changed after 2000, when institutions, curators, collectors and gallerists started to look more closely at her work and were ready to assess and discuss its seemingly contradictory nature. Barlow insists being a sculptor and a formalist and cites among the important influences artists such as Germaine Richier or Barbara Hepworth. Her art is focusing on the basic components of the sculpture, its history, possibilities, and discrepancies. At the same time she uses materials, forms and colors that spectacularly break with established ideas of sculpture: Instead of bronze or marble, Barlow uses cardboard, raw cement, mesh wire, and timber. Instead of solid volumes she creates ragged and raw structures, and instead of using color to unify, smooth over, or decorate the surfaces, she uses color to distinguish, set apart, and create a divergence. The resulting work is thrilling, challenging and possesses qualities that have gone unrecognized far too long.

The exhibition at Kunsthalle Zürich is titled demo – such as in demo-lition, demo-crazy, or demo-nstration. Under the guidance of the artist, two massive sculptural interventions have been installed at Kunsthalle Zürich. The exhibition starts on the second floor with a sculpture that occupies three spaces and demands downright “physical” attention: We must be careful not to trip while trying to look up at the ceiling constantly. We might miss the sculptures otherwise, suspended above ground, embedded in a thicket of frames and stakes. At times, for an instant, we believe everything comes in view, when in reality we have already lost oversight all long ago. Here, now, sculpture becomes palpable: how it functions, how it unfolds in front of the viewer while he or she moves around it (and withdraws again), how it plays with the architecture, contradicting and competing against it. How banal materials brilliantly take shape and invert our points of view.

Everything changes on the third floor. Upon entering Kunsthalle Zürich from the back, through the emergency exit, as it were, we find ourselves in a sealed-off space. In it there is an object, perhaps a stage, a platform, a sculpture, from where visitors are invited to look through tubular holes in the walls onto another sculpture, made of ruined wall elements, torn-down isolation material, and bent and twisted aluminum columns. This apocalyptic landscape and heavyweight sculpture, inaccessible beyond the offered glimpses, is nevertheless exposed in a different way: directly behind it the outside walls are currently being torn out and rebuilt as part of the building's refurbishment. Builder's dust will cover the landscape, construction noise will penetrate the walls, and the workers may come into sight – and in the end the work will be disposed. Thus, in Zurich, two central themes of Barlow's career and art come together: a sculpture as intrusion and the question of its disappearance, or shadow.

Phyllida Barlow will represent Great Britain at the Venice Biennale 2017.

VIRGINIA OVERTON @ The Aldrich Contemporary Art Museum, CT, USA

Virginia Overton

02 May 2016 – 05 February 2017

The Aldrich Contemporary Art Museum, CT, USA

Virginia Overton is a site-responsive artist. She makes sculptures, installations, photographs, and videos that relate to and interact with a venue's architecture and defining landscape. Ultimately, what she achieves is work that is implicitly site referential, as she underscores an environment's unassuming or extraordinary attributes by engaging the sensory features of the material.

Her sculptures and installations appear minimally composed, but their engagement with the features of a space—as well as its exterior and the landscape—generates a maximalist sensation from an efficiency of means. Performative by nature, her chosen materials are stimulated by the specificity of their situation; always initiated by the execution of a deliberate action, they maintain a relational experience predicated on a “being there” aesthetic.

Overton's approach to the exhibition process is a combination of research and on-site decision making. For The Aldrich, she has created thirteen site-reactive sculptures and a video, presented inside the galleries, in the Sculpture Garden, and on the roofline. Each informs the other as the works reverberate throughout the building and boomerang out onto the grounds, offering multiple lines of sight. Many of the sculptures are composed of elements harvested from a dead eastern white pine felled on the Museum's grounds. Some works feature indigenous materials scavenged on the premises alongside items Overton collected at the studio or recycled from past installations. Overton transposes the energy encapsulated within these objects, draining them of their normative purpose, and imparting them and their circumstances with a new functionality.

Whether reflecting the architectural features of a gallery or the contours of a natural landscape, Overton assesses the material—studying and learning its physical properties, seeing how far it can go, how much it can withstand—as it is processed through countless hours of experimentation. Once installed, her space-shifting sculptures and installations, through a process of re-articulation, demonstrate the inherent being-ness of an object, its materiality, its connection to a specific place at a particular time, inviting the viewer to navigate it anew as elements emerge and vanish from up close and at a distance.

- Amy Smith-Stewart, curator

Virginia Overton was born in 1971 in Nashville, Tennessee; she lives and works in Brooklyn, New York.

OLAF BREUNING @ carbon12, Dubai, NOV 13,2016–JAN 10, 2017

Olaf Breuning – The Good Old Evolution

13 November 2016 – 10 January 2017

carbon12, Dubai

There is something a little playful and a touch brut, but certainly not naive, in the works of Swiss-born and New York-based multi-disciplinary artist Olaf Breuning. In his latest solo exhibition, Breuning continues his category-defying exploration and observation of the human experience with absurdist drawings serving as the starting point alongside a new series of miniature ceramic sculptures. The Good Old Evolution is the chance for viewers to bear witness to his endlessly buzzing mind reverberating outwards to form an abundance of works that indicate there is no fatigue here, rather, only a hunger for more. But what demarcates this body of work is the viewer's confrontation with his tactile process – they can see and feel Breuning's hands within the ironic verbal play of his monochromatic line drawings or in the molds of three blue whales and a pile of Breton-stripe clad figures. Despite stylistic innocence – "I like that: Simple" he remarks – there is something delightfully cheeky in the layers of context, reference and interpretation with which he engages.

The tone of any Breuning work is that of lightness, organic creation and spontaneity, which stems clearly and directly from being both an active and passive player in day-to-day life. He addresses cultural and political issues and infuses his art with the realness of a world dominated by media, pop-culture and globalization, and this subtle amalgamation of freshness, relevance and hand-made imperfection grounds Breuning's Dada-ist commentary. Neither kitsch or pop, or even as simple as "simple", this is an artist who has created a visual language based on the continuously evolving present – it is our reality and he is, after all, an observer. It is as simple as that.

– Katrina Kufer, October 2016

RAGNAR KJARTANSSON @ Luhring Augustine, New York

Ragnar Kjartansson – Scenes from Western Culture | Architecture and Morality (Chelsea) / World Light (Bushwick)

05 November – 23 December 2016

Luhring Augustine, New York

Kjartansson engages multiple artistic mediums, creating video installations, performances, drawings, and paintings that draw upon myriad historical and cultural references. An underlying pathos and irony connect his works, with each deeply influenced by the comedy and tragedy of classical theater. The artist blurs the distinctions between mediums, approaching his painting practice as performance, likening his films to paintings, and his performances to sculpture. Throughout, Kjartansson conveys an interest in beauty and its banality, and he uses durational, repetitive performance as a form of exploration.

Scenes from Western Culture (2015), which will be on view in Chelsea, is a series that depicts idyllic representations of Western life. The nine videos, or “cinematic paintings,” present non-narrative scenes: a couple dining at a New York restaurant, children playing in a garden in Germany, a woman swimming in a private pool. The picturesque tableaux unfold almost like advertisements, portraying tranquil, inviting moments that captivate in their beauty. Also on view in Chelsea will be Architecture and Morality (2016), a series of paintings Kjartansson completed during a two week period in the West Bank in conjunction with the Center for Contemporary Art in Tel Aviv. Taking his easel and paints to the contested Israeli settlements, the artist made representational oil paintings of homes en plein air from morning till dusk, finishing one painting a day. Kjartansson’s straightforward landscapes contrast with the political complexity of the region they represent.

In the Bushwick gallery Kjartansson will present World Light - The Life and Death of an Artist (2015), a four-channel video based on Icelandic author Halldór Laxness’s four-volume novel World Light (1937-40). World Light portrays the tale of an orphan who yearns to become a masterful poet and his search for greatness, a quest which is riddled with difficulties, mediocrity, and tragedy. Kjartansson produced and filmed his take on the epic novel with his friends and family over one month at Vienna’s Thyssen-Bornemisza Art Contemporary (TBA21) in 2014. As a performance that was open to the public, the artist and his comrades built sets, made costumes, wrote music, rehearsed, and filmed scenes on site. The documentation and culmination of the performance realized in Kjartansson’s video materializes the essence of the novel it depicts, poignantly showcasing a romantic, idealistic undertaking and revealing its human imperfections. With its broken narrative of longing, death, and art, Kjartansson describes the video as a cubist painting of a novel.

FALKE PISANO @ Badischer Kunstverein, Karlsruhe

Falke Pisano – The value in mathematics — How do we learn?

30 September – 27 November 2016

Badischer Kunstverein, Karlsruhe

Badischer Kunstverein is delighted to present *The value in mathematics — How do we learn?*, an exhibition by the artist Falke Pisano showing her new series of works in Germany for the first time. In addition to a new film produced for Badischer Kunstverein, the show will include a sculptural intervention by the Swiss artist Luca Frei, a series of readings by the British typographer Will Holder as well as a programme of talks about accountability in artistic practice, modes of learning and the challenge of multiplicity.

Falke Pisano is known for her long-term projects, which she conceives as organised fields of research, production, and reflection. Her installations explore the status of knowledge and learning programmes with the aid of diagrammatic structures and abstract sculptural forms.

In her latest series of works, *The value in mathematics*, Pisano examines the often overlooked relationship between culture and mathematics. Through sculptures, texts, diagrams, and videos, she investigates how Western cultural values, such as progress, rationality, and universality, have influenced the way we have come to think about mathematics. While some of the works in the exhibition question the past and present position of 'advanced mathematics', others investigate the possibility of the existence of multiple forms of mathematics. *The value in mathematics* is divided in ten parts, each of which consists of a text panel and a visual component, most of them sculptural. While some objects refer to thought, others refer to acts of production, exchange, measuring, calculating, and navigating and question how methods and practices vary in different contexts.

In her new film *Wonder Lands in Loxbridge* (2016) Pisano turns to a specific European episode in the history of 'advanced mathematics', with the help of various texts, such as Lewis Carroll's *Alice's Adventures in Wonderland* (1865) and Ludwig Wittgenstein's *Lectures on the Foundations of Mathematics* (1939), the film explores the different reactions to sense and non-sense in an era when the limits and possibilities of mathematics came under scrutiny.

As a whole *The value in mathematics — How do we learn?* leads us in steps along the thought process of the artist, who sets out to find an answer to the question "Do there exist multiple mathematics?" and discovers along the way the importance of examining one's inherited framework of thought.

Following the exhibition a comprehensive publication will be published in cooperation with The Gallery at REDCAT in Los Angeles/USA and the Contemporary Art Center — La Synagogue de Delme in Delme/France.

Curated by Anja Casser

ALFREDO ACETO @ Associazione Barriera

Alfredo Aceto

Something Between Posthistoria and Prehistoria

06 November – 06 December 2016

Associazione Barriera, Torino

PAULINA OLOWSKA @ Metro Pictures, New York

Paulina Olowka – Wisteria, Mysteria, Hysteria

4 November – 22 December, 2016

Metro Pictures, New York

Paulina Olowka's exhibition "Wisteria, Mysteria, Hysteria" at Metro Pictures focuses on recent paintings, ceramics and collages by the artist. Since Olowka's last show at the gallery in 2010, she has had major one-person exhibitions at Kunsthalle Basel; the Stedelijk Museum, Amsterdam; and the Zachęta National Gallery of Art, Warsaw. Olowka received the prestigious Aachen Art Prize in 2014, with an associated exhibition at the Ludwig Forum for International Art, Aachen, Germany. In the last six years, she has also staged performances at Tate Modern, the Carnegie International and the Museum of Modern Art. In January 2017 Olowka will present "Slavic Goddesses," a newly conceived ballet at The Kitchen.

Throughout her more than 15-year career, Paulina Olowka has worked across performance, sculpture, painting, neon and fashion to reappraise history and bring recognition to underappreciated artists. Her wide-ranging artworks result from her dedicated exploration of the historical avant-garde, traditional crafts and experimental theater.

In "Wisteria, Mysteria, Hysteria," Olowka presents her first series of paintings entirely conceived and executed in the small Polish village of Rabka-Zdrój, where she lives and works. The paintings incorporate arcane references and nuanced details from sources that allude to the pastoral. Olowka combines portraits of women from gardening magazines with elements from Slavic mythology and folklore, as well as techniques from Les Nabis, artists who left Paris in the 1890s in favor of the countryside. A group of paintings in the exhibition represent characters with specialized knowledge, or as Olowka describes them, her "active muses." There are "The Mycologist," an expert in fungi, picking mushrooms; "The Lepidopterist," a butterfly collector who dances with an immense monarch behind her; and "The Gardener," who stands resiliently with red hedge clippers hanging from one hand.

Olowka's atmospheric paintings evoke the forgotten history of Rabka-Zdrój's past grandeur as a 19th century spa town. In the triptych "Wisteria," an elegant young woman in a red dress and hat leans, arms outstretched, against a wooden fence as flowers from the tree that gives the work its title fall from above. To her right in the painting stands Villa Kadenowka, a 1930s mansion that Olowka has transformed into a center for artist events. To the woman's left is the abandoned Modernist addition to Kadenowka. In "Hysteria," a mother, baby in arm, stands outside a dilapidated house with a spray-painted for-sale sign. In "Mysteria," a woman wearing an elaborate cape proudly rides on horseback through the woods. Olowka establishes a narrative between these two works; in one scene a woman chooses to leave the trappings of conventional domesticity, while in the next another embodies ideas of mobility and freedom.

Olowka's fascination and acute understanding of history, particularly the Modern artistic and design traditions in Poland and other former Soviet countries, has consistently influenced her work. In 2015 Olowka transformed a gallery of Tate Modern for her re-staging of the play "The Mother: An Unsavoury Play in Two Acts and an Epilogue" by Stanisław Ignacy Witkiewicz. In 2012 the Museum of Modern Art hosted "Alphabet," a performance inspired by designer Karel Teige's typographic book "ABECEDA," in which Olowka and other performers stretch their bodies into 26 letters, from A to Z. For the 2008 Berlin Biennale, she presented artist Zofia Strydomska's paintings from the 1920-40's alongside her own grayscale replicas in homage to Strydomska, whose works were used under communism without the artist's consent as motifs on mass-produced objects. For her performance at The Kitchen next year, Olowka revisits Strydomska's work, basing the performers' costumes on the artist's designs.

MATT MULLICAN @ Peter Freeman, New York

Matt Mullican – Pantagraph

3 November – 17 December, 2016

Peter Freeman, New York

The Berlin- and New York-based artist has, since the 1970's, developed a multi-disciplinary body of work exploring models of representation, knowledge, communication, and organization.

For this exhibition, Mullican creates a densely immersive installation from three work types: five large banners that form a corridor within the gallery space; two large walls of new rubbings on painted canvas hung nearly floor to ceiling; and a new expansive work comprised of 535 individual pages, displayed across 16 tables: *Man and His Symbols*, after the final book written by Swiss psychotherapist Carl Jung.

The five orders of the artist's own cosmology are the basis of the five banners, which were first shown in his 2013 solo exhibition at the Museo Tamayo in Mexico City. Their bold colors and seemingly straightforward design echo the inundation of images we encounter daily—signage and icons meant to communicate quickly, directly, and universally. A recurring medium in his practice, the banner has been fascinating to Mullican for its ubiquity across cultures and throughout time.

Junctures, connections, and pathways are the main subjects of the rubbings; their images, culled from sources spanning the nineteenth century to the present, include trains, stations, tracks, and charts. Language and communication are central as well; for example, one rubbing features the typeface Mullican designed from a geometry he has used since the 1970's and has incorporated in his work ever since. Their making—with acrylic gouache and oil stick on canvas—is a mechanical process based on transfer and reproduction, and at their core the rubbings reflect Mullican's project of investigating systems of communication and conveyance, and the gap between the thing and its symbolic representation. Mullican's entire body of these rubbings, begun in 1984, was recently documented in a comprehensive catalogue raisonné

Mullican's *Man and His Symbols* includes every image from Jung's book (which was published posthumously in 1964), cut out and collaged on pages in the order in which they appeared, each page numbered twice by the artist: one number represents the image's page number in Jung's book, the other the page in Mullican's book. The book's original chapter headings, also on single sheets, are interspersed on similarly numbered sheets.

GUILLAUME BIJL @ WIELS, Brussels

Guillaume Bijl - Book presentation and conference

11 November, 2016

WIELS, Brussels

Self-taught artist Guillaume Bijl (b.1946, Antwerp), is mostly recognized for his alternative take on conceptual art, his desire to directly engage the viewer, and his Transformation Installations started in the late 1970s. In these works he realizes meticulous imitations of everyday realities in galleries and museums, mainly focusing on trade and exchange locations—whether in commodities, information, or skills.

This reference monograph reveals the scope of his thinking and art during the last four decades. Built around a comprehensive essay by John C. Welchman entitled "Jumps of the Cat: Guillaume Bijl's Simulation Therapy," the book spans the early Treatments (1975–78) to the on-going Transformation Installations, Situation Installations, Compositions Trouvées, and Sorry bodies of work. Grounded in and marked by a number of economic, social, and cultural conditions, Bijl's works are a stimulating reflection and synthesis of our current times.

A specialist in the Californian art scene, on Paul McCarthy, and Mike Kelley (whose complete writings he edited), John C. Welchman is a modern and contemporary art historian, a critical theoretician, and a curator. He is Professor of Modern Art History in the Visual Arts Department at the University of California, San Diego.

CHRISTIAN MARCLAY @ Contemporary Arts Center, New Orleans

From November 10 through December 4, 2016, Prospect New Orleans will present the Southern premiere of *The Clock*, a major work by artist Christian Marclay, in partnership with the Contemporary Arts Center, New Orleans (900 Camp Street). Winner of the Golden Lion award at the 2011 Venice Biennale, *The Clock* samples thousands of film excerpts from the history of cinema that indicate the passage of time—from clock towers to wristwatches to buzzing alarm clocks—that edited together unfold on the screen in real time as a 24-hour montage.

“*The Clock* is an extraordinary experience and a masterful artwork. Through the history of film and the passage of time, this video tells our shared stories and documents our collective experiences. The community spirit the artwork creates is so vivid—New Orleans is the perfect city to host its Southern premiere.”

—Brooke Davis Anderson, Executive Director, Prospect New Orleans

The Clock will be screened for free in the Contemporary Arts Center’s first floor gallery from November 10–December 4, Tuesday–Sunday, 11am–5pm; and runs continuously day and night on the weekends of November 18 and November 25 from Friday, 5pm through Sunday, 5pm. As seating is limited, admission to the installation will be on a first-come, first-serve basis, with no time limits for viewers. For a full schedule and live updates on visiting *The Clock*, visit prospectneworleans.org and Prospect’s Twitter account, @Prospect_NOLA.

Never before exhibited in the South, *The Clock* is a cinematic tour de force that unfolds on the screen in real time through thousands of film excerpts that form a 24-hour montage. Appropriated from the last 100 years of cinema’s rich history, the film clips chronicle the hours and minutes of the 24-hour period, often by displaying a watch or clock. From the legendary to the obscure, *The Clock* incorporates scenes of car chases, board rooms, emergency wards, bank heists, trysts, high noon shootouts, detective dramas, and silent comedies.

DAVID MALJKOVIĆ @ Museum of Contemporary Art Metelkova, Ljubljana

Taking place a year after *A Retrospective by Appointment* in Zagreb, *Again and Again* offers a new take on the genre of retrospective exhibition, tracing narratives and methods that occur in David Maljković's work. While the Zagreb retrospective opened a subtle dialogue with the Zagreb institutional landscape, the atmosphere of its sociability and rhythms of cultural life through engaging with small-scale institutions, *Again and Again* looks into the approaches and obsessions recurring in David's works that offer various points of entry to the institutional and social history of Moderna galerija / the Museum of Modern Art in Ljubljana and the Museum of Contemporary Art Metelkova.

Again and Again brings together a range of works, as well as elements of installations from different stages of Maljković's career, along the way deconstructing the genre of a "mid-career" retrospective by taking a nonhierarchical approach to all the works and objects, putting them side by side on seemingly inadequate, unlikely structures taken from the Museum's storage areas. Defying expectations and taking a humorous approach to the retrospective format itself, *Again and Again* problematizes its own relation to the context and infrastructure by reusing and repurposing elements of previous exhibitions' furniture and displays, thus probing institutional protocols and history.

Key concerns and methods of David Maljković's work—individual and collective relationships towards the complexities of time, a collagist approach, self-referentiality, referencing the work of other artists, the use of his earlier works and exhibition displays as material, inquiry into the notion of art's autonomy, exploring the nature of the gaze, carefully choreographing the exhibition experience—are all visible within the exhibition. Throughout his practice, David Maljković creates a web of relations that evoke the various metamorphoses of his work, calling attention to their formal aspects, as well as the circumstances of their production. The architectural reconfigurations of the space, as well as various exhibition constructions taken from the Museum's storage areas, become elements in David's method that works with the tensions between the procedures of exhibition display, which draw the viewers into the exhibition narrative, and those that are aimed at creating the estrangement effect. The rhythm and heightened physical presence of the exhibition elements that could equally be called exhibition architecture, scenography, or sculpture, direct the ways of looking and contextualize the individual works within a "choreographed" experience.

Again and Again is organized around subtle clues for tracing and reconstructing fragments, transformations, metamorphoses and references, but humor and a playful nonchalance allow for the "here and now" of the exhibition as an aesthetic and social experience that aims to see what is the core of contemporary art once the forms are disrespected and disrespectful, and how this could open the possibility to radically reimagine both exhibition practice and the future of cultural institutions.

RICHARD PHILLIPS @ Almin Rech Gallery, Brussels

Richard Phillips

Almine Rech Gallery, Brussels

17 November 2016 – 25 February 2017

For his first solo exhibition with the gallery comprised of new paintings inspired by fascist era Roman sculptures and Cy Twombly, American artist Richard Phillips will create a space for a new history between distance and surface, magnification or reduction.

"I don't think I've ever had an experience where time collapsed in a city as much as when I visited Rome. Wandering from the Pantheon, to the Colosseum, and then to the Palazzo della Civiltà Italiana—the "square Colosseum" Mussolini built with giant figurative sculptures on the outside—you understand the contest of power and form. It makes you submit—I was surprised at how that took over me. I am surprised at our current global crisis and at the form of totalitarianism that is arising with a renewed shift toward this strong man imagery and I felt it was really important to look at it. It wasn't long after that the Twombly-related images came up, like MMXVI (2016), because I saw them going hand in hand. The fascist sculpture and Cy Twombly paintings are both a particular image of Classicism. I really see them as subject to the same type of visual filtration, thinking of power exchange and what aspects of culture they promote, and who is holding the reigns those paintings are not separate from that. There is no separate spiritual ether for them to exist in. That might make people angry, but it's true. Part of the deliberate physical dissatisfaction of the paintings I made with the Twombly is counterweighted by their visual satisfaction, the physical is dominated by visual impact they look good and they're meant to look good. That visual aggression was how Mussolini's artists and architects succeeded. They took a look at ancient Roman achievement and then made it look simpler and contemporary. Actually when you go back to the museums and look at ancient Roman sculpture after having seen fascist sculptures from the '30s it screws up how you see them it makes your memory of the Fascist sculptures seem distorted, cartoonish and strange, but also causes the ancient ones to look over-articulated, as though they actually lose authority because their brilliance, beauty and verisimilitude. I took iPhone photographs of these sculptures and painted them in this graphic method of halftones I've been developing, using neon paint and wax-oil emulsion so that the effect is almost sculptural. It wasn't about a pure reflection of history, but creating a space for a new history that takes into account how these dominant positions of power and authority were being achieved through form. The scale of my images of the sculptures puts them at a slight distance. Distance and surface, magnification or reduction, is essential to all these works. In the MMXV series the images are all details of Twombly's paintings, glimpses that are blown-up, but the canvases themselves are small."

Extract from the conversation between Richard Phillips and Jarret Earnest, 2016

DAVID RENGGLI @ Galerie Peter Kilchman, Zürich

David Renggli – Sunshine on Fruits

Galerie Peter Klichman, Zürich

November 11 – December 17, 2016

"Curiosity and the quest to be open to everything define my style." – David Renggli

Galerie Peter Kilchmann is pleased to present an exhibition with new sculptures and paintings by David Renggli entitled Sunshine on Fruits. At the same time there will be a selection of new works by Tinus Vermeersch in the Project Space.

Sunshine on Fruits is David Renggli's second solo exhibition in the gallery. By making references not only to art history, Modernism, classical sculpture and industrial design; but also to folk art and everyday life, Renggli once again succeeded to create exciting sculptures and paintings. A series of small and medium format bronze sculptures stands out. They were shaped after piles of straw and have attachments of a head, arm, or leg. Renggli shapes these sculptures himself and then gives them a wax bath. After drying, the straw figure is covered with a stable wax layer that is then used as negative and the sculpture can be cast in bronze. During the casting process, the straw burns, making the sculpture a unique piece. Also on view are new paintings from the ongoing series Floorplan Desire Paintings in different formats. Painted in various colors, on wood in the background as well as on a coir mesh, the paintings make allusions to concrete art and challenge the tradition of abstract art by intermingling with the aesthetics of decorative interior design. When viewing the work one is confronted with an unusual and irritating moment which recalls op art, without ever being absurd but with an ironic note. A further body of work on view is a group of new sculptures entitled Good Vibe Gong. It consists of round steel plates that hang at a distance from the wall. The steel plates were worked with a hammer in such a way to remind visually and haptically large gongs that actually produce sound. The gong sculptures hint to some of Renggli's earlier works that referenced musical instruments or were actually able to create sound, such as Stairway to Heaven from 2010 or Compositions from 2013.

David Renggli was born in Zurich in 1974, where he lives and works. He has exhibited in the following institutions: Kunsthalle St. Gallen, Museum im Bellpark Kriens, Kunstraum Baden, Fri-Art Kunsthalle Freiburg, Kunsthalle Winterthur, Collection Philara Düsseldorf, Kunstmuseum Bern, Museum Rietberg Zurich, Migros Museum Zurich, Kunsthaus Zurich and in 2015 at "Art Parcours" at Art Basel

MISCHA KUBALL @ Kirchner Museum Davos

The conceptual artist Mischa Kuball (b. 1959) has been making installations involving light in public and institutional spaces since 1984. In 2016 he received the German Light Art Award. In 1999–2000 he was a visiting professor at the Academy of Visual Arts Leipzig where he lectured on light and space, and from 2004 to 2008 he taught media art at the University of Arts and Design Karlsruhe. Since 2007, he has been a professor of public art at the Academy of Media Arts Cologne (KHM), where he also founded the «-1/MinusEins Experimentallabor».

Artificial light is one of the most adaptable media that can be used anywhere and moulded and controlled any way you want, and at the same time it is powerfully symbolic, suggestive and emotive. Mischa Kuball uses monitors, video projections, spot lights and slide projectors to medially break up, question or re-interpret fixed spatial structures and perceptual topoi. His installations are transformations and alienations of the familiar, which temporarily take possession of the particular site so it can be experienced in new ways. In this Mischa Kuball is among the few contemporary artists whose aesthetic of light always implies a reflected philosophical and socio-political discourse as well.

In his exhibition «Light on Kirchner» Mischa Kuball translates the idea of photographing and projecting works Ernst Ludwig Kirchner into a complex installation. The film projection on a black, reflecting foil dissolves the subjects and translates Kirchner's painting into an iridescent play of colours and shades, which appear as a moving image.

Mischa Kuball combines the central aspects of Kirchner's painting, movement and colour, in his installation and adds his own shadow images and projections to them. His skiagrams are a reflection on the creation of images. Mischa Kuball responds to the colourful world of Kirchner with back-and-white contrasts, thereby underscoring that the shadow, along with the mirror, is the prototype of image production. In doing so, the artist can invoke Kirchner himself who compiled an extensive, achromatic photo archive of reproductions of his works and was able to evaluate and develop the colour effect of his paintings based on the grayscale of black-and-white photographs.

Mischa Kuball's installation is complemented by a night-time light installation which lights up the skylights of the Kirchner Museum in changing rhythms and makes the museum's crystalline architecture pulsate with glistening light during the long Davos nights.

RAYMOND PETTIBON @ Museum der Moderne Salzburg

Raymond Pettibon – Homo Americanus

Museum der Moderne Salzburg, Salzburg

29 November 2016 – 12 February 2017

In this retrospective of the work of Raymond Pettibon (born 1957, lives in New York, US) we learn how the artist deconstructs in the main themes of his work the story of US-American culture from Woodstock to the War on Terror. In his favorite cartoon medium, Pettibon concisely combines pictures and text in different forms into a climate of tension.

Pettibon's work is rooted in the comic strip, a standardized work-sharing mass medium. He juxtaposes the technologically enhanced production and distribution of ideological narratives and his own individual handwriting. Pettibon's drawings were known originally, particularly in the music scene, for their pointed and often biting messages, since many of his works were used as flyers or album covers by punk rock bands like Black Flag or Minutemen. Pettibon photocopied and stapled together his drawings to make simple magazines. Since the mid-1980s his works have been regarded in the art scene as autonomous works. At the turn of the new millennium, his drawing style became raw and expressive, culminating in large-format color drawings in which he expresses his disillusionment and rage in sharp criticism of George W. Bush's politics and the American war in Iraq.

Homo Americanus concentrates on two phases in Pettibon's work coinciding with critical periods in American history: the rise of the United States to become the sole superpower in the 1980s, and the decline of its supremacy in the first decades of the twenty-first century. The exhibition also looks at different themes that Pettibon has addressed repeatedly since the mid-1980s, including his alter egos Vavoom and Gumby, surfers, baseball, railroads, erections, and the Bible. They are fragments of an all-embracing American myth subversively reconstructed by Pettibon.

Guest Curator: Ulrich Loock, Berlin

Curator: Tina Teufel, Museum der Moderne Salzburg

An exhibition of the Deichtorhallen Hamburg / Falckenberg Collection in cooperation with Museum der Moderne Salzburg

ROBERT MORRIS @ Sprüth Mager Berlin, Berlin

Robert Morris – Refractions

Sprüth Mager Berlin, Berlin

22 November 2016 – 14 January 2017

Robert Morris is regarded as one of the most influential figures in American postwar and contemporary art. He has been heralded a pioneer of the minimalist and Anti-form movements and is also considered to be one of the most prominent theorists of art and art making of his generation, having written numerous critical essays on the subject throughout his career. His iconoclastic and interdisciplinary oeuvre spans sculpture, installation, drawing, performance, film, and dance. In his new exhibition, Refractions, Morris brings together six works produced at various points during his career – the earliest dating from 1961, and the most recent from 2014. This sequence of works conveys his unconventional handling of sculptural forms to create dynamic and sensory relationships between object, space, and viewer.

Morris' unique approach to the medium of sculpture evolved from the mid-1960s. Proceeding from minimalism, he detached himself from the autonomous aura of the art object to address, above all, the process of artistic production, consistently bringing it to the fore as an essential component of his work. Morris adopted industrial materials such as plywood, fiberglass, aluminum, steel and felt, to produce pared-down geometric forms that were often fabricated by industrial workers under his instruction. These choices positioned him alongside other American minimalist and post-minimalist artists, as well as their European counterparts from the Arte Povera movement; both were predicated on the liberation of art objects from the restraints of traditional practice and materials.

Morris' early works explored notions of space and movement, often incorporating mirrored surfaces or creating human-scaled passageways or portals that the viewer could traverse. For instance, *Untitled* (1965), was an asymmetric arrangement of four mirrored cubes measuring exactly three feet square, which reflected both the surrounding exhibition space and the mobile body of the viewer within it. These particular concerns derived, in part, from Morris' involvement in the 1960s with the Judson Dance Theatre in New York. Alongside artists such as Carolee Schneemann, Lucinda Child and Yvonne Rainer, he had choreographed a number of dance performances that stimulated an interest in movement, and the activity of bodies in space quickly emerged as a fundamental constant in his sculpture.

In the first room of Refractions, the viewer is confronted by an installation of twelve rectangular mirrors, each measuring nearly two and a half meters across. *Untitled (Williams Mirrors)* (1976-77) positions a double-sided pair of mirrors in the middle of the room and four pairs of one-sided mirrors at the corners – meaning that the reflection in each mirror appears to multiply infinitely. As the viewer moves through the space, weaving in and around the constellation, it becomes almost impossible to distinguish real bodies from their reflections, or to perceive their exact locations within the space, as the duplicated images appear to be dislocated from their surroundings. Morris succeeds in animating the entire room, creating a complex and constantly shifting territory of recognition and misrecognition that destabilizes viewers' assumptions about their immediate physical reality and radically undermines the typically static act of self-observation before a mirror. The work was first shown in 1977 in the courtyard of the Clark Art Institute in Williamstown, Massachusetts, during Morris's tenure there as Artist-in-Resident. Guided by Morris, a group of ten students from the Institute were involved in the erection the sculpture. This process was documented in a videotape that became an integral part of the work at the time, with Morris attempting to expand the viewer's artistic appreciation of the work by presenting the production process alongside the finished object. In contrast to the dizzying flux at work in the first room, the sculptures in the second room engage the viewing body in a series of contemplative transitions as it moves through the space.

The first encounter is with *Strike* (2012), a monumental concertinaed structure of polished aluminum and arctic birch elements that is suspended from the ceiling. Exhibited here for the very first time, the sculpture engages the ongoing concerns within Morris' practice. For instance, the reflective, modular surfaces negate any promise of a cohesive vision of the space, instead reflecting and refracting it as an assortment of disjointed body parts and architectural details. It is followed by *Untitled (Pine portal with Mirrors)* (1961), which is an early example of Morris' use of sculpture to engage the moving body, and was produced in the same year as several other 'Portal' works. Here, the illusion of a passageway invites the viewer to pass directly through the work, simultaneously appearing like a stage prop for a dance or performance. Meanwhile, the individual reflections in its mirrored surfaces solicit from the viewer a more familiar, static form of self-observation. Next, the wooden sculptures, *Maple Arch* (2012) and *Roman Arch* (2014) encourage movement in a different but related way, retuning the viewer to a sensory and unmediated experience of their surroundings as they pass through the human-scale channels of negative space created by the sculptures. Finally, the body-in-motion is stilled at the invitation to rest on an oak bench. In *Bench* (2013), Morris reinforces the concerns addressed by the preceding sequence of works in the exhibition and foregrounds the continued legacy of minimalism. Once again, he removes sculpture from its pedestal or plinth so that it can physically intrude on the space of the viewer, involving him or her directly, and actively, in its perception.

Robert Morris (born 1931 in Kansas City, USA) lives and works in New York State, where he is a professor at Hunter College. Morris has exhibited at many international institutions. Selected solo exhibitions include the Whitney Museum, New York (1970); the Tate Gallery, London (1971) and the Museum of Contemporary Art Chicago (1986). He was represented at documenta 6 (1977) and documenta 8 (1987), as well as the 38th and 39th Venice Biennials (1978 and 1980 respectively). Extensive retrospectives of his work have been held at the Guggenheim Museum, New York (1994) and the Museum Abteiberg, Mönchengladbach (2010). As of November 2016, his work is permanently on view at the Dia:Beacon, New York.

EDI RAMA @ Marian Goodman Gallery, New York

Edi Rama

Marian Goodman Gallery, New York

11 November – 23 December 2016

Rama's involvement in politics absorbs him in the realm of the everyday; and at the same time, precisely by virtue of this absorption, he is liberated to make these drawings... There are two ways of describing what he is doing. 'Doodles' is the wrong term. Drawings they certainly are, but, like a saxophonist's, these are true improvisations.

Michael Fried, *Edi Rama & Anri Sala: Inversion*, Musée D'art Contemporain de Montréal

What do we see when we are put in Rama's seat of automatic creation? That in fact his drawing is the opposite of absentmindedness – it is the embodiment of present-mindedness.

Anri Sala

Marian Goodman Gallery is pleased to present the first substantial solo exhibition in the United States by Edi Rama, artist and Prime Minister of Albania. It will contain a selection of colored pen on document paper drawings, hung on wallpaper made from them and many others, emulating the walls of Rama's office in Tirana. The exhibition will also present a group of his new ceramic sculptures and a suite of the *Inversion Drawings* created with his long-term collaborator, the artist Anri Sala.

Rama, who was a practicing artist in Paris until being asked to return to Albania as Minister of Culture in 1998, explains that he initially started making his autonomous, stream-of-consciousness drawings directly onto government documents more from a sense of dislocation than a desire to create artworks: "I found myself drawing almost all my working time whilst interacting with people in my office or on the phone. And I came to appreciate that I wasn't drawing – my hand was."

What Rama gradually realized – as Mayor of Tirana, then leader of the opposition, and since 2013 as a Prime Minister steering his country through a dramatic, often dangerous, period of creative transformation – was that his drawings were neither a diversionary activity nor an aesthetic indulgence, but becoming an increasingly elucidatory necessity: "I began to understand that my subconscious was being helped or fed by my hand to stay calm while my conscious had to focus on demanding topics and help me avoid mistakes of misjudgment through shallow concentration. Knowing this, later I deliberately took time to be alone and draw when difficult political decisions had to be made, when the calm my hands could teach my head was vital."

Later Rama not only started exhibiting his drawings as artworks, but took the decision to extend them, as printed wallpaper, across the walls of his ministerial office. These steps may have felt personally counterintuitive, "like leaving the monastery for playing the role of the creator on stage," but made sense in the context of his transforming the wider building from what had been a bureaucratic, sequestered stronghold into what's now entitled the Centre for Openness and Dialogue – including a contemporary art space, viewing rooms for public regeneration proposals, reading rooms and a lecture theatre.

He discovered an unexpected practical extension of the wallpaper: on entering his office, local visitors or international heads of state are immediately disarmed, even momentarily distracted by their surroundings, thus initially open to lateral ideas. Whilst excogitating that process, Rama has also looked forward to the next important step, that of bringing the wallpaper into the context of a public art space in this exhibition, which feels to him like "having a dream about my office, but where politics, with its characters and its struggles, has evaporated and what remains within the painted walls are these volumes, like archeological findings of what the life in that office once was... And my sense of being alive but at the same time part of the archeological era allows me to speak about, and others to ask about, both."

Another extension of these works in this exhibition are a series of pieces made in collaboration with Anri Sala entitled *Inversion Drawings*. Most recently shown in Sala's solo exhibition at the New Museum, they are constructed by Sala working on the verso of a selection of Rama's drawings, revealing the ghosts of their reverse images, as if "creating space where there appears to be none."

Rama has known Sala since teaching him art in his home, when "a 10 year-old boy touched oil colours for the first time and made of his first

ever canvas a still-life that looked like a Nabis masterpiece,” and collaboration – on works, publications, two-person shows and when Sala curated the first exhibition of the contemporary art space Rama initiated in Tirana – has been an intuitive part of their friendship and practices since.

Displayed in this exhibition for the first time are ceramic sculptures that seem an embodiment of some of the palette and ruinscapes of an earlier Rama-Sala collaboration, the 2003 video work *Dammi i Colori*. Indeed Rama explains that the reason he'd so many colored pens within hand's reach on his office desk in the first place, and hence such a broad palette for his drawings then sculptures, is his using them all over architects' drawings to propose painting a kaleidoscope of colors that transformed the facades of Tirana public housing, the social project on which *Dammi i Colori* was based.

Rama's new sculptures are ostensibly three-dimensional incarnations of his autonomous drawings, but the inherent contradictions in their premises make them more fascinating and enduring than that exercise implies. He's grappling not only with the material constructs, of what happens to one's subconscious faculties when you have the restraints of gravity and physical form to contend with, but also how to sustain your automated methodologies when you've removed yourself from the office and back into the atelier. Their ceramic surfaces can feel either arid or succulent, their structures and palettes in places cohesive, in others cacophonous, but they all have in common a curious sense of being hand-led mindscapes, improvised renderings of the very real shelters, caverns and grottos within Rama's subconscious.

Edi Rama (b. 1964) lives and works in Tirana. A former professor of painting at the Academy of Fine Arts and author of several books, his works have been exhibited in numerous solo, two-person or group exhibitions including at the São Paulo Biennial (1994), Haus der Kunst, Munich (2004), the Centre Pompidou, Paris (2010), the Musée D'art contemporain de Montréal (2011), and the Tophane-i Amire Culture and Art Center, Istanbul (2015).

MAI-THU PERRET @ Simon Lee Gallery, London

Mai-Thu Perret – Zone

Simon Lee Gallery, London

November 23, 2016 – February 04, 2017

Simon Lee Gallery is delighted to announce Mai-Thu Perret's second solo exhibition and her first at the London gallery. Mai-Thu Perret creates interdisciplinary works that combine the languages of feminism, politics, theatre, nature, religion and art history.

The exhibition Zone expands on Perret's own fictional narrative *The Crystal Frontier*, which the artist has been writing since 1999, that follows a group of women who form a commune *New Ponderosa Year Zero* in the remote desert of South Western New Mexico, in an attempt to escape capitalism and patriarchal convention. Perret's new body of work draws on French avant-garde writer and feminist theorist Monique Wittig's novel *Les Guérillères* (first published in 1969) that imagines a society run by a tribe of warrior lesbian women.

Wittig's layered, interconnected style of writing and Dada collage techniques are referenced in the scale and range of works in this exhibition, reflecting Perret's interest in formal strategies of disruption, combining incongruous elements and materials to explore different histories, political situations and how objects function within and influence the social systems they inhabit. The exhibition's title Zone can simultaneously refer to a meditative, mindful space and a war zone.

Visitors to the gallery are greeted by an armed, faceless, seated female figure *Les guérillères XII*, who seemingly acts as an idle guard over a series of new works, including a ceramic fountain, a wicker sculpture, text work and ceramic wall based reliefs (all 2016).

Extending a body of work Perret developed for her solo exhibition at the Nasher Sculpture Center in Dallas, the figurative sculpture is a direct reference to Wittig's text and inspired by soldiers in the YPJ, a female-only Kurdish militia currently fighting in the Syrian civil war. With a body collaged from papier-mâché, found clothes and feet of bronze, this subject resembles a store mannequin or puppet, implying animation or movement. Materially reflecting the complexities of individual and collective identity, *Les guérillères XII* also evokes the uncanny formal ruptures employed by Dadaist artists in the aftermath of World War I. Perret's figure in repose occupies the time and space between action and inaction; whilst guns pose a key threat to societies of our time, here this cast resin gun is candy-like, fetishised, temporarily immobilised yet still harbouring potential. With a pastel pink circle emblazoned across her face, Perret's solitary soldier queers our strategies of perception and the legibility of the objects in the gallery.

Natural Sophie, an abstract form made from wicker, further animates the exhibition. Referencing Sophie Taeuber-Arp's *Dada Heads*, this supersized portrait is featureless, mute and locked in silent alterity. As an artist leading the development of modern art in Europe, Taeuber-Arp embodies a new vision of the roles of art and women. Perret was drawn to the *Heads'* doll-like shapes, identity free and object-like, with their lack of mouths summoning a "silent scream in the vacuum of explosive Europe"¹. Although wicker is a feminized, ancient craft, the scale of the sculpture and its rigorous shape suggests a vectorized, 3D rendering materialized and further complicates our reading and gendering of objects and technology.

Ceramic wall reliefs run the visual gamut, from blood-red and indigo geological, organic clusters bearing the imprint of hands and gestures to smooth sumptuous lime green and maroon glistening egg forms, shown in contrast alongside square hard-edge grid works. Once again employing a material associated with craft and immediacy, Perret is interested in how the soft and malleable clay body is transformed by fire into a hard, reflective and impermeable surface. The geometric works are hieroglyphic, intimating a cryptic language of elemental forms. Throughout the exhibition abstraction is presented not as a negation of figuration and the bodily, but as something that happens to the body - a process, a language - through which the body must pass.

A text-based work, *Sister*, further develops these ideas. Inspired by the writings of Russian Futurist poet Velimir Khlebnikov, Perret experiments with the roots, structure and forms of language to invent neologisms and finds significance in the shapes and sounds of individual letters. The ritual incantations of the words further reference the automatic and surrealist writings of Apollinaire, in particular his poem *Zone*, for which the exhibition borrows its title.

These works form a path to an alter-like fountain *Zone* at the heart of the exhibition: a truncated cube covered in hand-made white ceramic tiles, the top coated in a coarse crust-like surface. Suggesting spas, hammam architecture, morgue tables or minimalist sculpture, this work speaks of bodies being washed or cared for and recalls the way objects and architecture shape our bodies and selves. Prop-like, the fountain serves to activate the gallery as a site for a performance or ritualistic action. The meditative lull of running water echoes through the gallery,

reminding us that we are, like nature, ever changing and impermanent.

Their peregrinations are cyclical and circular. Whatever the itinerary, whatever point of departure they choose, they end up at the same place. The paths are parallel, equidistant, narrower and narrower as they approach the centre of the figure. If they follow the path from the interior to the exterior they must traverse the widest of the circles before finding the cross-passage that leads them to the centre. The system is closed. No radius starting from the centre allows of any expansion or of breaking through. At the same time it is without limit, the juxtaposition of the increasingly widening circles configures every possible revolution. It is virtually that infinite sphere whose centre is everywhere, circumference nowhere. Monique Wittig, *Les Guérillères*

PAUL MCCARTHY @ Hauser & Wirth, New York

Paul McCarthy – Raw Spinoffs Continuations

Hauser & Wirth, New York

November 10, 2016 – January 14, 2017

Hauser & Wirth will present a new series by McCarthy of bronze 'White Snow Dwarfs' alongside the original clay sculptures from which they were cast. These most recent works in the artist's major ongoing project 'White Snow' vividly illustrate the roles that repetition and variation play in his oeuvre. McCarthy's 2013 video installation at the Park Avenue Armory 'White Snow' is the modern interpretation of Walt Disney's beloved 1937 animated classic film 'Snow White and the Seven Dwarfs', in which the original stories' archetypal narratives are pitched against real human drives and desires.

McCarthy's original sculpted clay dwarves were altered and distorted variations of Disney's Seven Dwarfs. Even in their original iterations, McCarthy's clay figures possessed additional layers of abstraction as a result of having been sculpted and re-sculpted via the artist's frantic and impulsive performative process. They were subsequently cast in silicone (2010 – 2012), and although those richly colored versions are not included in 'Raw Spinoffs Continuations', they are integral manifestations of the journey that has produced this remarkable body of work to date. The process of silicone casting abstracted the original clay sculptures further, so that a second casting in bronze have acquired a new degree of rawness and pathos. Presented en masse, McCarthy's bronze and clay dwarves reveal the artist's engagement with the life cycles of materials and together elicit meditations upon time, mortality, and the role of art in a realm of thought beyond the limits of flesh.

Also on view in the exhibition will be the large-scale installation 'Chop Chop, Chopper, Amputation' (2013 – 2016) from McCarthy's Caribbean Pirates series. In this darkly carnivalesque work, a pair of disjoined clay figures wearing huge pirate hats, loom over a landscape littered with broken body casts, chairs, wooden platforms, sex toys, buckets, mugs, among other detritus, all punctuated by dollops of viscous, deep yellow polyurethane foam. Inspired by the Disneyland attraction 'Pirates of the Caribbean', the Caribbean Pirates project began in 2001 as a collaboration between Paul McCarthy and his son Damon McCarthy; it has produced a prodigious body of work, including sculptures, performance, and film. 'Chop Chop, Chopper, Amputation' is the merging of a pair of individual large-scale works in the series, based on two drawings by McCarthy – 'Chopper' and 'Amputation' – that were originally intended to stand independently from one another. Envisioned as a pirate boat, the installation rests on carpets that stand in for water filled with debris: the trash that has been thrown overboard by the vessel's unruly occupants.

Along with 'Chop Chop, Chopper, Amputation', the exhibition includes 'Amputation (AMP), Blue Fiberglass' (2013 – 2016), a blue fiberglass cast of 'Amputation' never before exhibited. 'Chop Chop, Chopper, Amputation' will have changed from previous showings due to the process of removing 'Amputation' from the larger work in order to mold and cast the blue fiberglass iteration. As with the clay dwarf sculptures, 'Amputation' has undergone a separate journey and further abstraction in McCarthy's endless loop of action.

The exhibition will be completed by 'Paula Jones' (2005 – 2008) and 'Puppet' (2005 – 2008), both born out of McCarthy's mammoth, celebrated opus 'Pig Island' (2005 – 2010). Combining political figures and elements drawn from pop culture, 'Pig Island' evolved over seven years in the artist's studio, ultimately becoming a surreal compilation of themes that have coursed through McCarthy's work for decades. Originally conceptualized as an island of robotic pirates and pigs, drawing inspiration from the earlier 'Piccadilly Circus' (2003), 'Pig Island' is populated by pirates, pigs, likenesses of George W. Bush and Angelina Jolie, an assortment of Disney characters, and the artist himself, all carousing in a state of reckless abandon. Originally part of this dark bacchanal, the sculptures 'Puppet' and 'Paula Jones' feature caricatures of former President George W. Bush and pot-bellied pigs engaged in sexual acts.

On view through 14 January 2017, 'Raw Spinoffs Continuations' will be the final exhibition at Hauser & Wirth's West 18th Street space. The gallery's new temporary home is 548 West 22nd Street, adjacent to the site of its future freestanding building at 542 West 22nd Street.

ROBERT MORRIS @ Sprüth Magers, Berlin

Robert Morris – Refractions

Sprüth Magers, Berlin

November 22, 2016 – January 14, 2017

Robert Morris is regarded as one of the most influential figures in American postwar and contemporary art. He has been heralded a pioneer of the minimalist and Anti-form movements and is also considered to be one of the most prominent theorists of art and art making of his generation, having written numerous critical essays on the subject throughout his career. His iconoclastic and interdisciplinary oeuvre spans sculpture, installation, drawing, performance, film, and dance. In his new exhibition, Refractions, Morris brings together six works produced at various points during his career – the earliest dating from 1961, and the most recent from 2014. This sequence of works conveys his unconventional handling of sculptural forms to create dynamic and sensory relationships between object, space, and viewer.

Morris' unique approach to the medium of sculpture evolved from the mid-1960s. Proceeding from minimalism, he detached himself from the autonomous aura of the art object to address, above all, the process of artistic production, consistently bringing it to the fore as an essential component of his work. Morris adopted industrial materials such as plywood, fiberglass, aluminum, steel and felt, to produce pared-down geometric forms that were often fabricated by industrial workers under his instruction. These choices positioned him alongside other American minimalist and post-minimalist artists, as well as their European counterparts from the Arte Povera movement; both were predicated on the liberation of art objects from the restraints of traditional practice and materials.

Morris' early works explored notions of space and movement, often incorporating mirrored surfaces or creating human-scaled passageways or portals that the viewer could traverse. For instance, *Untitled* (1965), was an asymmetric arrangement of four mirrored cubes measuring exactly three feet square, which reflected both the surrounding exhibition space and the mobile body of the viewer within it. These particular concerns derived, in part, from Morris' involvement in the 1960s with the Judson Dance Theatre in New York. Alongside artists such as Carolee Schneemann, Lucinda Child and Yvonne Rainer, he had choreographed a number of dance performances that stimulated an interest in movement, and the activity of bodies in space quickly emerged as a fundamental constant in his sculpture.

In the main room of Refractions, the viewer is confronted by an installation of twelve rectangular mirrors, each measuring nearly two and a half meters across. *Untitled (Williams Mirrors)* (1976-77) positions a double-sided pair of mirrors in the middle of the room and four pairs of one-sided mirrors at the corners – meaning that the reflection in each mirror appears to multiply infinitely. As the viewer moves through the space, weaving in and around the constellation, it becomes almost impossible to distinguish real bodies from their reflections, or to perceive their exact locations within the space, as the duplicated images appear to be dislocated from their surroundings. Morris succeeds in animating the entire room, creating a complex and constantly shifting territory of recognition and misrecognition that destabilizes viewers' assumptions about their immediate physical reality and radically undermines the typically static act of self-observation before a mirror. The work was first shown in 1977 in the courtyard of the Clark Art Institute in Williamstown, Massachusetts, during Morris's tenure there as Artist-in-Resident. Guided by Morris, a group of ten students from the Institute were involved in the erection of the sculpture. This process was documented in a videotape that became an integral part of the work at the time, with Morris attempting to expand the viewer's artistic appreciation of the work by presenting the production process alongside the finished object.

In contrast to the dizzying flux at work in the main room, the sculptures in the succeeding room engage the viewing body in a series of contemplative transitions as it moves through the space. The first encounter is with *Strike* (2012), a monumental concertinaed structure of polished aluminum and arctic birch elements that is suspended from the ceiling. Exhibited here for the very first time, the sculpture engages the ongoing concerns within Morris' practice. For instance, the reflective, modular surfaces negate any promise of a cohesive vision of the space, instead reflecting and refracting it as an assortment of disjointed body parts and architectural details. It is followed by *Untitled (Pine portal with Mirrors)* (1961), which is an early example of Morris' use of sculpture to engage the moving body, and was produced in the same year as several other 'Portal' works. Here, the illusion of a passageway invites the viewer to pass directly through the work, simultaneously appearing like a stage prop for a dance or performance. Meanwhile, the individual reflections in its mirrored surfaces solicit from the viewer a more familiar, static form of self-observation.

The wooden sculptures, *Maple Arch* (2012) and *Roman Arch* (2014) encourage movement in a different but related way, retuning the viewer to a sensory and unmediated experience of their surroundings as they pass through the human-scale channels of negative space created by the sculptures. Finally, the body-in-motion is stilled at the invitation to rest on an oak bench. In *Bench* (2013), Morris reinforces the concerns addressed by the preceding sequence of works in the exhibition and foregrounds the continued legacy of minimalism. Once again, he removes sculpture from its pedestal or plinth so that it can physically intrude on the space of the viewer, involving him or her directly, and actively, in its perception.

JOHN BALDESSARI @ Marian Goodman Gallery, London

John Baldessari: Miró and Life in General

Marian Goodman Gallery, London

January 10 – February 25, 2017

Marian Goodman Gallery is pleased to present a new series of works by John Baldessari, *Miró and Life in General*. This is the artist's second major exhibition at Marian Goodman Gallery, London.

Throughout his career, John Baldessari has explored the correlations and contrasts between painting and photography, and between image and language. Beginning with his early text and photo-text paintings from the 1960s, he has explored these dichotomies through hybrid compositions of photography, text and painted images. His 2010 Tate Modern retrospective, *Pure Beauty*, highlighted these early text-and-image paintings as well as his influential 1980s photo-based works, which explore the cultural and artistic impact of mass media; a topic that reverberates to this day. However, in the last five years, in work such as the *Doubles* series from 2011 and 2012 and *Movie Scripts: Art*, 2014, Baldessari's focus has turned to the art historical canon and he has made the medium of painting the central subject of his work. These earlier series juxtapose images from 15th–20th century paintings with texts from art history, popular music, and film noir, in order to deduce new meaning from art history and to create new ways of seeing.

The current series, *Miró and Life in General*, continues this investigation into the history of painting. Each work features a detail from one specific Miró painting and pairs it with a seemingly incongruous, Hollywood film still, displaying what Baldessari refers to as 'Life in General'. Each pairing is further part nered with a word –'Reliable', 'Necessary', 'True', 'Unfailing' etc. – each a synonym of the other. Neither the original root word, nor the specific Miró painting are revealed, asking viewers to respond in their own way and to create their own new composite meaning. This pairing of disparate elements from art history, popular culture and language, both disassembles the canon, and reassembles it in a new form. As a towering figure of 20th century American Conceptual art and as one of the most influential teachers of a generation of artists, Baldessari's new works ultimately question the very nature of the artist's place within the canon of art history itself.

PAUL THEK @ Alexander and Bonin, New York

Paul Thek

Eye of the Beholder

Alexander and Bonin, New York

January 12, 2017 - March 4, 2017

Eye of the Beholder, an exhibition of works on paper and small paintings by Paul Thek includes a pencil triptych executed in 1970 while he was living and working in Amsterdam. The three pages are filled with rows of vertical marks with a tender drawing of a lamb in the center, which points to Thek's continued engagement with Christian iconography and Dutch Baroque painting. The exhibition title is taken from a turquoise watercolor which was included in Thek's final lifetime installation

Selected Works 1987-1988 at Brooke Alexander, New York.

GENERAL IDEA @ Museo Jumex, Mexico City

General Idea: Broken Time

Museo Jumex, Mexico City

October 27, 2016 – February 12, 2017

General Idea: Broken Time is the first retrospective in Latin America of the Canadian collective, General Idea. Throughout its 25-year-long career, the Collective—AA Bronson (b. Michael Tims, Vancouver, Canada, 1946), Felix Partz (b. Ronald Gabe, Winnipeg, Canada, 1945–d. Toronto, 1994) and Jorge Zontal (b. Slobodan Saia-Levy, Parma, Italy, 1944–d. Toronto, 1994)—produced an important body of work in various media and formats, which continues to be a reference point for generations of artists around the world.

Curated by Agustín Pérez Rubio, the exhibition surveys the artistic trajectory of General Idea, touching upon topics such as archaeology, history, sex, race, illness, self-representation, and the myth of the group itself, a recurring subject of their production. The exhibition gathers more than 120 works in all formats, including performance, video art, photography, publications, installations and the multiple editions of mass consumer objects.

This project aims to broaden the horizon of their legacy, encompassing their first collaborative pieces in 1969 and 1970, and their last works in 1994 before Partz and Zontal's deaths from AIDS-related illnesses. The show focuses on the concept of the alteration of time, the ephemeral and the creation of a myth through the Collective's relationship with advertising, design, fashion, beauty pageants and mass media. One of their well-known bodies of work is their edition of FILE magazine between 1972 and 1989, an appropriation of the design of famous LIFE magazine that involved the collaboration of some of the most radical artists of the time such as "Art & Language", writer William S. Burroughs and the bands Talking Heads and The Residents, among others.

General Idea were pioneers in incorporating the issue of AIDS in art. In 1987 they took Robert Indiana's work LOVE and transformed it into AIDS to create a logo that was used in many of their works. The exhibition will also present experimental projects from the 1960s and 1970s, such as Miss General Idea 1984, Miss General Idea Pageant, Miss General Idea Pavillion and the collective's large installations with pills, which will bring to the audiences the social and political dimension of these works.

General Idea produced more than one hundred solo exhibitions and participated in 150 collective shows internationally in Paris, Sidney, the Venice Biennale, and Documenta in Kassel. In Latin America the artist only exhibited at the 1998 Sao Paulo Biennial, and this exhibition offers Latin American audiences a new approach to their work, which is already a legend.

DANIEL KNORR @ Meyer Riegger, Karlsruhe

Daniel Knorr: Höhen der Tiefen – Depression Elevations

Meyer Riegger, Karlsruhe

January 14 – March 4, 2017

In the Meyer Riegger Gallery in Karlsruhe, the exhibition year begins with Daniel Knorr's solo exhibition *Depression Elevations*. The artist is presenting a variety of work groups in which he appropriates objets trouvés in highly different ways that thematize collective memory and the task of acting as a contemporary witness.

For the eponymous series *Depression Elevations* it is depressions or subsidences on pavements or road surfaces that become the objets trouvés. Since 2013, Knorr has been "collecting" these unremarkable, inconspicuous features of public space. In a performance-like act reminiscent of Jackson Pollock's manner of working, he throws a generous quantity of the material polyurethane into a pothole. In the next step, the form is filled with this artificial substance – which was originally developed for the creative industry in the United States – and paints are applied. What results is a transparent, diffusely shaped wall object with a shiny, almost still-wet-seeming, smooth surface. Inside the actual, irregular depression in the ground, gaudy colours billow up or rigidify smoke-like.

With their wild and garishly loud coloration the sculptures appear both light and sugar-sweet, but also poisonous and dangerous. In terms of aesthetics and art history, comparisons with American conceptual art and minimalism suggest themselves – to be more exact, comparisons with the Light and Space movement in the California of the 1960s. In Knorr's transparent works, colour and light have a special significance and status, bearing witness to his long-standing study of the works of his American colleagues such as Craig Kaufmann, Peter Alexander, Helen Pashgian and James Turrell.

The objects on the wall are to be understood as a flat screen; in the elevation or depression behind it lies the inner life, the "apparatus". Here, Knorr explains, is created the image that bears our history. Depressions and subsidences beneath normal ground level, the cracking and breaking-up of the firm surface and the absence of repair-work are to be read as signs of the crisis in our society, of economic decline and sheer neglect. The forms of the sculptures enable inferences concerning the road surface and its wear and tear – and are thus contemporary witnesses. Through the repeated pouring of material on the road and the further steps taken in the studio, the work changes and a kind of three-dimensional painting is created that breathes the history of the place in question and continues to stimulate associations with its place of discovery.

In *Depression Elevations* Knorr materializes our day-to-day history and the current situation of our society and politics. He gives them physical form by capturing them between two biopolitical levels, on the one hand the road as the surface of the work and on the other hand the wall as architectural manifestation.

For another work in the exhibition – *Abgetaucht im Osten, Aufgetaucht im Westen* [Submerged in the East, Re-surfaced in the West] – Knorr uses an extremely rusty bicycle, a special objet trouvé that hypostasizes the unique history of the city of Berlin. Before the Fall of the Wall, the collapsible bicycle of the East German Mifa brand, type 903, designed in 1983, was thrown into the River Spree in East Berlin and was fished out of the river again after the collapse of communism in 2016. Involuntarily and unrecognized, the bike had travelled from the GDR to the BRD. The material rusted under water, changing its external form. Over the same period of time, political history took its course: the GDR was merged into the BRD, and the partition of Berlin was ended as Germany celebrated Reunification. Subsequently, the bicycle re-surfaced. For years, it served as the logo of the bike repair shop of the Berlin Humboldt-Universität. In *Abgetaucht im Osten, Aufgetaucht im Westen* (2016) Knorr creates a platform for a relic from a former age: its eroding material has worn away like a body of thought and has moved across into the past in solitary seclusion.

Katharina Groth

JEAN-MICHEL WICKER @ Centre d'Édition Contemporaine, Geneva

Jean-Michel Wicker - Belle étiquette

Jeudi 19 janvier 2017, dès 18h

Jean-Michel Wicker, Belle étiquette, flyer tissé prenant la forme d'un mini tapis fonctionnant comme un objet publicitaire, polyester, noir et blanc, tissage haute définition, découpe à haute température, effiloché sur les côtés, 92 x 140 mm, édition de 1000 exemplaires, non-signés, tissage Bornemann-Etiketten GmbH, Wuppertal. Édition du Centre d'édition contemporaine, Genève, 2016.

Cette édition est accompagnée d'une publication du même titre, Belle étiquette, publication, 16 pages, noir/blanc, couleurs, offset sur papier Magno Satin 130 g/m², 26,8 x 20,5 cm, 250 exemplaires. Conception graphique : Marietta Eugster et Jean-Michel Wicker. Édition du Centre d'édition contemporaine, Genève, 2016.

JOHN M ARMLEDER @ Almine Rech Gallery, New York

John M Armleder

Almine Rech Gallery, New York

January 18 – February 23, 2017

Almine Rech Gallery New York is pleased to announce a solo exhibition by renowned multi-disciplinary artist John M Armleder (of American and Swiss origin, born in 1948 in Geneva, lives and works in Geneva and New York), organized with Nicolas Trembley. Marking his first exhibition in the gallery's New York space, Armleder will present a historic ensemble of drawings produced in the 1960s as well as his first wall paintings, a selection of notable Furniture Sculpture works from the 1980s, and a series of new paintings created in Brooklyn specifically for this exhibition.

Armleder has always maintained a close relationship with New York City. By the end of the 1960s, he had taken particular interest in the development of the international Fluxus movement, which inspired him to co-found the Ecart Group in Geneva in 1969, an influential collective doubling as a publishing house and exhibition space, which came to host leading figures of the day such as Andy Warhol. In the 1980s, Armleder began to exhibit in New York and established a dialogue between the artists associated with the local 'Neo-Geo' scene, including Haim Steinbach and Peter Halley, in addition to Olivier Mosset and Helmut Federle, both linked to Geneva—Armleder's home city. Most recently in New York, Armleder exhibited at Wade Guyton's former Brooklyn studio space, Burning Bridges, in 2014.

This survey exhibition of John M Armleder's diverse practice from the late 1960s until the present day will include examples of painting and sculpture, as well as a series of historic drawings and conceptual wall paintings. Using simple brush strokes, applied without visible effort, some works draw on several of Armleder's major influences: Zen Buddhism, the music of John Cage, and the work of Marcel Duchamp. Other drawings use geometric shapes in stark primary colors, celebrating the motifs of the Constructivists or Suprematists—movements that remain essential to the artist's practice.

In 1979, John M Armleder developed a series of works entitled Furniture Sculpture, which brought him international recognition. These works, composed of a domestic piece of furniture, such as a table or chair, are associated with an abstract canvas. Directly referencing the Duchampian ready-made, they endeavour to question the status of the work of art, the ideas of style and decoration, while freeing those from artistic categories and hierarchies. One of his first Furniture Sculpture works (FS18), originally presented in 1980 at C Space in New York, will be reassembled for this exhibition. The piece is comprised of a coffee table nailed to the ceiling. Another piece from this series, FS 230, is made up of three faux Louis XV style chairs, placed on a painted pedestal, while Blind Venetian Piece (FS) juxtaposes a Venetian blind with a black and white painting. The exhibition will also include a new Furniture Sculpture produced in 2016, in reference to the stalls of flowers in New York's delis.

A series of new paintings produced in New York last summer will round out the exhibition. These new diptychs blend the artist's modernist distinctive stripe and polka-dot paintings, with a fluorescent, pop influenced aesthetic. These works are also associated with the now famous Puddle and Pour Paintings, which were created by randomly pouring paint on a vertical canvas or a canvas placed on the floor and gesturally mixing in a diverse range of experimental materials such as glitter or automotive lacquer.

Nicolas Trembley

WADE GUYTON @ Museum Brandhorst, Munich

Wade Guyton – Das New Yorker Atelier

Museum Brandhorst, Munich

January 28 – April 30, 2017

Over the last two years, Wade Guyton has created a new series of paintings that will be on view at the Museum Brandhorst for the first time in its full range and complexity. While minimalist symbols such as the letters X and U, stripes, and monochrome surfaces were the prominent features in his previous work, Guyton's new canvases surprise with an array of diverse motifs and techniques: cell phone snapshots of his New York studio, screen captures of the online edition of the New York Times, as well as abstract forms. The latter are in fact extreme enlargements of bitmap files, offering a closer look into the 'anatomy' of digital visual language.

Since the early 2000s, Guyton has pursued, with impressive consistency, an investigation into the conditions and impact of digital image production. His artistic practice follows a seemingly simple process: linen and pages from art catalogues are fed through an inkjet printer. Over the years a 'signature style' has emerged, consisting of a set of signs and motifs that Guyton enters into programs such as Photoshop or Word to subsequently print on various forms of support. Through unplanned overlaps, mechanical errors and discrepancies that reveal contingency in digital technology, his art renders digital code visible and lets it 'speak'. The artist purposefully misuses his printer by challenging it with commands and materials that exceed its design specifications. As a result, the digital work everts its inherent conflicts, eliciting a discussion on the conditional nature of its visualization.

In his new series Guyton goes a step further, intensifying the interplay between painting and photography, analogue and digital modes of depiction that has always been present in his work. By integrating the now-ubiquitous formats of the cell phone snapshot, screen capture, and zoom, Guyton expands his visual language both outwards and inwards. His art is tracking the rapid expansion and diversification of digital code into all areas of life: recording, for example, the click on the news, the glance out the studio window, the coffee break in the kitchen, and the floor on which the artist stands while the canvas gradually comes out of the printer and edges, inch by inch, over the floorboards.

Wade Guyton's New York studio, a loft on the Bowery in Manhattan, houses an archive, a library, an office area and a kitchen, which serves as a gathering space for everyone who works there. A large, open space, where the printer stands, takes up the centre of the studio. Several stacks of paintings, that are continually being moved, are lined up on the long display wall. The various areas flow seamlessly into one another, raising the question of where the 'creative act' actually takes place: on one of the computers or at the printer? Or while the canvas is pulled across the floor – a process that leaves traces of handling? Or perhaps when the images are viewed and sorted, arranged side by side so that they communicate with each other? The spatial, social, and political environments of the creative process, the everyday tasks, as well as the technological conditions, become the setting for the creation of the image. Wade Guyton thus updates the art-historical trope of the 'artist's studio' as an allegory of aesthetic self-reflection in an environment of digital interconnectivity.

The new motifs and image series thus challenge each other, entering into a lively conversation, commenting on, complementing, or dismantling each other. The New York Times paintings, for example, stand in counterpoint to the monochrome paintings by interweaving photography and painting, abstraction and representation, political currency and timelessness. Individual motifs are also repeated, with colour, consistency, and resolution altered for each new printing. In the process Guyton establishes an open and continually expanding visual system. The inner tension at work within this system is expressed not as an irreconcilable conflict, but as a sensuous fluctuation between antagonistic forces.

The exhibition at the Museum Brandhorst features over 30 pictures on linen, a series of drawings in vitrines, and two video projections. The accompanying catalogue includes a conversation between the artist, Johanna Burton, and Achim Hochdörfer.

The exhibition is supported by PIN. Freunde der Pinakothek der Moderne e. V. as well as the Legero Footwear Company and their initiative con-tempus.eu.

MISCHA KUBALL @ Nordrhein-Westfälische Akademie der Wissenschaften und der Künste

„public preposition“ – so die Bezeichnung einer Gruppe von Werken, Interventionen, Projekten und Performances, mit denen Mischa Kuball in den vergangenen Jahrzehnten an vielen verschiedenen Orten hinterfragt hat, was an welchem Ort unter welchen Bedingungen unter Öffentlichkeit zu verstehen ist und wie sich diese konstituiert. Die Zusammenführung der über all die Jahre einzeln entstandenen Arbeiten in einer Werkgruppe zeigt den grundsätzlichen Widerspruch des Öffentlichen: das Öffentliche ist vermeintlich uneingeschränkt, die Öffentlichkeit aber wird über eine künstlerische Intervention als Ereignis immer faktisch begrenzt. Seit 2007 ist Mischa Kuball Professor an der Kunsthochschule für Medien, Köln und seit 2015 Mitglied der Nordrhein-Westfälischen Akademie der Wissenschaften und der Künste.

Die Ausstellung kann im Foyer der Akademie vom 20.02. bis zum 30.03.17, montags bis donnerstags von 12.00 – 17.00 Uhr besichtigt werden.

Ausstellungseröffnung: 16.2.2017, 19 Uhr

CARSTEN NICOLAI @ Ibid, Los Angeles

Carsten Nicolai: autonomo

Ibid Gallery, Los Angeles

January 28 – April 1, 2017

Ibid Gallery is pleased to present autonomo, German artist and musician Carsten Nicolai's first solo exhibition in Los Angeles.

At its center, the exhibition features a large, intensive audio-mechanical installation, 'autonomo.' As nine orbicular bell plates in four sizes hang like pendulums from the ceiling of Gallery One, an autonomously operating ball machine projects black balls into space, on occasion hitting one of the plates. A randomized audio space is achieved, triggered by a self-operating 'score.'

Drawing on ideas of sound in relation to the work of the late composer Iannis Xenakis, Nicolai creates a zone where the application of mathematics, physics, statistics, game theory, and randomized processes play an autonomous role in musical arrangement and composition. autonomo's audio scape turns the gallery space into a three-dimensional instrument where the bow truss ceiling of the gallery functions as the work's acoustic box. Sounds are produced as an effect of random circumstances that include the intermitting speeds of the balls as they hit the plates, the angle of the projectiles as they bounce off a target and ricochet to hit another, the movement and time lapse of the projection machine, and the spatial and architectural characteristics of the room that generates the acoustics.

In direct relation to Nicolai's large-scale sound installation autonomo, the exhibition features five paintings from a new series entitled formula along the exterior wall of Gallery One. These paintings are studies that belong to a larger ensemble of works on the translations of mathematical formulas into graphs. Manipulated by the artist, diverse formulas are transmitted onto gesso-primed canvases and serve as tools for the drawing process.

Born 1965 in Karl-Marx-Stadt, Carsten Nicolai is an artist and musician based in Berlin. He is part of an artistic generation that has worked intensively in the transitional area between music, art, and science. Recent international exhibitions include documenta X and the 49th and 50th Venice Biennales. Nicolai has received worldwide acclaim in extensive solo and group exhibitions and his artistic oeuvre echoes through his practice as a musician, where he produces under the pseudonym Alva Noto. Nicolai's diverse musical projects include remarkable collaborations with Ryuichi Sakamoto and Ryoji Ikeda (cyclo .), among others. Nicolai co-scored the music for Alejandro González Iñárritu's most recent film *The Revenant*, which has received nominations for the Golden Globe, BAFTA, Grammy, and the Critics' Choice Awards.

RITA MCBRIDE @ Alexander and Bonin, New York

Rita McBride: Premium New Markers

Alexander and Bonin, New York

January 12 - March 4, 2017

Premium New Markers, a series of sculptures by Rita McBride will be shown in the entrance gallery. The works are inspired by Joseph Beuys' 7,000 Oaks project, inaugurated in 1982 at Documenta 7. Beuys' plan called for the planting of 7,000 trees, each paired with a basalt marker. Sixteen of these tree/ marker pairs can be found on West 22nd Street, close to DIA Chelsea. Deriving their shape from those basalt totems, McBride's Premium

New Markers are clad in Abet laminate, a material emblematic of post-modern architecture and design of the 1980s. With an eye trained on modern objects and architecture, McBride's sculptures toy with the formalism and functionalism of public structures and their oft-overlooked role as mainstays in public space.

BARBARA KASTEN @ Thomas Dane Gallery, London

Barbara Kasten: Intervals

Thomas Dane Gallery, London

3 Feb - 25 Mar 2017

Thomas Dane Gallery presents Intervals, the very first solo presentation in the UK of the internationally acclaimed artist Barbara Kasten (b. 1936). The exhibition displays both historic and recent works that showcase the Chicago-based artist's striking oeuvre, which spans over 40 years.

Kasten herself speaks of her work as 'Painting in motion', as it incorporates sculpture, photography and film, all of which contribute equally to the formation of her pieces. Her works are the results of extensive and carefully constructed installations, which she assembles in the studio by using 'props' like glass, mirrors, acrylic and metal elements, meticulously set up, solely for the camera. Kasten's work is strongly informed by Postmodern Design and Architecture as well as by Constructivism, not to mention the works and lives of Kazimir Malevich and Lázló Moholy-Nagy and the latter's engagement with the Bauhaus School. Deeply shaped by the California Light and Space Movement in the 1970s, Kasten, who was trained as a sculptor and painter, began to challenge preconceived notions of these disciplines by making use of the photographic medium.

In her ground breaking series Construct, developed in the late 70s and early 80s and taken with a Polaroid camera, Kasten transformed building materials into tableaux whose composition, style and manipulation of space display a true painterly sensibility. In her recent series Transpositions (2014-2016) and her latest body of photographic work titled Collisions (2016), she uses Plexiglas elements to create large-scale compositions. The use of Plexiglas allows the artist to achieve a degree of transparency whilst simultaneously denying its own physical existence – further intensified through the strong color saturations typical of the Cibachrome print's surface, these works seem to amalgamate foreground and background to an abstract surface. Kasten's diligent treatise of material, undeniably tied to her insatiable drive to explore the mysticism of light, questions the very essence of the image-making process, a quality that seems to defy medium-specific categorisation. In light of the contemporary habit of taking images without necessarily materializing them, this tension between the object-ness of the "thing" and the flat surface of the image adds a significant and growingly topical facet to her oeuvre.

A restless innovator, Kasten's most recent body of work takes on the form of a mixed media projection. Revolutions (2017) comprises characteristic components such as Plexiglas, neutral photographic backdrop paper and light, channelled through a moving image recording. For the first time in the artist's career, these hitherto "passive" elements, observed exclusively in their photographic reproduction, now step into 3-dimensional reality. Drawing from the paintings of Malevich, the work resonates with the findings of Suprematism, whose pursuit was to reach for the so-called zero degree of painting. Thus, Revolutions is structured by an algorithm, that creates repetitive and lingering elements which, darting to others, mimic habitual ways of examining works of art. Perceptually deceitful, or even illusionistic, solid material travels back and forth between sheer obscurity and physical presence: as with Kasten's photographic work, the scale and materiality are interchangeable and thus become co-dependent.

The transition to moving image in Kasten's oeuvre constitutes a metacommentary on the relationship between photography and film. The artist's ongoing exploration of concepts rooted in art history and her experimentation with a wide variety of media, moving fluidly between the fine and applied arts, reveal an inquiry of the Constructivists endeavours to illuminate the interrelation of life, art, and technology. Always in sync with her times, yet in conversation with her predecessors, the ability of her imagery to transmit change and flexibility triggers an understanding of the present, which today seems utterly vital from our contemporary, digital perspective.

LOUISE HERVÉ @ CHLOÉ MAILLET @ Fondazione Sandretto Re Rebaudengo, Turin

Louise Hervé & Chloé Maillet

Fondazione Sandretto Re Rebaudengo, Turin

February 7 – October 15, 2017

MICHEL MAJERUS @ Matthew Marks Gallery, New York

Michel Majerus: Aluminium Paintings

February 10 – April 15, 2017

Matthew Marks Gallery, New York

Matthew Marks is pleased to announce Michel Majerus Aluminum Paintings, the next exhibition in his gallery at 523 West 24th Street. The exhibition features thirteen works from 1996 and 2000, each painted on an aluminum panel approximately four by eight feet in size.

Majerus, who died in plane crash in 2002 at age thirty-five, was one of the earliest painters to address how digital technology is changing the visible world, and was perhaps the first to prepare his imagery using Photoshop. Until 1996 he transferred this sampled and layered imagery onto canvas by hand. With these paintings, however, he began screen-printing it directly into the composition, a leap that would irrevocably change the course of his work.

Installed together — as the artist intended them — for the first time in over twenty years are five paintings with Nintendo's Mario character printed in the lower-right register. At the time they were made, Mario had recently been the subject of the first movie based on a video game (Super Mario Bros.) and, according to one survey, was more recognizable to American children than Mickey Mouse. Majerus himself was a dedicated Nintendo player, which may explain some elements of his artistic approach — a playful take on action painting infused with kinetic energy and a vivid color palette.

The other piece of digital technology often mentioned in discussions of Majerus's work is the digital sampler. Throughout his career he appropriated not only popular imagery (corporate logos, cartoons, event flyers) but also historical styles of abstract painting (the color field, the expressionist brushstroke). Majerus repeatedly cited Andy Warhol as an inspiration, and nowhere is this influence more evident than in these thirteen paintings. But Majerus's devotional icons, silk-screened like Warhol's on fields of bright color, were updates for the digital age. Three paintings in the exhibition feature Buzz Lightyear and Woody, computer-animated stars of the 1995 film Toy Story, while three others include a helix logo made of colored pixels, a new icon of the kind now familiar from computer screens and handheld devices.

RAYMOND PETTIBON @ New Museum, New York

Raymond Pettibon: A Pen of All Work

February 8 – April 9, 2017

New Museum, New York

In February 2017, the New Museum will open a major exhibition focusing on the work of Raymond Pettibon (b. 1957, Tucson, AZ). For over thirty years, Pettibon has been chronicling the history, mythology, and culture of America with a prodigious and distinctive voice. Through his drawings' signature interplay between image and text, he moves between historical reflection, emotional longing, poetic wit, and strident critique. Since the late 1960s, he has produced thousands of drawings and energetic installations that have been executed in museums and galleries around the world. These works poignantly evoke the country's shifting values across time, from the idealistic postwar period in which he was born to the collapse of the American counterculture in the '70s and '80s to the painful military and social conflicts of the present.

Although Pettibon is unquestionably a pivotal figure of American art since the 1990s, he has never before had a major museum survey exhibition in New York. Occupying the three main floors of the New Museum, "Raymond: Pettibon: A Pen of All Work" will be the largest presentation of Pettibon's work to date and will feature more than 700 drawings from the 1960s to the present. It will also include a number of his early self-produced zines and artist's books, as well as several videos made in collaboration with fellow artists and his musician friends. This unique collection of objects and distinctly immersive installation will provide insight into the mind of one of the most influential and visionary living American artists.

Pettibon first received attention for his work when it was used in advertisements, zines, and record covers in the burgeoning Los Angeles punk scene of the 1980s. His work became identified with a brash and iconoclastic visual style that would influence and speak for an entire generation of disaffected youth. In spite of this impact, Pettibon's link to the punk scene has obscured the scope of his thematic and stylistic vision and the important place he occupies in the history of contemporary art. He stands alongside a generation of Los Angeles artists who have tackled the dissolution of American idealism head-on using fragments of its own visual culture.

From the beginning of his career, Pettibon has employed drawing and writing in tandem to connect radically distinctive cultural forms—from movies and literature to comics and TV—and pieces of narratives from throughout history and culture. His visual universe is populated by the ghosts of the last century of American history, including such disparate characters as Charles Manson, Gumby, Superman, and Ronald Reagan. Pettibon hints at familiar and forgotten narratives in his work, while using an expressive approach to color, line, and gesture in order to provoke complex emotional states. Whether his work is addressing surfing, baseball, war, or family, or channeling the voices of John Ruskin, Henry James, or Allen Ginsberg, it manages to suggest both personal and universal perspectives on our shared cultural experience.

"Raymond Pettibon: A Pen of All Work" is curated by Gary Carrion-Murayari, Kraus Family Curator, and Massimiliano Gioni, Edlis Neeson Artistic Director. The exhibition will be accompanied by a fully illustrated catalogue copublished by the New Museum and Phaidon Press Limited. The catalogue will include an interview with Raymond Pettibon conducted by Massimiliano Gioni, as well as contributions by Benjamin Buchloh, Gary Carrion-Murayari, Sarah Lehrer-Graiwer, Frances Stark, and Lynne Tillman.

The exhibition will travel to the Bonnefantenmuseum in Maastricht, the Netherlands, where it will be on view from June 1–October 30, 2017.

KADER ATTIA @ Lehmann Maupin, New York

Kader Attia: Reason's Oxymorons

Lehmann Maupin, New York

January 13 – March 4, 2017

Lehmann Maupin is pleased to announce its second solo exhibition for Kader Attia. This will be the New York debut of Attia's multimedia video installation, *Reason's Oxymorons* (2015), which premiered at the 13th Biennale de Lyon in 2015. *Reason's Oxymorons* is a video library comprised of 18 interviews presented within a modular cubicle environment. The interviews feature European and African ethnographers, psychiatric and philosophical practitioners, and theorists discussing topics grouped under titles including "Genocide," "Totem and Fetish," "Reason and Politics," and "Trance." On Friday, January 13, there will be a media preview at 11 AM, and the gallery will host a public opening reception for the artist that evening from 6-8 PM.

Attia is recognized for his rigorous research-based practice that he translates through a wide variety of media including photography, sculpture, installation, and video. His work examines the wide-ranging effects of colonialism and the repercussions of Western hegemony on non-Western cultures. Attia grew up in both Paris and Algeria in the decade following the dissolution of French Algeria in 1962. His experience of living within two different cultures has deeply influenced his oeuvre and his commitment to the investigation of historical narratives, the development of culture, and the construction of communal and individual identity in the post-colonial era.

In *Reason's Oxymorons*, Attia examines the complexities of the human condition and the varying psychiatric practices that have developed throughout Europe and Africa. The artist identifies different approaches to mental health treatment and emotional wellbeing and the various ways it is perceived in Western and non-Western cultures. This work provides crucial insight into the effect of colonialism and the forcible merging of disparate cultures. It is particularly relevant when considering the current crisis of refugees who experience psychological trauma as they assimilate into European societies. The sterile, office-like environment of the installation alludes to the dehumanization that is the result of this type of assimilation and also effectively creates an atmosphere of claustrophobia and discomfort that comes with dealing with any type of trauma or mental health issue.

Attia's longstanding analysis of the themes of psychological and corporeal repair is essential to his practice. He is interested in the ambivalence that surrounds the act or process of repair as it is envisioned in drastically opposing ways by contemporary Western culture and non-Western traditionalists practicing today. In Western society, there is an unspoken ideology of flawlessness where any physical injury or deformity is "fixed" with plastic surgery or other extreme interventions; applied to emotional wounds, this approach can result in suppression. In non-Western cultures, there is often a celebration of flaws or deliberate and ritual acts of scarification and physical modification. *Reason's Oxymorons* exposes this interesting dichotomy and reveals the varying ways trauma and psychological repair are defined in differing cultures. Attia strongly believes it is necessary to openly address and make visible these internalized wounds in order for humanity to truly progress and evolve.

Attia was awarded the Prix Marcel Duchamp in October 2016; in conjunction with the award his work will be on view at Centre Georges Pompidou, Paris through January 30, 2017. On January 21, 2017, he will open a solo exhibition of newly commissioned work at the Mary and Leigh Block Museum of Art, Northwestern University, Evanston, IL. Also in January 2017, Attia will open a program he was appointed to curate for the 13th Sharjah Biennial in Dakar, Senegal. In April 2017, Attia will open a solo exhibition at the Museum of Contemporary Art Australia, Sydney.

JASON RHOADES @ Hauser Wirth & Schimmel, Los Angeles

Jason Rhoades: Installations, 1994 – 2006

Hauser Wirth & Schimmel, Los Angeles

18 February – 21 May, 2017

A decade after his death and in a moment of heightened political tension, Jason Rhoades' radical oeuvre is more relevant than ever. From religion, commerce, sex, and racial and gender stereotypes, to role of the artist himself, no subject was off-limits and taboo was embraced. Rhoades viewed art as a machine set on a continuous feedback loop, delivering something superficially chaotic but replete with hidden references beyond first blush, and his existential quest becomes clearer as one moves around and through his installations. Rhoades considered his separate works as components of one single boundless piece realized over time. 'If you know my work, you know that it is never finished,' he once said.

Rhoades completed his art studies at UCLA in 1993, where professors Chris Burden, Nancy Rubins, Charles Ray, Paul McCarthy, and Richard Jackson influenced his highly personal experimentation with performance and sculpture. Rhoades' culminating accretions of readymades, neon signs, and libidinous imagery mimic the seductive vacuum of capitalist culture. These installations of total experience attract, then repulse, then mystify the viewer, igniting questions that multiply with prolonged exposure to the artist's work.

ALBERT OEHLER @ Gagosian Gallery, New York

Albert Oehlen: Elevator Paintings: Trees

Gagosian Gallery, New York, West 21st Street

February 28 - April 15, 2017

Qualities that I want to see brought together: delicacy and coarseness, color and vagueness, and, underlying them all, a base note of hysteria.

—Albert Oehlen

Gagosian is pleased to present “Elevator Paintings: Trees” by Albert Oehlen. Oehlen’s oeuvre is a testament to the innate freedom of the creative act. Unleashing this freedom through self-imposed constraints, Oehlen sets rules and boundaries in order to test the breaking point of painting itself. Through expressionist brushwork, Surrealist methodology, computer-generated lines, and self-conscious amateurism, he multiplies the potential of visual codes through processes of persistent accretion.

Of the two groups of works in “Elevator Paintings: Trees”—both being shown in New York for the first time—the Tree Paintings (Baumbilder) are permutations of an ongoing series that Oehlen began more than thirty years ago. For this iteration, he limited his palette to predominantly black and red. On bright white Dibond, black lines track the hand’s erratic ambulations, while red gradations are contained within geometric figures of a more digital register. The black, mobile lines take on a representative function, as if measuring their own relation to the red, still planes. Using a new technical approach, the Elevator Paintings are all-over polychromatic oil paintings in which Oehlen stages oppositions between clear contours and amorphous blurs. Over areas of clean, solid color, he applies voracious sprays, drips, and strokes in muddy greens and grays, deep reds and flesh tones, further complicating his conflation of erasure and enhancement.

A fully illustrated catalogue, *Elevator Paintings: Trees*, with an essay by Andreas van Dühren will accompany the exhibition.

SUE WILLIAMS @ 303 Gallery, New York

Sue Williams

303 Gallery, New York

March 2 – April 14, 2017

303 Gallery is proud to present our tenth exhibition of new paintings by Sue Williams.

Coming to prominence during the post-Reagan malaise of the early 1990s, Sue Williams belongs to a generation of New York artists who both directly and indirectly critiqued America's patriarchic society and art world. Unleashing virulent strains of post-traumatic reckoning with ideas of power, womanhood, and systems of oppression, Williams' raison d'être of the time could be summed up in the title of one of her best-known paintings, "The Art World Can Suck My Proverbial Dick." As her work developed, images of the body were stretched and contorted into gestural thumps within ironically phlegmatic color fields, vestiges of receding memories and the psychological nature of time. By the late 90s and early 00s, her paintings had become almost completely abstract, dancing expressionist riffs on classicist techniques of the Great White Male pantheon.

Her more recent canvases synthesize modes of painting from her past work into kinetic explosions of color and form. Permeated with a physical attenuation to bodily function and spatial awareness, as well as the dark forces at work on the mind through the conscious and subconscious manipulations of government, media and information, her paintings are ciphers that begin to unravel the miasmatic psychic weight that we live under as humans.

In new works such as "Memory and Paint" and "Time Line," tornadoes engulf these fragmented symbols of consciousness, as reminders of the quaintness of domestic architecture, decorative landscaping and the banality of suburbia are swept up with file cabinets and skyscrapers - the unseen power structures that dictate happiness and comfort to the masses. They can also be seen as an attempt at expressing loss of loved ones through age and entropy, or slices of home and windows to memories, cozy or frightening. "Chicken Leg in Yellow" plays with traditional mores of rural family life, as fragments of animals and children frolic together in an anamnesis of blissful ignorance. Williams approaches her subjects with a tender repulsion, a seemingly contradictory conceit that has become a through-line in her distinctive paintings over the past 30 years.

MICHAEL WILLIAMS @ Gladstone Gallery, New York

Michael Williams

Gladstone Gallery, New York

March 3 - April 8, 2017

ALLAN MCCOLLUM @ Petzel Gallery, New York

Allan McCollum: Works: 1968–1977

Petzel Gallery, New York, 35 E 67th Street

March 2 - April 29, 2017

Petzel Gallery is pleased to announce a solo exhibition by New York based artist Allan McCollum. This is his seventh solo exhibition with the gallery.

In her 2017 essay, "Allan McCollum's Unstretched Canvases", published in our forthcoming catalogue, Meredith Malone begins:

Since Allan McCollum decided to become an artist in 1967, his practice has centered on an insistent drive to demystify the process of art making. "Every project I've done," he stated in a 2001 interview, "has been an inquiry into what it is we look for in an artwork."⁽¹⁾ As a self-taught Los Angeles-based painter in the 1960s, McCollum learned about contemporary art by culling information from art magazines, museums, galleries, and his practical experiences as an art handler. He freely experimented with a hybrid mixture of methods and techniques, describing his approach at this time as "a cross between post-painterly abstraction and post-minimalism."⁽²⁾ Although well-received in the Los Angeles art scene of the late 1960s and 1970s, McCollum's early forays into painting in the form of his "Bleach" and "Constructed Paintings" are less known than his subsequent series of "Surrogate Paintings" (begun in 1978) and "Plaster Surrogates" (begun in 1982). His earliest paintings represent a vital transitional moment for the artist, linking him to the formalist dialogues of the 1950s and 1960s while anticipating his growing preoccupation with issues of serial production and strategies of display evinced in his "Surrogates" and beyond. At the same time these canvases offer intriguing perspective on the dominant discourses surrounding abstract painting in the beginning of the 1970s and McCollum's aspiration to test and strain them.

Works: 1968–1977 brings together, for the first time in New York, one Bleach Painting, five Constructed Paintings and a number of late 1960s pieces: all anticipate McCollum's future work as much as they suggest the nature of his artistic practice at the outset of his career.

GENERAL IDEA @ MALBA, Buenos Aires

Broken Time is the first retrospective in Latin America of General Idea, a collective of Canadian artists formed in 1969 by AA Bronson (b. Michael Tims, Vancouver, Canada, 1946), Felix Partz (b. Ronald Gabe, Winnipeg, Canada, 1945 - Toronto, 1994), and Jorge Zontal (b. Slobodan Saia-Levi, Parma, Italy, 1944 - Toronto, 1994). Over the course of its twenty-five years of existence (1969-1994), the group produced a large body of groundbreaking works on an array of supports and in a variety of formats. It is still a point of reference for new generations of artists around the world.

Curated by Agustín Pérez Rubio, artistic director of MALBA, the exhibition provides an overview of General Idea's trajectory. It addresses topics like archeology, history, sex, race, disease, self-representation, and the group's myth of itself—a recurring theme in its production. The show encompasses close to one hundred and twenty works in all of the formats the collective used (performance, video, photography, publication, installation, and multiple editions of objects for mass consumption).

The aim of the project is to expand the horizon and outreach of the group's legacy. It encompasses their first joint works, produced in 1969 and 1970, and their final creations, produced in 1994, the year when both Partz and Zontal died of complications related to AIDS. The conceptual focus of the show revolves around the alteration of time, the ephemeral, and the creation of myth by means of advertising, design, fashion, beauty contests, and the mass media.

General Idea published the magazine FILE from 1972 to 1989. The celebrated publication appropriated the design of LIFE magazine; some of the most radical artists and collectives of the period contributed to FILE, among them the collective Art Language, writer William Burroughs, and bands like The Talking Heads and The Residents.

General Idea was one of the first collectives to address AIDS in its work. In 1987, it looked to Robert Indiana's LOVE statue to make a work with the word AIDS, creating a logo that appears in many of the pieces in this show. Featured as well are experimental projects from the sixties and seventies like Double Mirror, Miss General Idea (produced in 1984), Miss General Idea Pageant, Miss General Idea Pavilion, and large installations with pills that attest to the social and political dimension that the collective's works had at the time and, indeed, continue to have.

In the framework of the exhibition, MALBA will publish a book featuring essays on the group's production and aesthetic by the show's curator Agustín Pérez Rubio, and by Gabriel Villalobos, Francesco Scasciamacchia, and Ivo Mesquita.

This exhibition is a coproduction of MALBA and Fundación Jumex, where it was on exhibit from October 27, 2016, to February 12, 2017. The show is made possible in part thanks to the support of the National Gallery of Canada.

OLAF BREUNING @ Metro Pictures, New York

Olaf Breuning

Metro Breuning, New York

March 17 – April 22, 2017

Olaf Breuning's multifarious practice is united by his distinctive sense of humor. His drawings, photographs, videos and sculpture utilize a vocabulary that draws from ubiquitous cultural symbols to present a deceptively lighthearted and colorful meditation on everyday life. Incorporating one-liner visual puns and graphic jokes, Breuning's works are deeply steeped in the pathos and absurdity of the human experience. The exhibited drawings eloquently concentrate the key themes and motifs of his work, using a pared down, graphic form to vivify his cunning viewpoint. While the stark black-ink-and-white-paper palette contrasts the exuberance of much of his other work, the immediacy lent by the medium has expanded Breuning's practice to traverse even further the range of psychological states he has routinely addressed. Loch Ness dryly imagines the eponymous monster occupying a shallow bowl, with its ears, humped back and tail drawn just below the water's surface, while a sailboat sits obliviously in the space between the monster's back and tail. With the simplest of means, the work swiftly and bracingly comments on the nature of myth-making and its persistence in society.

This same immediacy and mordancy is evident in the group of hand-painted ceramic sculptures exhibited alongside the drawings. Intimately scaled, each sculpture shrewdly evokes its titular phrase or concept. The Wall depicts a lone human figure staring up at an imposing, monolithic wall, picturing a scene both psychologically foreboding and comical in its stark dourness. The apparent simplicity of these sculptures' forms and their vivid, colorful finishes create a mise en scène reminiscent of cartoons or children's toys, contrasting the challenging subject matter that underlies these works.

JOHANNES KAHRS @ Luhring Augustine

Johannes Kahrs: embrace

Luhring Augustine, New York

March 18 – April 22, 2017

Kahrs is best known for his evocative paintings in which he explores the duality of images, both as representations as well as constructions. His process begins with a photographic source taken from various forms of mass media, advertisements, or personal snapshots, which he recreates and alters on canvas. While he rarely reveals the sources of his imagery, his paintings are imbued with echoes of their original context. The resulting ambiguity allows him to suspend meaning, leading his audience to question not only what is portrayed, but moreover the circumstances of the image at the time of its creation.

The exercise of power through representation serves as an important counterpoint to Kahrs's image-making process. His paintings are often suffused with undertones of violence, death, and sexuality, where the body appears in mysterious and equivocal situations. His interests, however, lie within capturing moments of fluidity and elusiveness as opposed to something fixed or overtly political. In this obscure territory, an embrace can alternatively be construed as brutal force. As Kahrs endeavors to relinquish control over the image, he seeks to encounter something unexpected or accidental, creating enigmatic works that verge on the brink of familiarity.

Kahrs (b. 1965, Bremen, Germany) has held numerous solo exhibitions in institutions such as FRAC île-de-france, Paris; Kunsthalle Nürnberg, Germany; Staatliche Kunstsammlungen, Dresden; Centre PasquArt, Biel; GAMeC, Bergamo; Parasol Unit Foundation for Contemporary Art, London; FRAC des Pays de la Loire, Carquefou; and Kunstverein München. His work is represented in the permanent collections of major museums worldwide including the Centre Georges Pompidou, Paris; Museum of Contemporary Art, Los Angeles; Hammer Museum, Los Angeles; Museum of Modern Art, New York; and S.M.A.K., Ghent.

CARSTEN NICOLAI @ Galerie Eigen & Art, Leipzig

Carsten Nicolai: unicolor

Galerie EIGEN + ART, Leipzig

March 4 - April 8, 2017

unicolor is a sequel of works displaying a collection of visualizations. already existing ancestors for unicolor are the works univrs/uniscope version (2010) and unidisplay (2012). the installation unidisplay offers an examination of semiotics and the laws of perception. the work unfolds against a long projection wall with two mirror walls on the side thus visually expanding like a universe, operating with a number of modules of different visual effects to interfere with the viewer's perception.

in contrast to unidisplay the installation unicolor examines the psychology of color perception. fundamental starting points for the work are the chromatics by johann w. von goethe, as well as studies, texts and theories by scientists like hermann von helmholtz, werner heisenberg, wilhelm ostwald and the visual artist and associate professor for chromatics eckhard bendin. artistic influences of works by josef albers and johannes itten are further essential and to mention.

unicolor operates with a number of 24 modules that examine a special color perception. one module, for example, is the perception of rgb color filters that move in a high velocity sequence and visualize the process from slow to fast, thus evoking an optical effect of a grey surface in the visitor's perception. similar to unidisplay the work shows a compendium of each single module by experiencing each single one of them in a sequential arrangement.

GILLES BARBIER @ Galerie Georges-Philippe & Nathalie Vallois, Paris

Gilles Barbier: Artist Impression

Galerie Georges-Philippe & Nathalie Vallois, Paris

March 10 – April 17, 2017

Gaël Charbau : Quasiment toutes tes œuvres appartiennent à des programmes, des idées, des énoncés que tu inventes et qui génèrent de multiples séries. On établira peut-être un jour la cartographie de cette véritable galaxie : elle permettrait de comprendre tous les liens qui réunissent tes œuvres dans un seul et même monde... Tu vas présenter une série naissante au sein de cet univers, qui s'intitule «Ce qui est sorti du chapeau aujourd'hui», peux-tu m'en donner le principe ?

Gilles Barbier : Le chapeau, c'est la tête; aujourd'hui une fréquence d'horloge. L'idée est, comme souvent, d'associer la puissance du faire avec une liberté qui va contredire la démarche, souvent accompagnée d'un lexique lourd, usé, cloisonnant. Pour cela, je pose des stratégies qui provoquent l'éclatement dans un cadre donné, où chaque fragment peut être recueilli. J'appelle ce principe «machine de production». Associer machine et subjectivité me tourmente depuis longtemps, du moins depuis que l'intelligence artificielle permet de clarifier leur interaction. Ce qui est sorti du chapeau aujourd'hui agit comme tel, et je n'ai pas à me soucier des objets qu'il produit, juste d'y être attentif et dédié.

G.C. : Cette série présente toutes sortes de formes, de personnages, d'objets, d'idées – que j'appellerai des «inattendus» – qui ont pour point commun de sortir d'un chapeau, toujours différent, situé au bas du dessin. L'un de ces dessins présente un ciel étoilé, où tu as représenté une constellation. Comme souvent dans ta manière de travailler, cette œuvre donne elle-même naissance à une autre série de formats moyens, qui figurent des planètes aux noms étranges... Peux-tu m'expliquer de quoi il s'agit ?

G.B. : Au cours de mes recherches sur internet pour collecter des vues d'artiste, je suis tombé sur des logiciels en ligne : générateur de noms de planètes, de noms de vaisseaux spatiaux... En faisant tourner ces logiciels, je me suis vite trouvé en possession d'un grand nombre de planètes. Certaines n'évoquaient rien. D'autres au contraire laissaient imaginer des configurations, des textures, des lumières, des histoires... Le chapeau, sous forme de constellation, m'a permis de jeter ces noms sur un ciel étoilé. Pour retomber sur mes pattes, ces planètes sont devenues des peintures, des vues d'artiste, pour reprendre le terme consacré. Ce sont des mondes, de puissants potentiels, des rêves et des usines à peinture, j'adore ça. À quoi ressemblent Bellaqua, Gorgona Prime, Gamma Ecliptis ?...

G.C. : Gorgona Prime a par exemple deux faces très différentes, rythmées par leur exposition à un soleil que tu as imaginé très proche... C'est une belle illustration du titre que tu as choisi pour cette exposition : la vue d'artiste, c'est un terme qu'on utilise dans les sciences lorsque l'on confie à des artistes souvent illustrateurs le soin de représenter un concept par l'image. J'y vois une vraie métaphore de l'ensemble de ton travail !

G.B. : La vue d'artiste (en anglais artist impression) est la représentation d'un sujet impossible à photographier ; trop loin, trop petit, trop vieux, invisible, n'existant pas encore... Ces sujets dont on ne peut obtenir de reproduction mécanique occupent un segment singulier au sein de la fiction. Ils sont souvent très conceptualisés, comme les exoplanètes, mais n'ont pour image qu'une fiction, cette vue d'artiste. Un pied dans une construction mentale sérieuse du réel, un autre dans la fantaisie. Cette ambivalence ne pouvait que me séduire. Et puis c'est un art mineur, comme l'a longtemps été la bande dessinée : une terre vierge. Y poser le pied produit un frisson sans égal et débusquer ces perles inconnues ou ignorées du monde de l'art fait partie des gestes qui me sont précieux.

G.C. : Il y a quelques mois, dans un avion qui nous emmenait à Séoul, nous parlions d'une série à laquelle tu pensais : les «lettres aux extraterrestres»... J'en découvre aujourd'hui les premiers dessins. J'ai l'impression que tu as trouvé un remède anti-austérité à l'abstraction, mais tu vas probablement me répondre qu'il n'y a rien d'abstrait dans cette série?

G.B. : Bien sûr que si, en ce moment ces lettres aux extraterrestres sont des dessins abstraits ! Mais rien ne garantit qu'ils le resteront toujours... Imagine qu'un extraterrestre, un vrai, parvienne à lire l'une de ces abstractions comme un texte ! Parce que dans sa langue et dans sa calligraphie, ces formes sont des motifs lisibles et signifiants... Il ne serait alors plus question d'abstraction, mais de message ! Ces lettres sont un vrai casse-tête pour le sens, alors je les enferme dans des bouteilles que je jette à la mer, enfin, à l'espace, si j'ose dire.

G.C. : Tu présentes une toute nouvelle sculpture dans l'exposition: une énorme mâchoire de mégalodon. Est-elle le résultat à nouveau d'une série précédente?

G.B. : La bouche est l'entrée qui donne accès à l'espace tube et aux zones de transit. Ces espaces m'obsèdent depuis longtemps car je vois s'y dessiner un aspect de l'architecture contemporaine. Celle des transferts de données : Serveurs, transports, transits dans l'estomac du big-data, redistribution... Celle de la circulation des corps : portiques, métro, sas, contrôle, fuselage, couloirs, ascenseurs, escalators... Dans ces architectures dessinées avec un soin d'orfèvre, je ressens l'impuissance absolue. À moins d'oser se mettre en état de virus ou de terroriste. Ce n'est pas pour moi une option, la promenade est mon modèle ! Mais l'espace tube interdit l'arrêt, le flux doit être permanent, bien qu'y soient ménagés des espaces intermédiaires où l'on macère le temps que les organes de distribution s'accordent. Revenons à cette mâchoire de mégalodon. Dans le rapport au corps, ses dimensions sont celles des portiques qu'on trouve dans les aéroports. Et la franchir permet ce traitement en impuissance, où tout est écrit, jusqu'à la libération. Mais une simple mâchoire ne suffit pas à faire émerger ce sentiment de dépossession, de soumission au flux... Encore faut-il lui associer les consignes qui caractérisent l'espace tube. Ainsi, l'intérieur des mâchoires est envahi de consignes. En effet, le corps qui abdique en intégrant l'espace tube doit, avant tout, respecter les consignes qui assurent la sérénité du flux, par exemple : attention, zone déconseillée aux porteurs de stimulateur cardiaque...

LYGIA PAPE @ The Met Breuer, New York

Lygia Pape: A Multitude of Forms

The Met Breuer, New York

March 21 – July 23, 2017

Lygia Pape: A Multitude of Forms

The Met Breuer, New York

March 21–July 23, 2017

The first major retrospective exhibition in the United States devoted to Brazilian artist Lygia Pape (1927–2004) will open at The Met Breuer in the spring of 2017. A critical figure in the development of Brazilian modern art, Pape combined geometric abstraction with notions of body, time, and space in unique ways aiming to integrate the art object with life experience. Covering a prolific, unclassifiable career that spanned five decades, the exhibition will examine Pape's extraordinarily rich oeuvre as manifest across varied media, from sculpture, prints, and painting to installation, performance, and film.

Alongside Lygia Clark and Hélio Oiticica, Lygia Pape is one of the most prominent artists of her generation and was a leading protagonist at a crucial moment for the history of art in Brazil. During a period of intense industrialization following World War II, concrete and constructivist European trends entered the country where figuration had been the dominant vocabulary. Pape was part of the Concrete movement (Grupo Frente) in Rio de Janeiro, reworking the legacies of geometric abstraction. It then evolved in 1959 into the Neoconcrete group, aimed at giving priority to experimentation and process over any normative principle. She was among the first to consider integrating the space of the artwork with the space of the viewer with works that demand participation or interaction, marking a breakthrough moment in 20th-century art.

The exhibition is made possible by The Daniel and Estrellita Brodsky Foundation and The Garcia Family Foundation.

It is organized by The Metropolitan Museum of Art in collaboration with Projeto Lygia Pape.

The exhibition will present a selection of paintings, drawings, and reliefs from the 1950s, including a select series of her woodcuts *Tecelares*; a section devoted to her series of experimental books, including *Livro da criação* (Book of Creation) (1959–60) and *Livro do tempo* (Book of Time) (1961–63)—epitomes of Neoconcretism; and Pape's performance and participatory works, such as her memorable living sculpture *Divisor* (Divider) (1967) and *Roda dos prazeres* (Wheel of Pleasures) (1968).

Popular culture and vernacular architecture were essential reference points in Pape's work during the repressive years of dictatorship that followed Brazil's period of modernization. The exhibition will bring together her photographic series of urban life in Rio de Janeiro such as *Espaços imantados* (Magnetized Spaces) (c. 1982 and 1995) and *Favela da Maré* (1974–76). It will also present selections of her experimental films and her collaborations with the influential filmmakers of Cinema Novo. Finally, her later series of sculptural works and installations including *Amazoninos* (1989–1992), *Banquete tupinambá* (Tupinamba Banquet) (2000), and *Ttéia* (1976–2002) will attest to her interdisciplinary approach and continued experimentation with new materials.

JOSH SMITH @ Standard, Oslo

Josh Smith: "You walk on ahead, go as fast as you want. I'll follow along slowly. I know the road well."

Standard, Oslo

March 17 - April 15, 2017

There is the Beginning and there is the End, and then there is Death. He keeps on coming back in "The Seventh Seal" - ever since that first scene - arriving on the beach and stating the obvious: "I am Death". All pale features. All black outfit. Leaving little for imagination. Leaving little sense of hope: "Nothing escapes me. No one escapes me." Leaving you with few other options but to drag your feet, drag out time and drag out the next move in this chess game that you presumed was the best way of buying time.

Antonius Block: Wait a moment.

Death: You all say that. But I grant no reprieves.

Heavy handed, but there you have Ingmar Bergman, even though having rewritten the script five times had plenty of opportunities to rethink it. Black and white pieces played by people in black and white in a black and white film. The two dark, brooding silhouettes of Max von Sydow and Bengt Ekerot on either side of the chess game look the same (- come to think of it, Max von Sydow always looked the same). The cinematographer, Gunnar Fischer - having carried the 100 kilos heavy camera down to the beach to shoot the scene - remarked: "You can see that each of them has a 2 kg lamp behind him, illuminating his profile. People said to me that that has to mean that there are two suns. 'Yes. That's quite right,' I said. But if you can accept Death sitting playing a game of chess, then you can also accept two suns [...]. Maybe it is more difficult to accept that Death would win now that Scandinavia has produced one of the finest champions the sport of chess ever saw with Magnus Carlsen. Sure, at some point Magnus Carlsen will die and at some point he might lose it. Not in a Bobby Fischer (no relation to Gunnar) sort of way of losing it, like losing grip on life, but just losing that touch that makes you win titles and tournaments. But up until then, who knows if Carlsen could not manage to escape.

"If you have the first move, the price of a mistake is much lower. So if you have the first move you can make a mistake and still be in the game", Carlsen confesses. "If you're playing black and you made a mistake you're likely going to be out, just because of that half-move advantage." Josh Smith likes to leave margins of error. Therefore he makes the opening move choosing motives that do not invite precision; a fish, a leaf, a skeleton, and this time around, the grim reaper. Thirteen of them, all equipped with that thankless task: being a messenger of bad news. Each one depicted in melancholic solitude suggesting as much sympathy with the messenger as with those receiving the message. And then, leaving the door a bit more open, Smith adds a bright coloured border at the edge of the portrait. Stencilled onto that are pictograms of birds, flowers and other plants, disrupting the sense of drama that is becoming for Death. "Verfremdungseffekt", if you ask Berthold Brecht. Or working with what you got, if you ask Gunnar Fischer, who for that final scene of "The Seventh Seal" where Death is dancing of with the travellers once again had to schlep that 100 kilos heavy camera to the beaches of Hovs Hallar. "We had packed up for the day because of an approaching storm. Suddenly I caught sight of a strange cloud. Gunnar Fischer hastily set the camera back into place. Several of the actors had already returned to where we were staying, so a few grips and a couple of tourists danced in their place, having no idea what it was all about." The image that later became so iconic was improvised in only a few minutes. Sometimes it comes down to luck. Sometimes Death needs some help and some extras. Sometimes Magnus Carlsen loses in chess.

Josh Smith (b. 1976, Okinawa) grew up in Knoxville, Tennessee and lives and works in New York. Recent solo exhibitions include: "Josh Smith" at Bonner Kunstverein, Bonn, Germany (2016); "Josh Smith" at Museo d'Arte Contemporanea Roma, Rome, Italy (2015); "The American Dream" at the Brant Foundation Art Study Center, Greenwich, Connecticut (2011); and "Hidden Darts", Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria (2008). Other exhibitions include "ILLUMInations" at the 2011 Venice Biennale, Venice, Italy; "Le Printemps de Septembre" in Toulouse, France; "The Painting Factory: Abstraction after Warhol" at the Museum of Contemporary Art, Los Angeles, and "The Forever Now: Contemporary Painting in an Atemporal World" at the Museum of Modern Art, New York.

STEFAN BRÜGGEMANN, Hauser & Wirth, Zurich

Stefan Brüggemann: TAKE, PUT AND ABANDON

Hauser & Wirth, Zurich

April 1 – May 20, 2017

Stefan Brüggemann's oeuvre is characterised by an ironic conflation of Conceptualism, Minimalism and a post-Pop aesthetic. Hauser & Wirth Zürich is delighted to present the artist's first solo exhibition in Zurich, showcasing new and recent painting and sculpture. In 'TAKE, PUT AND ABANDON' Brüggemann's masterful wordplay and conceptual rigour coalesce to create a bold and pertinent body of work focusing on themes of appropriation and displacement. The philosophy of language is an important tenet in Brüggemann's practice, in which text functions as a fluid medium, utilised for both form and meaning; his choice of words typically provocative, acerbic and topical. The collection of works presented in Zurich – Joke and Definition paintings, Cartoon paintings, TEXT PIECES, and the latest iteration of the artist's best-known series, Headlines and Last Lines in the Movies – all exemplify his sharp manipulation of language. Shown alongside these painting and wall works are a group of stainless steel readymades. The title of the exhibition takes inspiration from the artist's process of appropriation.

Brüggemann's practice sits outside the canon of the conceptual artists practicing in the 1960s and 1970s, who sought dematerialisation and rejected the commercialisation of art. Instead his aesthetic is refined and luxurious, whilst maintaining a punk attitude. This is exemplified in the artist's series that utilise mirror, a surface typically associated with opulence: Baroque and Art Deco architecture, corporate buildings and luxury design. In Brüggemann's hands this understanding is subverted, the surface instead serves to reflect the flaws of its surroundings. 'Trash Mirror Boxes (after MV)' (2016) pays tribute to Meyer Veisman's 'Trash' (1991) and Pietro Manzoni's 'Artist Shit' (1961) – Brüggemann has commandeered the joke played by both of these artists. The work emulates cardboard boxes bearing the print of packing tape and when stacked in groups they are reminiscent of cartons left in a warehouse. The word 'Trash' is scrawled across each carton, but rather than denoting the contents, this label refers to what is reflected – the viewer and the room it inhabits. Critic and curator Santiago Olmo has described this element of Brüggemann's work as 'luxury insulted' or 'luxury blemished'.

'Headlines and Last Lines in the Movies' (2016) is conceived with the same methodology. Sentences taken from current news headlines are merged with the finishing lines of popular films and spray-painted in aggressive orange, white and black graffiti onto a wall of mirrors. The texts blur reality and fiction, functioning as a microcosm for the state of the global media today. Here Brüggemann employs Ludwig Wittgenstein's philosophy of language, that the form and style of writing impact our understanding of the text: printed text is not read in the same way as a hand-written note, a mural is perceived differently to graffiti. As Olmo summarises, 'writing is understood as a shape or sign that establishes the truth-value of that specific text's message'. With this in mind, Brüggemann appears to be criticising the way in which society consume information – the graffiti denotes vandalism, a situation of precariousness. For Brüggemann, this work 'reflects my way of analysing how society is shaped through media, information and through movies. They shape human behaviour, they tell you... how to express yourself, how to lead a lifestyle which is successful or not, while the media manipulate the perception of how the world adapts to this moment. And those factors are what shape the individualism of today'. Headlines and Last Lines in the Movies is an ongoing series that the artist began in 2010, and new variations are shown in the exhibition. For the first time the mirrors will appear in 3D form, wrapped around the central pillars of the gallery space.

In the new group of Joke and Definition paintings, Brüggemann brings together Joseph Kosuth's series Art as Ideas (1966 –) and Richard Prince's Joke Paintings (1985 –). Each work combines a Kosuth philosophical definition with a Prince joke, literally bringing together the conceptual and pop traditions in a feat of irony. Maintaining the scale and composition of the original works, Brüggemann relinquishes all formal decisions to his sources. They are elegant and abstract.

Cartoon paintings is a body of work never seen before. Brüggemann has appropriated a satirical cartoon drawn by American artist Ad Reinhardt in the late 1950s. The original drawing mocks the common reception of Abstract Expressionism: the first frame of the cartoon shows a banker looking at a Jackson Pollock painting saying 'Ha ha ha, what does this represent?'. In the following frame, the animated painting points back the banker, responding with 'What do you represent?'. Brüggemann pastes multiple inkjet prints of the cartoon onto white canvas before adding small but expressive brush strokes in black oil paint and ink. He sees these works as a reflection on the contemporary Internet culture of 'ctrl + copy + paste', a phenomenon inconceivable at the time when the cartoon was first published.

Three minimalist steel sculptures provide add another dimension to the presentation. 'Outdoor' (2016) is an appropriation of Donald Judd's large-scale revolving door sculpture in Marfa TX. A lightweight stainless steel door rotates continuously in its frame, removing its function entirely. 'Trap Door' (2017) emulates a trap door as you find on the street in a city like New York or London, and similarly, 'Exit Door' (2017)

looks like the fire exit of an urban building. These two works build on the concept of the readymade and for the artist are 'generators of doubt' – When the viewer doesn't know that they are looking at 'they are lost in their conscious and unconscious space', Brüggemann says. 'When you are doubting and trying to figure out what you are looking at, it's the only moment where you work on reality; and the essential aspect of work is there.' The sculptures' connotations with urban life, perhaps also tempt the viewer to ask what is underneath or behind the economic and social structures of the capitalist metropolis.

SCOTT MYLES @ The Modern Institute, Glasgow

Scott Myles: 'This Way Out'

The Modern Institute, Glasgow

March 23 – May 12, 2017

JONATHAN MEESE @ Tim Van Laere Gallery, Antwerp

Jonathan Meese: "E.T." VS. "DR. IDEOLOGY" (JOHNNY FUZZY M. SINCLAIR)

March 23 – May 12, 2017

Tim Van Laere Gallery is pleased to announce "E.T." VS. "DR. IDEOLOGY" (JOHNNY FUZZY M. SINCLAIR), the third solo exhibition of Jonathan Meese.

Jonathan Meese (°1970 Tokyo, lives and works in Berlin and Hamburg) is renowned for his multi-faceted work, including wildly exuberant paintings, installations, ecstatic performances and a powerful body of sculptures in a variety of media. Apparently effortlessly, he has developed in all genres an independent and at the same time unique vocabulary that gives his work a variety, visual energy and quality which, according to Robert Fleck, has been unheard of since Picasso. All of Meese's work share a humor tending towards the grotesque, as well as a powerful, original creative will. Both are driven and supported by a striving for a rule of art, the dictatorship of art. What is meant here is the development of a new world order where art is the legislative power, and free play the foundation of all life and creation. This utopian approach runs like a leitmotif through all his works and brings his individual parts of the oeuvre together to form the Jonathan Meese Gesamtkunstwerk. He does not aim at anarchy, but rather the rule of metabolic necessity: 'Art is total play.' From this principle, he deconstructs, ornamentalises and caricatures all forms, words, and symbols, stripping them of their original semantic meaning.

For this exhibition Jonathan Meese is presenting a new series of works focusing on science fiction. His works are starring Mr. Spock, ufologist Robert Dean, Darth Vader, Stanley Kubrick, UFO's, John Boorman's Zardoz, Edgar Wallace and extraterrestrial lifeforms. Science fiction has grown as a genre not only concerned with science, but by the 70's also with consequences. It asked "What if?" "What if the world in which we live is not the reality?" "What if there was an alternative universe with different laws and institutions?" As Rod Serling defines: "fantasy is the impossible made probable. Science fiction is the improbable made possible." This statement can also be made about Art. In contrary to culture, Art has no boundaries. "E.T." VS. "DR. IDEOLOGY", Art vs. culture. As Jonathan Meese states in his manifest: "In the exhibition "E.T." VS. "DR. IDEOLOGY" (JOHNNY FUZZY M. SINCLAIR) there will be many paintings, a round table, sculptures, photos, manifests and maybe a video. All this material is FUTURE. All this material has no Ideology. All this material is LOVE. All this material is Dictatorship of Art. Johnny Meese builds a Space-Ship of Total Art. The Gallery-Space is the Commander's Headquarters of Total Art. Art is Total Love. The "Round Table" is the wheel of Total Animalism. Johnny M. is the 1. Soldier of Total Art."

Jonathan Meese has exhibited globally with museums and leading art galleries including solo shows at GEM, The Hague; CAC Málaga, Málaga; Museum of Contemporary Art, North Miami; De Appel Center for Contemporary Art, Amsterdam; group shows at Museu de Arte de São Paulo, São Paulo; Guggenheim Museum, New York; Martin-Gropius-Bau, Berlin; National Center for Contemporary Art, Moscow; MARTa Herford, Herford; Centre Georges Pompidou, Paris; The Saatchi Gallery, London; MoMA PS1 Contemporary Art Center, New York.

DENIS SAVARY @ Xippas Galleries, Geneva

Denis Savary: Eustache

Xippas, Geneva

March 24 – May 06, 2017

IAN CHENG @ MoMA PS1, New York

Ian Cheng

MoMA PS1, New York

April 9 – September 25, 2017

MoMA PS1 presents Ian Cheng's (b. 1984) first US museum solo presentation, featuring the artist's complete Emissary trilogy (2015–17), a series of three live simulations dedicated to the history of cognitive evolution. Using an engine for developing video games, Emissary is made up of open-ended animations with no fixed outcome or narrative—a format Cheng calls "live simulation." These works ask us to imagine technology not as a subordinate reflection of our own minds, but as a tool to model a non-anthropomorphic vision of history and consciousness. The trilogy was recently acquired by The Museum of Modern Art.

SHIRANA SHAHBAZI @ KINDL - Zentrum für zeitgenössische Kunst, Berlin

Shirana Shahbazi: First Things First

KINDL - Zentrum für zeitgenössische Kunst, Berlin

April 02 - August 06, 2017

Das KINDL – Zentrum für zeitgenössische Kunst widmet der Künstlerin Shirana Shahbazi erstmals in Berlin eine umfassende Werkschau. Die 1974 in Teheran (Iran) geborene Künstlerin kam 1985 nach Deutschland und lebt heute in Zürich.

Gezeigt wird eine repräsentative Auswahl von fotografischen Arbeiten aus ganz verschiedenen Werkgruppen, die in den vergangenen zehn Jahren entstanden sind. Dieses Spektrum wird in der Ausstellung mit rund 35 Arbeiten zu einem visuellen Bilderkosmos verdichtet, der sich jenseits von Kategorien wie stilistischer Ähnlichkeit oder zeitlich logischer Reihung entwickelt. Die Ausstellung First Things First betont ein gleichberechtigtes Nebeneinander, ein dynamisch-freies Arrangement unterschiedlichster Motive und Bildsprachen: unspektakuläre Landschaftsaufnahmen neben akkurat inszenierten Frucht- und Blumenstilleben, beiläufig wirkende Stadtszenen neben geometrisch-abstrakten Kompositionen in dezidierter Farbigkeit.

Shirana Shahbazi nimmt mit ihren Bildern das visuelle Spektrum der Gegenwart auf und transformiert es in eine semantische Komplexität, der durch Einordnungen und formale Kategorien nicht beizukommen ist. Diese Bilder insistieren auf einer notwendigen Offenheit, die bedingungslos eingefordert wird und das pluralistische, gleichberechtigte Nebeneinander sucht und aushält. Verstärkt wird diese grundlegende Offenheit durch die im KINDL spezifisch gewählte Ausstellungsarchitektur im Maschinenhaus M2, die weder einen vorgegebenen Rundgang noch intendierte Blickachsen zulässt.

DIETER ROTH @ Hauser & Wirth, New York

Dieter Roth: "BOOKS DIETER ROTH BJÖRN ROTH STUDIO"

Hauser & Wirth New York, 22nd Street

27 April – 29 July 2017

Hauser & Wirth will present major installations by the legendary German-born Swiss artist Dieter Roth (1930 – 1998), who, in seeking to pulverize traditional boundaries, elevated the processes by which things happen, embracing accidents, mutations, and accretions of detail over time. The effects are seen in two large-scale works: 'The Studio of Dieter and Björn Roth, Ackermannshof, Basel' (1995 – 2008), an installation of the actual studio shared by the father and son art-making team, including furniture, books, and other personal items reflecting not just a practice but a prevailing philosophy in which art and daily life are indivisible. Also on view is Roth's long-term project 'Flacher Abfall (Flat Waste)' (1975 – 1976/1992), for which Roth encased food packaging and other detritus in plastic sleeves filed in over 600 binders. Other related works and drawings will also be included.

PAMELA ROSENKRANZ @ Sprüth Magers, Berlin

Pamela Rosenkranz: She has no mouth

Sprüth Magers, Berlin

April 29 – June 17, 2017

UGO RONDINONE @ Contemporary Arts Center, Lois & Richard Rosenthal Center for Contemporary Art, Cincinnati

Ugo Rondinone: let's start this day again

Contemporary Arts Center, Lois & Richard Rosenthal Center for Contemporary Art, Cincinnati

May 5 – August 27, 2017

This exhibition will celebrate a new iteration of the Swiss-born, NY-based artist Ugo Rondinone's color spectrum series that congregates his art, the gallery architecture and every visitor to the space as collaborators in an all-encompassing experience. Rondinone conceives his solo exhibitions as total art statements, offering the visitor a multi-sensory epiphany that, in his words, "revolutionizes your whole being." This hypnotic installation will be carefully layered in groups that include a neon rainbow, colored gels on the windows, floating mandalas, blurred target paintings, painted windows, gradient color walls and a surreal cast of life-size, garishly clad clown sculptures. Presented as a constellation, Rondinone marries elements he has used in the past to "bring all those groups together in a colorful symphony." This groundbreaking collage epitomizes the artist's ongoing desire to translate a heightened spectrum of psychological states into environments that provoke corresponding moods in the viewer. Beyond just seeing this show, one feels immersed in its enveloping environment – re-imagining what the CAC can be, and what art can be to an audience. In so doing, let's start this day again will not only revamp the way visitors see and understand the CAC, but will also set the course for this work to appear in four other venues across the world: each one reorganizing the elements to fashion a continually evolving experience.

RODNEY GRAHAM @ 303 Gallery, New York

Rodney Graham

303 Gallery, New York

April 20 – June 2, 2017

Working since the early 1980s across the disciplines of video, painting, sculpture, photography, performance, installation, and music, Graham's work stages layered narratives suffused with cultural and historical signifiers. For this occasion, he presents a new series of photographic lightboxes, each centered on the artist assuming a fictional archetype.

In his lightbox works, Graham portrays characters that both directly and obliquely reference art history and its manifold cultural implications. 'Media Studies '77' (2016) lovingly sends up academia's role in defining the narrative around creative production, as a pitch-perfect 1970s professor in a turtleneck and suede jacket sits atop his desk, smoking a cigarette in front of an expressionistically erased chalkboard. In another endearingly mocking portrait, an 'Antiquarian Sleeping in his Shop' (2017) is inspired by antique stores in Graham's native Vancouver. Graham plays the part of the shopkeep surrounded by his wares, projecting the unspecific knowledge of a dime-store curator. Flanked by his pseudo-scientific instruments and specimens, ethnic totems of spurious origin, books, paintings, and other assorted objets d'art, Graham portrays the Antiquarian asleep with a Harry Smith book open on his lap, implicitly dreaming of his own relation to the legendary polymath -- a pointed distillation of the learned dilettante role he inhabits.

Graham's fascination with paradigmatic characterization extends into the worlds of music, cinema, and pop culture as well. In 'Dinner Break (Salisbury Steak)' (2017), Graham poses as a jazz drummer eating a quintessentially 1960s Salisbury Steak dinner during a performance at a velvet-curtained nightclub. With his plate resting on his snare drum and his hands posing with his knife and fork as if they were drumsticks, the picture portrays the artist engaged in a simple human act, in stark opposition to the supernatural presence he is meant to portray on stage. 'Coat Puller' (2017) uses the stock action of an everyday man putting on his overcoat to conjure worlds of intrigue presented during the venerated Golden Age of moviemaking. The set is a replica of Alfred Hitchcock's early film 'The Lodger', and Graham's frozen moment has all of the latent gravitas of the Master of Suspense's finest work.

'That's Not Me', a retrospective exhibition of Rodney Graham's work, opened on March 11 at the BALTIC Centre for Contemporary Art, Gateshead, and will subsequently travel to the Irish Museum of Modern Art, Dublin. Recent solo exhibitions include Le Constortium, Dijon, France (2016); Sammlung Goetz, Munich, Germany (2015); Vancouver Art Gallery, Canada (2012); Museum der Moderne, Salzburg, Austria (2011); Museu D'Art Contemporani de Barcelona, Spain (2010); Jeu de Paume, Paris, France (2009); Museum of Contemporary Art Los Angeles, CA, USA (2004); Whitechapel Art Gallery, London, UK (2002); Hamburger Bahnhof, Berlin, Germany (2001); and Kunsthalle Wien, Vienna, Austria (1999). He has participated in group exhibitions such as the Carnegie International (2013), the 13th, 14th and 17th Sydney Biennales, Australia (2002, 2006, 2010), the Whitney Biennial, New York, USA (2006) and the Biennale d'Art contemporain de Lyon, France (2003). Graham represented Canada at the 47th Venice Biennale, and was appointed as an Officer of the Order of Canada in 2016 for his contributions to Canadian contemporary art.

IAN CHENG @ Espace Louis Vuitton München

Ian Cheng: EMISSARY FORKS featuring THOUSAND ISLANDS

Espace Louis Vuitton München, München

April 21 – September 9, 2017

EMISSARY FORKS featuring THOUSAND ISLANDS is the first monographic exhibition in an institution in Germany by Ian Cheng. Conceived in the framework of the 'Hors-les-murs' program of the Fondation Louis Vuitton, it commemorates Cheng's progressive practice in new digital art and honours his receipt of the 2017 "Award for the Filmic Oeuvre", presented by Louis Vuitton in association with KINO DER KUNST.

Drawing on the principles of video game design, cognitive science and improvisation, Cheng develops 'live simulations' – living virtual ecosystems that begin with basic programmed properties, but are left to self-evolve without authorial intent or prescribed endings. The works model the dynamics of imaginative organisms and objects, but with the unforgiving causality found in nature itself.

WALEAD BESHTY @ Petzel Gallery, New York

Walead Beshty: Open Source

Petzel Gallery, New York

April 21 – June 17, 2017

Petzel Gallery is pleased to present an exhibition of new works by Walead Beshty. Entitled *Open Source*, the show features photographs and sculptures that wear their history on the surface, reflecting the artist's interest in rendering transparent how an artwork is produced. This will be the gallery's second solo exhibition with the Los Angeles-based artist.

In the *Cross-Contaminated Inverted RA4 Contact Prints*, the artist continues to explore the complexity of creating photograms made in the darkroom without cameras. The colors, drips and markings on the work's surface act as an index of the network of tensions within the printing process. In these new works, Beshty has added increasing variables, exposing two sheets simultaneously face-to-face through the processor, resulting in a "Rorschaching" effect.

Also on view are the *Office Works*; deconstructed office machines skewered on a pole yet still partially working within that constraint, as well as the *Sharp LC-90LE657U 90-inch Aquos HD 1080p 120Hz 3D Smart LED TV works—flickering 90" Sharp TVs cut down the middle or drilled through the center with a 12" hole (the size of the standard concrete circular drill bit)*. In each case, the inner workings that are typically concealed become exposed, allowing the viewer to see what is normally unseen.

The exhibition also features Beshty's polished copper works. *Copper Surrogate (60" x 120" 48 ounce C11000 Copper Alloy, 90o Bend, 60" Bisection/5 Sections: *dates of install/deinstall*, New York, New York)* is intended to be treated without gloves when installed or de-installed such that with each handling, the works accrue marks from contact with the art handler's body. The resultant piece is then a product of the very labor required to display it. The *Copper Remnants* are the remainders of other copper works the artist has made—their composition derived from the fabricator trying to maximize each sheet. The form of each work is determined by the copper sheet sizes, which are standard to the industry and scaled to fit factory machining. The industrial, corporate or commercial standard is the guide, as is the case with the store bought TVs, used office machines from the gallery, photographic paper from a factory roll. In the artist's words, "The work fits into these standardized forms, it is a negotiation with these standardizations. In general, I think life is a negotiation with such limits. Improvisation within restriction."

The exhibition is accompanied by a fully illustrated catalogue, *Procedurals*, featuring an interview with the artist.

—Jane Park, March 23, New York City

Walead Beshty (b. 1976, London, UK) is an artist and writer working in Los Angeles, and Associate Professor in the Graduate Art Department of Art Center College of Design. In the past decade, he has had numerous solo exhibitions including, *A Partial Disassembling of an Invention without a Future: Helter-Skelter and Random Notes in which the Pulleys and Cogwheels are Lying around at Random All over the Workbench*, Curve Gallery at the Barbican Centre, London (2014); *Walead Beshty: Untitled*, Rose Art Museum, Brandeis University, Waltham, MA (2013); *Securities and Exchanges* at Ullens Center for Contemporary Art, Beijing (2011); *A Diagram of Forces* at Malmö Konsthall, Sweden / Centro de Arte Dos de Mayo, Madrid (2011); and *Legibility on Color Backgrounds*, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2009). His work was included in the 56th Biennale di Venezia (2015); the Tate Triennial (2009); and Whitney Biennial (2008). The artist is curating an exhibition entitled *Picture Industry* set to open this June at the Hessel Museum of Art at the CCS, Bard College, Annandale-on-Hudson, NY (2017); and will be the subject of solo shows at Presentation House Gallery, Vancouver (2018); and Musée d'art moderne et contemporain, Geneva (2019).

Beshty's work is held in permanent museum collections worldwide, including the Art Institute of Chicago, Chicago; Guggenheim Museum, New York; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; Museum of Contemporary Art, Chicago; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; San Francisco Museum of Modern Art, San Francisco; Tate Modern, London; Victoria and Albert Museum, London; and Whitney Museum of American Art, New York; among others.

CAROLL DUNHAM @ Blum & Poe, Los Angeles

Carroll Dunham

Blum & Poe, Los Angeles

April 28 – June 17, 2017

Blum & Poe is pleased to present an exhibition of new paintings by Carroll Dunham. The exhibition features recent work that expounds on visual themes developed by the artist since the 1980s, while offering a progressive shift in subject from his fabled nude-in-landscape motifs of the past decade.

On view are three interconnected bodies of work: A Wrestling Place series—depicting two Herculean figures mid-tussle against a barren panorama; Self-Examination paintings—a wrestler's intimately folded body represented within a tensely cropped picture plane; and the Wrestler suite—individual portraits of the brawling protagonists standing in profile, facing away from the viewer and exposing scuffed, bruised backs against otherworldly blue backdrops.

The exhibited paintings offer a vivid and unmistakably voyeuristic perspective of naked, male opponents fighting amidst a recurring scene of a lone tree, a dog as witness, and a bright, yellow sun held in a lavender sky. The brute wrestlers—with their bulbous body parts; stringy, long hair and beards; scraped, rosy skin; brazen orifices and protrusions—are balanced with an intimacy issued by the artist's tender color palette. Animated tones offer a respite from the unsettling provocations portrayed here in these primitive and erotic acts of masculine struggle.

In his distinct style, Dunham combines a mastery of abstract and figurative modes of painting, where the composition is as much the subject of the painting as is the charged imagery and uncanny world inhabited.

A forthcoming catalogue featuring a new essay by artist and writer Alexi Worth will accompany the exhibition.

Carroll Dunham was born in New Haven, CT in 1949 and currently lives and works in New York and Connecticut. Dunham's work has been the subject of numerous solo exhibitions at international museums and institutions including: Denver Art Museum, Denver, CO (2014); Museum Ludwig, Cologne, Germany (2009); Millesgården, Stockholm, Sweden (2008); Drammens Museum, Drammen, Norway (2006); and a mid-career retrospective was held at the New Museum of Contemporary Art, New York, NY (2002). Dunham has also been included in notable group exhibitions including the Whitney Biennial (1995, 1991, 1985) and SITE Santa Fe (2004); and at institutions such as the Institute of Contemporary Art, Boston, MA; Musée d'art moderne et contemporain, Geneva, Switzerland; Museu Picasso, Barcelona, Spain; and the Museum of Modern Art, New York, NY.

RODNEY GRAHAM @ BALTIC Centre for Contemporary Art, Gateshead

Rodney Graham: That's Not Me

BALTIC Centre for Contemporary Art, Gateshead

March 17 – June 11, 2017

Rodney Graham is a Canadian artist whose genre defying avant-garde experimentalism has confounded and thrilled audiences in museums and galleries all over the world. This major exhibition combines works in film and video with an extensive presentation of his photographic images.

Often a touchstone for other artists, his diverse practice encompasses many roles; painter, photographer, writer, philosopher, actor, psychologist and musician. Through his many guises he creates works brimming with references from art history, films and literature, invariably with a cyclical or roving narrative. With considerable humour, wit and intelligence, Graham continues to ask the question - what does it mean to consider yourself an artist today?

Spanning BALTIC's two largest galleries, the exhibition will include several installations of film and video and a collection of works inspired by literature and reading, covering more than two decades. Developed in close collaboration with the artist, this exhibition also includes new works and a large selection of his signature immersive light-box photographs, including the group The Four Seasons. These striking, complex images document suspended moments in time, mostly involving a lone Graham in the style of another character assumed or taken from history.

Rodney Graham: That's Not Me exhibition and events programme at BALTIC is supported by the High Commission of Canada in the UK and Phil Lind

EVA KOTATKOVA @ Meyer Riegger, Berlin

Eva Kotatkova: Diary of a stomach

Meyer Riegger, Berlin

April 28, – June 24, 2017

from The Diary of a Stomach:

Friday, the early hours of the morning

The arrival of new things. As usual I have no idea of their size, number or shape. They drop here at irregular intervals. It isn't a terribly considerate way of dealing with things. The new arrivals bump into those that have been lying here some time. I have no influence even on this. Then there's an attempt to identify and record. What if there was an inspection? They are sorted into different piles. Satisfactory, partly usable, interesting but useless and harmful. The harmful ones go straight into quarantine. Negligence could have fatal consequences.

Sunday evening in the dark

A thorough inventory of things. A tasting. I make holes in some things and dismantle others. Some things must be completely crushed, it's the only way of working meaningfully with them. Generally speaking it's always best to reduce the volume first. I press and divide. I cut. I shape and crumple. I break things down into form and structure. I reduce. And yet I have no scissors, knives or presses.

Tuesday afternoon

I'm waiting. So far empty. It's not pleasant working on empty. Even worse is the feeling of loneliness. Darkness and silence. If I were a machine I would have to seize up. It seems that nobody is listening to my loud protests. I need a ventriloquist, a belly-talker.

Wednesday morning

Something arrives at last. First a shoe. Worn. Then a table leg. Even though there's a leg and a shoe, they wouldn't really fit together. Several empty packages. A piece of some animal or other. It's difficult to say what it was. Part of a wire – watch out for the sharp end! Fruit in the process of decomposition. A pencil with teeth marks, a nail, a cup. A moment's pause. And then quickly, one after the other: a rag, the skeleton of a fish, a stone, a heap of shredded documents – at least there'll be something to read while waiting, I say to myself, part of a pair of spectacles, a plastic bag with a hole in it, a blurred children's painting, hay from the cage of a rodent, a few peas, hair and

Wednesday after sundown

Havoc. A mass of rotting junk. The doors only closed a moment ago ... repairs – you could hardly close them, I had to force them shut, there's so many things here. There's nowhere to store things, the sorting plant is overwhelmed. There's nothing for it but to clear out the damage. Get rid of all the useless stuff if at all possible. Clean up thoroughly.

Thursday, before dawn

Nausea. Nausea from overeating. I lock the door. Prevent anything arriving. Closed due to illness.

Friday, late afternoon:

The stomach is open. Hands help remove the things trapped inside.

Some are damaged, strangely crooked, others almost unrecognisable.

Darkness and damp have left their mark.

Only the skeletons remain of some things, the stomach took everything from them it needed. In others it bit a hole or embroidered a new hem.

Only cuttings remained from books, the basic silhouettes of objects.

A stomach database is built into the space.

A collection of objects and trophies that the stomach has received during its life.

The objects are getting used to the light and their newly acquired independence.

They are getting used to a new life after escaping from the trap.

They are inhabiting the space, spreading out across the floor, and occupying the walls and corners.

They are slowly becoming accustomed to the attention of the surroundings.

The operation has ended. Further moves are no longer planned.

The exhibition can begin.

