

## AI WEIWEI at Tate Modern in London

The Chinese artist Ai Weiwei will undertake the eleventh commission in The Unilever Series for the Turbine Hall at Tate Modern.

This annual commission invites an artist to make a work of art especially for Tate Modern's Turbine Hall. The Series has resulted in some of the most innovative and significant sculptures of recent years. Admission to The Unilever Series is free.

## RYAN GANDER at Central Park in New York

### The Happy Prince

Doris C. Freedman Plaza  
Central Park, New York City

Public Art Fund is pleased to announce its commission of a new project by Ryan Gander entitled *The Happy Prince*, on view in Doris C. Freedman Plaza at the southeast corner of Central Park, September 15, 2010 – April 10, 2011. "Ryan Gander, one of the brightest young artists in Europe, has conceived a brilliant new work for one of New York's most prominent public spaces. Taking inspiration from Oscar Wilde's beloved children's story, *The Happy Prince*, Gander has transformed the parable of a noble statue into an arresting work of contemporary art," said Nicholas Baume, Public Art Fund Director and Chief Curator. In conjunction with the Public Art Fund project, the Solomon R. Guggenheim Museum will present a new commission by Gander in its Aye Simon Reading Room as part of the museum's Intervals series.

In Wilde's story, the Prince, a gilded and bejeweled statue standing atop a column, observes the daily suffering of his city's poor. One afternoon, he befriends a swallow, who he convinces to strip the jewels and gold from his body to distribute to the people, alleviating their misery. After helping the Prince, the swallow, who has grown increasingly cold with the onset of winter, dies at the Prince's feet, and the Prince, who is no longer covered in riches, is toppled from his place of honor by the Town Councillors who no longer deem him a fitting and beautiful statue for their town square.

In creating a work after Wilde's story, Gander follows in the footsteps of other notable artists who have drawn inspiration from literature. In the story, the image of the destroyed monument is never described but is left to the imagination; Gander's *The Happy Prince* captures the moment as a sculpture. Using a sophisticated casting process with glass-reinforced concrete, the artist depicts the scene of the fallen statue at life size. Like a romantic ruin, elements of the original statue remain visible: the Prince's heart, sword, and helmet, as well as the body of the dead swallow. As a reminder of the statue's former grandeur, the base of the column is still visible and protrudes through the surrounding debris. However, unlike the fragments of an actual ruin, Gander's work is one single, massive form. His work is not a literal illustration of Wilde's story so much as a representation of the ruin as an idea. We see that all the elements are made from the same material and that they belong to a whole. The artist presents not a ruin but a sculpture of a ruin.

A conceptual artist whose past works have included elements of architecture, language, typography, design, and city planning, Gander often weaves together narratives that grapple with the nature of art and object making, polemical ideas, and social norms. In *The Happy Prince*, he draws on Wilde's tale about a public monument as well as the history of sculpture and the urban context of New York City, to create a poetic and lyrical sculpture that re-imagines public art. Sited in Doris C. Freedman Plaza, the sculpture resonates with the surrounding civic monuments; it also invites comparisons between the inequalities of wealth in the gilded age of Wilde's fictional city and modern-day New York. If the writer's parable takes up the themes of privilege and charity, the artist overlays those with questions about the nature of public art and our contemporary experience of the monument. *The Happy Prince* is Ryan Gander's first public art commission.

### RYAN GANDER: LOOSE ASSOCIATIONS

Ryan Gander will launch the fall 2010 Public Art Fund Talks series on Thursday, September 16 at 6:30pm with one of his celebrated *Loose Associations* presentations. In the form of a narrated PowerPoint presentation, the artist strings together a series of images, memories, facts, and histories in a hybrid performance-lecture. These intense and sometimes comedic presentations have taken place across Europe, most recently as part of Art Basel's new *Art Parcours* project.

All Public Art Fund Talks take place at The New School's John Tishman Auditorium, 66 West 12th Street between Fifth and Sixth Avenues. Tickets to a single talk are \$10 or \$20 to the full series of three. Students are admitted free. Tickets will become available in late summer. Public Art Fund Talks are organized by the Public Art Fund in collaboration with the Vera List Center for Art and Politics at The New School.

### RYAN GANDER AT THE SOLOMON R. GUGGENHEIM MUSEUM

As part of the museum's Intervals series, Gander has created a new, site-specific installation for the Aye Simon Reading Room, a small library and study space located on Rotunda Level 2. Here visitors will encounter a scene of apparent catastrophe that relates to Gander's

ongoing exploration of the schism between the Dutch artists Piet Mondrian (1872–1944) and Theo van Doesburg (1883–1931), who ended their friendship and creative collaboration over a disagreement about the validity of the diagonal line as an element in abstract art. Fast-paced and modest in scale, Intervals is an experimental series at the Solomon R. Guggenheim Museum designed to reflect the spirit of today's most innovative practices. Conceived to take place in the interstices of the museum's exhibition spaces, in individual galleries, or beyond the physical confines of the building, the program invites a diverse range of artists to create new work for a succession of solo presentations. For more information, visit [www.guggenheim.org](http://www.guggenheim.org).

#### ABOUT RYAN GANDER

Born in 1976 in Chester, United Kingdom, Ryan Gander received his BA from Manchester Metropolitan University, United Kingdom (1999) and has undertaken graduate studies at Jan van Eyck Akademie, Maastricht (2000) and Rijksakademie van Beeldende Kunsten, Amsterdam (2002), both in The Netherlands. Recent solo exhibitions include G-Tokyo 2010, Mori Art Center Gallery, Tokyo Japan, collaboration with Aurelien Froment, Los Angeles (2010); As it presents itself— Somewhere vague, Art Unlimited, Basel, Switzerland (2010); It's a right Heath Robinson affair (A stuttering exhibition in two parts), gbAgency and Kadist, Paris, France (2009); and Heralded as the New Black, Museum Boijmans Van Beuningen, Rotterdam, The Netherlands, Ikon Gallery, Birmingham, United Kingdom, and South London Gallery, London, United Kingdom (2008-9). Group exhibitions include Production Site: The Artist's Studio Inside and Out, Museum of Contemporary Art, Chicago (2010); Manifesta 8, Mercia, Spain (2010); Chasing Napoleon, Palais de Tokyo, Paris (2009); Space at Medium, Miami Art Museum, Miami, FL (2009); The Malady of Writing, MACBA, Museu d'Art Contemporani de Barcelona, Spain (2009); Younger than Jesus, New Museum, New York (2009); and Wouldn't It be Nice, Somerset House, London, Museum für Gestaltung, Zurich (2008) and Centre d'Art Contemporain, Geneva (2007). He is also the recent recipient of the Zurich Art Prize. Ryan Gander lives and works in London.

BRUNO SERRALONGUE at Virreina in Barcelona

ISA GENZKEN at Museion in Bolzano

Opening: Sep 10, 2010

## JOHN BALDESSARI at Metropolitan Museum in New York

### Pure Beauty

This is the first major U.S. exhibition in twenty years to survey the work of the legendary American artist John Baldessari, widely renowned as a pioneer of conceptual art.

Baldessari (b. 1931, National City, California) turned from an early career in painting toward photographic images that he combined with text, using the freeways, billboards, and strip malls of Southern California as his frequent sources. In his groundbreaking work of the late 1960s, he transferred snapshots of banal locales around his hometown onto photo-sensitized canvases and hired a sign painter to label them with their locations or excerpts from how-to books on photography. Throughout the whole of his career, Baldessari's sharp insights into the conventions of art production, the nature of perception, and the relationship of language to mass-media imagery are tempered by a keen sense of humor. The exhibition brings together a full range of the artist's innovative work over five decades, from his early paintings and phototext works, his combined photographs, and the irregularly shaped and over-painted works of the 1990s, to his most recent production. A selection of his videos and artist's books will also be included in the exhibition.

## SAADANE AFIF at Centre Pompidou in Paris

### ANTHOLOGIE DE L'HUMOUR NOIR

En présentant le travail de Saâdane Afif devant le jury du prix Marcel Duchamp, Zoë Gray (co-commissaire de l'exposition personnelle de Saâdane Afif au Witte De With de Rotterdam en 2008) commence par ces mots : "Son oeuvre allie une simplicité étonnante à une complexité extraordinaire." Faut-il entendre par là que des formes d'un aspect minimal se conjuguent avec une vision conceptuelle beaucoup plus ambitieuse ?

Saâdane Afif s'approprie l'Espace 315, au centre duquel trône un impressionnant cercueil de deux mètres de long. Accompagné d'André Magnin, l'artiste est parti à la recherche d'un artisan capable de réaliser très exactement cette construction en bois selon ses plans. Il a choisi de travailler en collaboration avec l'artisan Kudjo, au Ghana où, depuis des générations, on fabrique, sculpte et peint des cercueils qui revêtent la forme de toutes sortes d'éléments de la vie quotidienne, des voitures jusqu'aux animaux. Le cercueil présenté par Saâdane Afif dans cette installation emprunte de la manière la plus reconnaissable les attributs architecturaux et la structure tubulaire du Centre Pompidou, geste architectural manifeste de la fin des années 1970. Il est accompagné de plusieurs bornes en fonte d'aluminium de forme cylindrique, appartenant elles aussi à l'environnement du musée, reproduites à l'identique de celles qui entourent la Piazza, devant le Centre. Chez Saâdane Afif, la recherche de la figure ou de l'objet, figurative ou abstraite, répond à une méthode dont la finalité est d'accroître la perception. Les bornes à côté du cercueil appartiennent à la sphère sociale – à l'ouverture du Centre Pompidou ; elles délimitent une sorte d'agora donnant la place à la parole. À "Beaubourg" en 1977, comme à "l'Odéon" en 1968, la pensée et les attitudes se libéraient dans l'expression de tous. Comme il l'a orchestré précédemment à la galerie Michel Rein dans l'exposition Vice de Forme : In Search of Melodies (octobre 2009), l'artiste transforme l'ordre des choses en faisant appel à des collaborations ; l'interprétation libre et reconnaissable d'une sculpture de Man Ray trouve un prolongement conceptuel dans les chansons et les sonates déclamées par d'autres. Dans une exposition précédente, Saâdane Afif reprend aussi une étagère créée par le designer Ron Arad pour produire une pièce (Pirates Who's Who, 2001). Il fait aussi réaliser des affiches qui apparaissent çà et là comme des éléments constitutifs de la représentation.

C'est au regardeur de faire l'oeuvre, comme le préconisait Duchamp. Aussi, le jour de l'inauguration, autour du cercueil, des textes seront déclamés. Le titre de cette installation, Anthologie de l'humour noir, fait penser au regard ironique et iconoclaste d'André Breton face à l'oeuvre d'art. La mise en scène de Saâdane Afif impose un renversement des rôles, une circulation des idées très singulière, un bouleversement des valeurs. C'est aussi un trait d'humour noir face à l'utopie culturelle du Centre Pompidou.

## ANNA + PETER at Frac Champagne-Ardenne in Reims

Sous le nom de Anna + Peter, l'artiste allemande Anna Blessmann et le légendaire designer anglais Peter Saville présentent leur toute première exposition au FRAC Champagne-Ardenne.

Le travail et les idées de Peter Saville constituent un point de référence clef pour la compréhension de la culture contemporaine. Ayant très tôt intégré le précepte moderniste de « l'éducation par l'acquisition », Peter Saville a développé, à partir de la fin des années 1970, un travail qui se caractérise notamment par la citation de références visuelles issues de différents champs culturels, les combinant et créant ainsi un enrichissement mutuel des codes visuels qui les régissent.

Comme l'a suggéré Michael Bracewell, Peter Saville s'intéresse à la façon dont le design reflète une vérité plus volontiers attribuée à l'art. Il a largement contribué à repositionner le design comme un espace de création qui existerait entre fonctionnalité et non-fonctionnalité, une forme artistique libérée des contingences matérialistes et consuméristes et, à un niveau plus personnel, « un alibi répondant à des considérations plus larges liées à une philosophie de l'esthétique culturelle ».

C'est en effet l'idée qui, dans son travail, prime sur l'objet. Le travail qu'il développe avec Anna Blessmann depuis quelques années s'est considérablement détaché de la notion de design en tant que « solutionneur de problèmes » pour se rapprocher de l'art conceptuel, délaissant ainsi la création de formes pour le réarrangement et la réévaluation de contextes et de statuts culturels. Si l'intérêt de Peter Saville pour le design passe toujours par la relation entre produit et technologie, à l'image de Richard Hamilton qu'il admire, ce sont les relations entre les objets, les personnes et les contextes que Anna + Peter problématisent avant tout.

L'exposition Swing Project I est l'occasion, pour le designer et l'artiste, d'une collaboration inédite faisant simultanément appel aux idées, aux influences et aux compétences de chacun d'eux. Si Peter Saville nous livre à travers ce projet, tel un décodeur et un analyste, ses observations sur la société actuelle en général et, plus particulièrement, sa vision de la culture visuelle aujourd'hui, c'est Anna Blessmann qui lui apporte toute sa physicalité, sa sensibilité et sa sensualité.

Swing Project I prend pour point de départ l'observation que, dans un monde où toutes les disciplines artistiques sont désormais intrinsèquement liées, jusqu'à se confondre, l'art contemporain doit désormais être abordé comme une philosophie de la société et non plus en relation avec l'idée même de forme. Conçue comme un « mood board », l'exposition de Anna + Peter fait la proposition suivante : c'est non par l'objet mais bien à travers l'échange qu'il est possible de faire l'expérience du monde actuel et d'imaginer d'autres possibles.

A travers cette exposition, Anna + Peter élaborent une critique aiguisée des tactiques du postmodernisme qui ont amené à la création d'un monde entièrement voué à la consommation et à la communication, où l'hybridité des formes n'a d'égal que leur inutilité. Or, comme ils nous le rappellent opportunément, « rien d'inutile ne peut être véritablement beau ».

Anna + Peter se sont rencontrés dans une galerie de Berlin en 2001 et ont très vite démarré une collaboration et créé des œuvres qui ont été présentées dans différents lieux d'exposition et publications.

Née en 1969 à Berlin, Anna Blessmann a suivi des études en art à la HdK de Berlin de 1989 à 1996 ; elle vit et travaille à Londres depuis 2002. Elle a exposé en solo à la Achim Kubinski Gallery de Berlin et la Galerie Reinhard Hauff de Stuttgart et a participé à des expositions de groupe telles que 37 Rooms, Kunstwerke, Berlin, Die Macht des Alters - Strategien der Meisterschaft et Come in and find out, vol. 2, Podewill, Berlin. Une sélection de ses œuvres a été reproduite dans différentes publications et pochettes de disques. Elle a également collaboré avec Maurizio Altieri et Bless.

Né en 1955 à Manchester, Peter Saville vit et travaille à Londres (Royaume-Uni). Il a étudié le design graphique à l'Ecole polytechnique de Manchester de 1975 à 1978. En 1979, il cofonde le label de musique indépendant Factory Records pour lequel il crée certaines des pochettes de disques les plus influentes de tous les temps pour Joy Division et New Order. Travaillant ensuite plus largement dans le monde de la mode et de la culture, son travail est perçu comme ayant durablement affecté les interactions entre le design et l'art. Ses réalisations ont notamment été célébrées à travers l'exposition The Peter Saville Show au Design Museum de Londres en 2003, qui fut ensuite présentée à Tokyo puis à Manchester, et l'exposition Peter Saville Estate au Migros Museum für Gegenwartskunst de Zurich en 2005.

Peter Saville est représenté par Galerie Neu à Berlin et les galeries Hotel et Paul Stolper à Londres.

## MIKE KELLEY in Detroit

Mobile Homestead is a major new work by Mike Kelley. It's both a public sculpture and a private, personal architecture - based on the artist's childhood home on Palmer Road in Westland, a neighbourhood which primarily housed workers for the Big Three auto makers: Ford, Chrysler and General Motors.

On Saturday 25 September 2010, Mike Kelley's Mobile Homestead makes its maiden voyage from its new home in Midtown Detroit (on the grounds of MOCAD) to return to the "mother ship", the original Kelley home in the suburbs.

On its way down Michigan Avenue, one of Detroit's main arteries and passageway to the western suburbs, the mobile home passes through some of the city's most historic neighborhoods such as the old Irish area of Cork Town; Dearborn, the home of the Ford motor company, the Henry Ford Museum and Greenfield Village (Ford's personal collection of homes and structures associated with great Americans such as Thomas Edison, the Wright Brothers and Rosa Parks); Inkster; Wayne (where Kelley attended Catholic school); and finally Westland where the former Kelley family home still stands.

In a largely disinvested city with many abandoned houses and dilapidated buildings, Mobile Homestead enacts a reversal of the 'white flight' that took place in Detroit following the inner city race riots of the 1960s. It does so at a time when the city is exploring new options of renewal by assessing its singular post industrial conditions in an attempt to articulate a new model for American cities.

The sculpture which almost exactly replicates the vernacular architecture of working class neighbourhoods in the American Midwest, brings the suburbs back into the city, and as it travels - on specific missions - the mobile home performs various kinds of community services, establishing a permanent dialogue with the community that houses it.

Over the past few months, Mike Kelley has been shooting material for a video documentary that focuses on the people and communities who live and work along Michigan Avenue. A 'trailer' for the film will be shown at MOCAD as part of the opening events on 25 September 2010.

The project will be fully completed in 2011, when the mobile home will be attached to an altered reconstruction of the Kelley home, to function as a community space.

Mobile Homestead is artist Mike Kelley's first public art project anywhere and the first major permanent installation of his work in his hometown. This project is also the first commission by Artangel in the United States and has been produced with support from the LUMA Foundation and in collaboration with the Museum of Contemporary Art Detroit. The work is also the first contemporary artwork especially commissioned for the Midtown Neighborhood of Detroit.

*David Robbins: read High Entertainment online*

JRP|Ringier is pleased to announce the publication of "High Entertainment" by David Robbins, published online at [www.high-entertainment.com](http://www.high-entertainment.com) by Special Entertainment. The book, Robbins' first online effort, is an expanded version of an essay which appeared in "The Velvet Grind."

*Mike Kelley at Stedelijk Museum in Amsterdam*

## FISCHLI/WEISS at 21st Museum in Kanazawa

Traveling through an endless tunnel of changing light and color. A rat and bear go out on the town and through art and philosophy offer insights into the absurdities of the human condition. Everyday items teeter, precariously balanced. Energy passes by a whisker from one piece of junk to another, in a series of seemingly impromptu chain reactions. Airport scenes from across the globe float alongside a panoramic selection of this world's doings, big and small, rendered in ninety or so pieces of clay. Questions about life and the world that might occur to anyone appear and disappear, drifting ceaselessly through the air. In tiny black and white photos fairytale-like scenes have soft black contours. The tranquil, mundane everyday is suffused with wonder and chaos, tragedy and comedy, melancholy and nothingness.

Wielding a formidable armory of media from photography to sculpture to video and more with extraordinary flexibility, Peter Fischli and David Weiss focus intensely on familiar scenes and things, presenting divergent meanings and diversity of interpretation via a combination of meticulous planning and coincidence, throwing into relief the essence of the human condition in works shot through with irony and humor. We hope viewers will enjoy the strange wonder of Fischli/Weiss art, and their encyclopedic worlds suffused with an original, unconventional aesthetic.

OLAF BREUNING at Nicola von Senger in Zurich

### *Philippe Parreno CCS Bard in Annandale o.H.*

The exhibition will explore Philippe Parreno's work with moving images, focusing on three later pieces: Zidane: A XXIst Century Portrait, a feature-length portrait of a football player made in collaboration with Douglas Gordon; the short film The Invisible Boy; and 1968, a new work looking back at the the funeral train of Robert F. Kennedy. Paris-based cinematographer Darius Khondji worked closely with Parreno on both The Invisible Boy and 1968. Known for visually sumptuous cinematography in films such as Delicatessen and Seven, Khondji will be engaged in a literal as well as a metaphorical conversation with Parreno for the exhibition. Philippe Parreno at CCS Bard is the final part of a series of retrospectives taking place from 2009 to 2010 at Kunsthalle Zurich in Zurich, Centre Pompidou in Paris and the Irish Museum of Modern Art in Dublin. Curated by Maria Lind.

FRANCIS BAUDEVIN at Mark Müller in Zurich



## ROMAN ONDAK at Salzburger Kunstverein

### Before Waiting Becomes Part of Your Life

Even before his culminating presentation at the Biennale in Venice (2009), the Slovakian artist, Roman Ondák was considered one of the most important representatives of contemporary art.

Roman Ondák is developing an installation "Before Waiting Becomes Part of Your Life" for Salzburg that reflects on the subject of the "queue." In 2003, Ondák appeared in the Cologne Kunstverein for the first time with a staged queue that formed in front of the building every day. Images of this performance "Good Feelings in Good Times," as they were published over years in a number of art magazines, brochures and catalogues, are presented in display cases constructed from found objects and blended with videos in which an artist's wife teaches their two children how to "stand in a queue."

Roman Ondák's works, which contain elements of performance, conceptual art, and audience participation, captivate through their ease and "uncapturability," despite or precisely because of their formal precision. Social rituals and everyday situations that hardly attract attention are the subjects of Roman Ondák's work. He often includes his audience or specially hired individuals in his concepts, thus making them co-producers of his works.

Roman Ondák, born in 1966 in Zilina, lives and works in Bratislava. In addition to numerous international exhibitions, such as his 2008 show in San Francisco or the 2006 show at the Tate Modern in London, Ondák represented Slovakia and the Czech Republic at the 53rd Biennale di Venezia in 2009.

## FALKE PISANO at Kunsthaus Glarus

Im Zentrum der Ausstellung von Falke Pisano & Ana Roldan steht ein von den beiden Künstlerinnen gemeinsam erarbeitetes Werk, eine ehemals als Bodenarbeit konzipierte dreiteilige Stoffarbeit, welche mit je einer eigenen Zeichnung bedruckt ist. Diese Bodenarbeit galt als Spielfläche für mehrere Objekte, die ihren Ursprung in früheren Ausstellungen und Installationen der Künstlerinnen haben. Auf einer textuellen Ebene, einem Script, werden drei Szenen mit 16 Positionen der Objekte auf dem Spielplan beschrieben, die sich in vergangenen Ausstellungen während der Ausstellungsdauer veränderten. In Glarus wird eine neue Version gezeigt, in der diese Choreografie nur noch beschrieben, aber nicht mehr umgesetzt wird. Die Bewegungen der Objekte im Raum finden in dieser Weise in der Imagination des Betrachtenden statt. Das Verhältnis zwischen Anleitung und Realisierung wird so zu einem offenen Prozess, an dem auch der Betrachter seinen Anteil leistet.

## MATIAS FALDBAKKEN at Kunsthalle Fridericianum in Kassel

The Norwegian artist Matias Faldbakken is internationally well known for his direct, provocative and radical attitude. In his artistic production Faldbakken engages with social conventions and meets pop culture with a counter gesture, when rejection and refusal merge with forms of chaos and vandalism. The media and products evolving from pop societies and determining social systems of order, do not only serve him as a conceptual starting point but also as artistic tools. Whereas material and objects from the everyday cultural production like newspapers, magazines, TV, video and the Internet, as well as spray paint, tape and markers belong to his working material, language plays a central role in his oeuvre. Text-based works as large wall installations, as works on canvas, drawings, prints and graffiti are drawing a continuous line through his whole artistic work and are building the tenor of an all-out attitude of denial. Against this background Faldbakken's recent works are of an extreme and radical adoption of the nihilistic basic idea.

Reduction and abstraction as means of turning ones back to the world as well as a destructive gesture, which expresses itself in the spontaneous act and a demolishing process, conduce Matias Faldbakken to an artistic attitude, which also manifests an anti-aesthetic, explicitly directed by the artist against the conventional art production. In his recent works Faldbakken is using and at the same time mocking the artistic practice by showing destructed sculptural everyday objects like metal lockers and news racks or serialises a production in either sometimes framed prints or sometimes plastic bags which he further works on. This artistic attitude will also be transposed in his solo show THAT DEATH OF WHICH ONE DOES NOT DIE at Kunsthalle Fridericianum. With the background of the long tradition of the house as a museum and renowned exhibition venue Faldbakken designs a counter concept, which does arise in a very salon-like presentation on the one hand and on the other in the material and visual reduction as well as in a vandalistic gesture. By both playing with and opposing the architecture of the generous gallery space, the artist will present a series of more than thirty new works of the 'garbage bag drawings', which will dominate the whole exhibition space. These works, which can be understood as a development of the well-known Tape-series and which are especially produced for this exhibition, will show abstract abbreviations and acronyms, which are drawn sketchily and sleazy with a black marker on large garbage bags. The bags themselves are framed uniformly and precisely and therewith evoke a direct confrontation with the conventional presentation of art. Following this motivation the 'garbage bag drawings' will dominate the main wing of the Kunsthalle Fridericianum. Hung up neatly and in order only the drawings will refer to a certain irregularity, which dissolves in complete disorder and chaos in the side wing of the museum. There the bags will mostly be unframed and hung up without a visible regular structure, sometimes overlapping themselves, sometimes covering the windows. This dissolution of regularity into chaos will be supported by an installation with fire extinguishing foam, a collaboration with Anders Nordby, partially covering the walls and a large part of the floor, so the material is carried and spread by the visitors. Here destruction and vandalism are building the corner stones of an art production, which in the end negates itself.

WOLFGANG TILLMANS at Daniel Buchholz in Berlin

## GIAN PAOLO MINELLI at Frankfurter Kunstverein

Tales of Resistance and Change. Artists from Argentina

On the occasion of this year's Frankfurt Book Fair, with Argentina as guest of honour, the Frankfurter Kunstverein will be presenting the group show "Tales of Resistance and Change. Artists from Argentina" with current positions of Argentinian contemporary art. The exhibition provides insights into contemporary artistic practice over the last ten years, a period marked by political and economic tensions. Its focus lies on works and projects wherein both aesthetic approaches and political awareness are combined, and that cause social and collective situations to be reconsidered as well as initiate new forms of action. The works on show are based on shared processes in which various artists or artist groups, cultural players and activists are integrated. They point out how productive responses can be developed as consequence of a serious crisis caused by neoliberal economy.

Participating artists and artist groups: Ananké Asseff, Gabriel Baggio, Eloísa Cartonera, Florencia Levy, Sebastián Díaz Morales, Gabriela Golder, Mónica Millán, Gian Paolo Minelli, Proyecto Nido, Alessandra Sanguinetti, Tomás Saraceno, Taller Popular Serigrafía (TPS).

## FALKE PISANO at Kunsthall Antwerpen

### Project Room

Falke Pisano's publication *Figures of Speech* comprises her recent work with a focus on the act of speech in relation to different forms of agency in artistic production. The publication, largely based on a performative practice of writing, involves a circulation and exchange of language, ideas, and form and will be the basis for a spatial translation in the project space of Extra City.

## GIANNI MOTTI at D+T Project in Brussels

Belgium Landing

VALENTIN CARRON at Praz-Delavallade in Paris

TERESITA FERNANDEZ at Anthony Meier in San Francisco

Opening: September 23, 2010 at 6–8 pm

## CYPRIEN GAILLARD at MMK Zollamt in Frankfurt

Geographical Analogies, 2006-10

Cities of Gold and Mirrors, 2009

Angkor Beer Series (working title), 2010

and a new work

In close proximity to the MMK Zollamt, the complex which housed the former Technisches Rathaus, and which was built between 1972 and 1974, is currently being demolished. It will make way for a vague reconstruction of Frankfurt's Old Town, which in turn was destroyed in the bombing raids of 1943-44. Development, destruction, demolition and preservation are also the subjects of Cyprien Gaillard's (born in 1980) studies. As such the demolition of the building next to the MMK Zollamt will in fact form part of the exhibition, as the high ribbon window on the side of the hall opens out onto the demolition work.

For several years Gaillard has been pursuing the Geographical Analogies project, an "atlas" of analogies that has now grown to more than one hundred examples. During his journeys round the world he takes Polaroid photos of historical and modern buildings, gardens and ruins from all eras. In each of the show cases at the exhibition nine of these photos will be assembled to form a rhombus.

The 16mm film *Cities of Gold and Mirrors* (2009) features motifs from the Mexican tourist capital Cancun. Young North Americans know and appreciate it as a destination for cheap vacations in huge hotel complexes. These are in close proximity to temple ruins. The post-modern hotels imitate antique buildings and complement them with dolphin pools and jungle-like halls. In the film, all this becomes the set for excessive binge drinking. By way of analogy, these recordings are complemented by the spectacular demolition of a mirrored high-rise in Dallas and laser shows in large discos.

The new series *Angkor Beer* combines historic monuments and alcohol in equal measure. Bottle labels of a Cambodian beer bearing a promotional name and the silhouette of the world-famous temple are glued on old postcards depicting French castles, covering them completely.

In his works, Cyprien Gaillard explores and documents overlaps, conversions and trivializing imitations of architecture and history in the wake of globalized tourism in different places and using different methods. There is, however, no nostalgia or elegiac mourning for what has been lost, but rather an at times aggressive zest for transformation.

The exhibition at MMK Zollamt in Frankfurt is rounded out by a new, site-specific work, which explores both the surroundings and the history of the exhibition venue.

## ALLEN RUPPERSBERG at Margo Leavin in Los Angeles

### No Time Left To Start Again

Ruppersberg presents three new projects that focus upon the practice of collecting and the way in which we reconstruct and enliven narratives. In the large installation, No Time Left To Start Again/ The B 'n' D of R 'n' R, the artist adorns colorfully silk-screened pegboards—some revisiting the artist's poems about music—with laminated color copies of record labels, album covers, found photographs of teenagers in alternative fashions of the 1940s, 50s, and 60s, and obituaries of rock and roll artists. Numbering over one thousand, reclaimed material that doesn't fit onto the pegboards is stacked into boxes below, a visual reminder of the myriad of alternative narratives waiting at the periphery. The artist has also produced a compilation record of rock 'n' roll's diverse musical influences and manifestations, forming an audio soundtrack to echo the visual journey taken across the pegboards.

In Spell for Creating a Familiar, Ruppersberg, as he has throughout his career, chooses to emphasize the participatory act of reading as a means of re-animation. Texts from a magic spell book are interspersed with tightly cropped images of miscellaneous miniature toys, presenting a partial narrative that can only be completed as the viewer attempts to decipher the photographs and read the spell aloud.

Similarly, L.A. in the 70s presents text and images to be assembled and interpreted by the viewer. A 1980s Los Angeles Times article on a once-mysterious restaurant, The Original Spanish Kitchen on Beverly Boulevard, is juxtaposed with early 1970s snapshots of small eateries, creating a refreshed narrative for the city's social and culinary structure. Large silkscreens of the same title layer images of Los Angeles landmarks, street scenes, and cross-city driving directions with visual indicators of the city's art community.

Ruppersberg's work has recently been the subject of solo exhibitions at the Santa Monica Museum of Art (2009) and the Camden Arts Centre in London (2008). His work will be included in the upcoming group shows: The Last Newspaper, New Museum, New York (5 October 2010); Conjuring Houdini, The Jewish Museum, New York (31 October 2010); and in exhibitions at the Museum of Contemporary Art, Los Angeles; Pomona College Museum of Art, Claremont; and Orange County Museum of Art, Newport Beach in conjunction with Pacific Standard Time: Art in L.A. 1945-1980 organized by the Getty Foundation (Fall/Winter 2011).

DAVID NOONAN at David Kordansky in Los Angeles

## OLAF BREUNING at Nils Staerck in Copenhagen

### MARILYNS

"I want to be a machine", sounds one of Andy Warhol's most famous quotes. The pop artist surrendered himself and his art to the endless repetitions of mass culture, and assimilated to the dominating media and consumer culture of his time. Ironically, his silkscreen prints of Marilyn Monroe have become some of the most reproduced works of art ever.

Following a long lasting interest in art historical appropriations and references Olaf Breuning's solo exhibition Marilyn's takes its formal point of departure in Andy Warhol's iconic portraits. As it is typical for Breuning he is inspired by his near surroundings – in this case an image instantly recognizable to most people.

Whilst Warhol, in his break with painting, utilized the copy's repetitions by means of the silkscreen technique, Olaf Breuning refers to the painterly tradition by providing his Marilyn's with naked and black painted bodies. Dressed in apparent and coarse brush strokes the women stare back at the viewer, and Breuning does not only appropriate Marilyn's portrait, but puts her into dialogue with the nudes of the western art historical tradition.

As regards to content Olaf Breuning's artistic project generally reflects the shallowness of modern western culture, but always with an underlying self-irony and acknowledgment of being part of the society that surrounds him. "If you can't beat it – join it", seems to be the slogan of Warhol and Breuning alike, added a fundamental hope of exposing the smugness and hypocrisy of modern society from within.

## ROMAN ONDAK at Villa Arson in Nice

### Shaking Horizon

The greater part of Roman Ondák's work questions the architecture of the exhibition space, the way it functions, its limits, its construction or deconstruction. In doing this Ondák relies on the fact that we can consider the space itself as a work of art, and consequently, on our ability to apprehend the scenery's reality. Quite often this process involves moving around the various elements of the architecture, for example in 2009 at the last Venice Biennale, when he planted the vegetation from the outside gardens inside the Czech and Slovak pavilion (Loop, 2009).

The exhibition at the Villa Arson features works ranging from 1992 to 2010, which have either rarely or never been shown before or have been reconsidered according to the context of the art centre's exhibition space. Many works also play with the relation between interior and exterior spaces, such as *Breath on Both Sides* (2009) and *Room Extension* (2000), which open the exhibition. The first one is a red balloon inflated right through a hole made into a large picture window overlooking a garden. The second one is a thread drawn tight through a hole in another window, and ending up on a promontory on the other side of the same garden.

In both cases, these thematic works are meant to unsettle our perception of space in a subtle way. The following fifty or so works featured, of various shapes and scales, all play with feelings of unease by causing micro-disturbances designed to upset, to change and to delude. The title of the exhibition itself, *Shaking Horizon*, explicitly refers to an unstable horizon, a mirage which we think we can see, but which remains an optical illusion.

Basically, Roman Ondák questions our place within the space more than he questions the space itself. In spite of very formal elements, his work can be said to be deeply phenomenological, attempting with remarkably restricted means to define our relation to our own environment, sometimes our relation to what is in our closest proximity. This process often entails measuring the space and the visitor as one. His piece *The Stray Man* (2006), featured in the exhibition at the Villa Arson, can be explained in this way: the video shows a man looking inside a gallery, once again through a glass window. The man seems to be completely unconnected with what he is looking at so intently, but he keeps looking so minutely and for such a long time that in the end he becomes a part of it.

Roman Ondák is in residency at the Villa Arson from May to July 2010 with the support of the Conseil Général des Alpes Maritimes.

The exhibition is organised in association with the Fondazione Galleria Civica in Trento and the Kunstverein in Salzburg. A publication will accompany the project, and will come out in 2011 by JRP Ringier.

Roman Ondák was born in 1966 in Zilina. He lives and works in Bratislava in Slovakia. Last year he represented Slovakia in the Czech and Slovak pavilion in the 53.Venice Biennale in Venice. His other solo exhibitions include projects at MoMA, New York, Tate Modern, London, Pinakothek der Moderne, Munich and Kunstverein Cologne. He is represented by gb agency in Paris, Martin Janda Gallery in Vienna and Johnen Gallery in Berlin.

ALLORA & CALZADILLA at Chantal Crousel in Paris

Opening on September 4th from 6pm to 9pm

## ARCANGELO SASSOLINO at Nicola von Senger in Zurich

Arcangelo Sassolino was born 1967 in Vicenza. The Italian artist's work focuses on industrial processes and materials. His objects and installations explore mechanical behaviours, materials, and physical properties of force. The solid reality of the objects is subject to forces that question its physical solidity in time and space. These forces are integral to the work and surpass its state of pure "objecthood". Sassolino's performative sculptures are not functional, but they function - the functionality is its beauty. And only at the border zones of rational functionality will new connections be developed. It is the nature of Sassolino's work to create targeted blurring of perception, the formulation of open metaphors, response to stimuli. Condensed within his works is a dynamic that resonates with the fragile conditions we are all surrounded by.

Entering the gallery space, there is almost immediately an anticipation of tension. *Figurante* (2010), carved from steel is slowly but inexorably biting on a massive bone of a freshly slaughtered ox. It's a fascinating yet disturbing demonstration that implicates the viewer in the process of machine defeating nature. The violence of the work engages the spectator in an association with art which is not only intellectual but also physical and triggers a sensation of disquietude, even impending menace.

From another corner the sound of an organic and regular breathing can be heard. The construction with its clean and cold surface is pumping air into a common hot water bottle, enabling it to seethe a handicapped life previously unknown to its quotidian one.

*Unconsciousness* (2008) can be understood as a reflection on hospital life. It refers to the state of mind which we attribute to someone in a coma, a vision of time passing in a state that is no longer conscious.

As sub-species to the many machines society relies on, Sassolino's works seem to live a life of their own, allowing for human control only to a certain extent. It is impossible to express by text, what powerful sentiments visitors may experience. It's a timeless sentiment closely linked to the existential question, which mankind has faced at any age, at any place, contrasting with the caducity of the moment and the volatility of the present.

## PETER SAVILLE at Glenn Horowitz in East Hampton

### Accessories To An Artwork

Featuring: Tauba Auerbach, John Baldessari, Matthew Barney, Will Cotton, Sarah Crowner, Peter Dayton, Brendan Fowler, Kim Gordon, Matthew Higgs, Richard Kern, Sean Landers, Adam McEwen, Ryan McGinley, Ryan McGinness, Josephine Meckseper, Dave Muller, Richard Prince, Nick Relph, Josh Shaddock, Lawrence Weiner, Dirk Westphal.

Glenn Horowitz Bookseller is pleased to announce Accessories To An Artwork, an exhibition by Peter Saville. Saville has designed a minimal white plinth, an artwork in the form of a pedestal of the sort that would conventionally be used to display an object in a museum setting, and has fabricated these plinths out of white museum board in an edition of 200. Approximately 20-25 of these will be distributed throughout the gallery space and a group of other artists, whose names appear above, have each been invited to place an object or artwork of their choice on one of the plinths.

Saville's plinth provides a framework for a collaborative exhibition. It is an artwork which transfers the power of curatorial decision-making to others, namely the individual artists in the exhibition, but also to the individual collector who purchases a plinth from the edition. Saville once observed that, 'it all looks like art to me now.' This artwork recognizes that cultural authority is an increasingly do-it-yourself enterprise; the plinth is an accessory for the individual who has chosen to "curate" the world for him- or herself. By placing something atop the plinth one makes a statement as to what is worth looking at.

When Saville exhibited his work at the Migros Museum in Zurich in 2005 he designated the last room as "work in progress" and included objects that had little contemporary artistic currency, but that somehow still seemed pertinent as materials of an idea. Not wanting to present these objects as artworks, Saville laid all of them out on tables, with one exception, a plastic bird, which placed on a plinth. Noting the transformative energy of the plinth, Saville created this artwork so that others might share his experience.

## CHRISTIAN MARCLAY at Whitney Museum in New York

Artist/composer Christian Marclay (b. 1955) is known for his distinctive fusion of image and sound. Celebrated as a pioneer of turntablism, Marclay transforms sound and music into visual and physical forms through performance, collage, sculpture, large-scale installations, photography, and video. This groundbreaking Whitney exhibition — activated by daily concerts and continually evolving — explores Marclay's approach to the world around him with a particular focus on his "graphic scores" for performance by musicians and vocalists. Visitors to the Whitney will be encouraged to mark up a wall-sized chalkboard, with musical staff lines, thereby creating a collective musical score which will be performed throughout the run of the show. Other Marclay scores, including the premiere of a new scrolled vocal work forty feet in length and three scores conceived as projections, will be continually on view and performed on a regular basis. World renowned musicians and vocalists, some of whom have been regular collaborators with the artist for three decades, will interpret a dozen scores, enabling museum audiences to experience a less well known aspect of Marclay's varied art practice.

"Christian Marclay: Festival" was organized by curator David Kiehl with Limor Tomer, adjunct curator of performing arts.

### *Karen Kilimnik at Upper Belvedere in Vienna*

For the American artist, Karen Kilimnik, Baroque; the interaction of high-flying form language, passionate turns and bends; opulent jewellery and rich ornaments come together to create a fascinating source for her image creations in which motifs of contemporary pop and glamour worlds are linked to historic presentations of court life. In respect of her approach to Belvedere, Kilimnik addresses the magnificent animal pictures of Philipp Ferdinand de Hamilton, which she interprets in a new, pictorial, style.

In the case of Kilimnik, art and interior are merged to form an installation in which she produces a "theatre of sensations". For the artist, fairy tales and mythological tales are just as important as TV shows or major Hollywood films. She uses historical ballet forms, for example from *Les millions d'Arlequin*, *Chippolino* or *Die Puppenfee* for a choreography, which is to be performed in the Belvedere garden. Kilimnik's luxurious, kitschy, picture worlds refer to the power of illusionary production, which make use in equal measure of courtly representation and mass media marketing.

## *Rodney Graham at Museum für Gegenwartskunst in Basel*

### Through the Forest

This exhibition brings together close to 100 works by the Canadian artist Rodney Graham. Dating between 1978 and 2008, they come from important private and public collections in Europe and North America. Graham's interdisciplinary work embraces a variety of media: books, video, sculpture, painting, installation and music. His use of appropriation allows him to pay tribute to some important artists, writers, philosophers and pop musicians, though not without respectfully and ironically demystifying their undoubtedly substantial influence and offering us a new take on the worlds they describe. Sigmund Freud, Donald Judd, Edgar Allan Poe, Georg Büchner, Jeff Wall, Pablo Picasso – they all figure in Rodney Graham's work as material or conceptual reference. The exhibition is organized by the Museu d'Art Contemporani de Barcelona (MACBA) in collaboration with the Museum für Gegenwartskunst Basel and the Kunsthalle Hamburg.

Curator: Nikola Dietrich

## RIVE GAUCHE / RIVE DROITE in Paris

Michael Bauer / Alexandra Bircken / Cris Brodahl / Carter

Ross Chisholm / Steven Claydon / Michael Cline / Slawomir Elsner / Charlie Hammond / Andreas Hofer / Christian Holstad / Des Hughes  
Richard Hughes / Meredith James / Larry Johnson / Dorota Jurczak / Justin Lieberman / Nick Lowe / David Noonan / Ry Rocklen / Sterling  
Ruby / Jim Shaw / Torsten Slama / Michael E. Smith / Lucy Stein / Stefan Thater / Jacques Vidal

27 contemporary artists, 6 unique exhibition places: Azzedine Alaïa, Saint Honoré Art Consulting, Résidence Privée de Jean-Marcel Canard,  
Lefèvre & Fils, Deyrolle, Catherine Houard.

## WOLFGANG TILLMANS at Serpentine Gallery in London

Since he made the UK his home 20 years ago, Wolfgang Tillmans has redefined both the photographic image and the numerous ways in which it is presented.

In this new exhibition, conceived for the Serpentine Gallery, Tillmans will reflect on his longstanding relationship with London and show both new works made specifically for this show, as well as a range of images from throughout his career.

The exhibition will focus on both the figurative and the abstract in Tillmans' work, and embrace a broad range of subjects; from unconventional yet intensely eloquent portraits, to large-scale, colour-saturated abstractions that capture the beauty of photography's chemical processes.

## O'NEILL, RITTENER, RUPPERSBERG at Mamco in Geneva

Au verso des images

Cycle Futur antérieur, séquence d'été 2010

Eight monographic shows: Maud Faessler "Insite" Michel Grillet "Montagnes-Ciel" Pierre Moignard "Who chooseth me" Amy O'Neill "Pilgrim Boudoir" Didier Rittener "Libre de droits" Yvan Salomone "Yes I will yes" Franz Erhard Walther "9/35 En miroir" Pascal Pinaud / Allen Ruppertsberg.

From 2 June through 19 September 2010, Mamco will play host to a myriad of shows that reveal both the variety and depth of contemporary art. Au verso des images (On the Back of Images), a new summer exhibition sequence opening on Tuesday, 1 June at 6 PM, features eight different temporary shows along with a number of new presentations of the museum's permanent collection. Making their way through these shows, viewers will discover an important exhibition by the artist and native of Lausanne Didier Rittener that includes hundreds of drawings; new watercolors by Yvan Salomone; a film by Pierre Moignard, who has adapted a play by Shakespeare to the context of contemporary America; autopsy photographs shot by Maud Faessler; mountain landscapes by Michel Grillet; a composite installation by Amy O'Neill based on typical objects found in American folklore; a mirror installation featuring two works by Allen Ruppertsberg and Pascal Pinaud (as part of 50 JPG); and finally a scaled-down version of this past winter's retrospective devoted to Franz Erhard Walther.

This summer Mamco is bringing together a broad range of media and art practices to offer visitors an extensive panorama of artmaking today. Visitors will also have the chance to follow the ongoing efforts of several artists who have already exhibited at the museum and have been invited to show their work at a different phase or in a different light.

On the fourth floor, Libre de droits (Copyright Free) features a group of over 300 drawings by Didier Rittener. Born in 1969 in Lausanne, Rittener, a cofounder of the contemporary-art association Circuit, has been working since 2001 on this series of source-images in which motifs from the Renaissance, geometric shapes, science-fiction characters, landscapes and slogans exist side by side. Making use of multiple registers (press, film, literature), the artist crops images differently and removes certain elements from them, keeping only a few details that are isolated from their context. Reproduced in lead pencil on A4 tracing paper, these drawings form a kind of "compressed world" that recalls old repertoires of images that artists once could freely reproduce. The collection is the starting point of Rittener's work in drawing and painting, a formidable "toolbox with which he builds his fictional world."

Exhibited for the first time here, this group of drawings has been hung chronologically to form an uninterrupted line that runs from one gallery to the next on Mamco's fourth floor. Meanwhile, like mirrors, the walls opposite these drawings are covered with vast desert and wooded landscapes drawn in black and white. Visitors, caught up in this mazelike route, are invited to take "a subjective stroll that winds between rigorous chronology and Surrealist reverie." Along with the show, an expanded version of the catalog Libre de droits, first brought out in 2004, is available, copublished by attitudes, HEAD-Geneva and Mamco.

Yvan Salomone, who was born in Saint-Malo (F) in 1957, works in watercolor and is showing on Mamco's second floor an exhibition called Yes I will yes. The museum in this case is bringing out once again a type of display not unlike what was done in 2000 for the artist's first show in Geneva, i.e., a large section of wall covered by some 60 new watercolors. Like Rittener's work, Salomone's begins by reproducing images in an identical format, which the artist then reworks and repositions. Forcing himself to follow an extremely strict protocol, Salomone executed one watercolor each week, working from photographs that focus on neglected, outlying areas where not a soul can be seen. The singularity of Salomone's art lies in this unexpected, anachronistic encounter between the classicism of the technique and the resolutely contemporary approach to the subject. The artist, a native of Saint-Malo, has devoted an important part of his work to depicting harbors, which he later expanded to include images of building sites and other empty tracts of land. The show Yes I will yes includes an accompanying collection of the artist's texts, published by Mamco (Le point d'Ithaque. Cahiers 1996-2006, Éditions Mamco, 2010).

On the same floor, in Kino, the museum's screening room, we will be presenting the first work for film by the painter Pierre Moignard (born in Tabessa, Algeria, in 1961). Who chooseth me. Notes for the Merchant of Vegas (2006/2009) transposes the story of Shakespeare's comedy The Merchant of Venice to the over-the-top context of the dream cities of contemporary America, namely Las Vegas and Venice Beach. Half documentary and half fiction, Moignard's film plunges us into the contradictions of a "fascinating and cruel" culture.

On the museum's first floor, a range of multifaceted worlds play out from one gallery to the next with the works of Maud Faessler, Michel Grillet, Amy O'Neill and a joint installation by Allen Ruppertsberg and Pascal Pinaud. A 2006 graduate of ECAL, the young photographer Maud Faessler (born in 1980 in Zurich) stands out for the power and severity of the subjects she has chosen to tackle, i.e., autopsies,

dissections and genitalia that have been removed. Insite brings together two series of works. Hôpital (Hospital) reveals the highly secret world of the underground hospitals built by the Swiss Army, while the second series, Autopsie (Autopsy), is the result of a long collaboration between the artist and a hospital staff that allowed Faessler to photograph cadavers that had been cut up as part of an autopsy for medical research. Driven by a real curiosity for what most considered to be unbearable, the artist transcribes these autopsies with a realism and fidelity that is stripped of all sentiment and subjectivity, which lends her cadavers a presence that is both banal and all the more disturbing.

First invited to Mamco in 2005, Michel Grillet (born in Geneva in 1956) now reveals another aspect of his art, a group of wash drawings from the series Montagnes-Ciel (Sky-Mountains). With an approach that is spare and restrained, Grillet has worked since 1977 on the theme of the landscape he calls Montagnes-Ciel, Ciel-Etoilé, Eau-Ciel, Mémoire de Paysage (Sky-Mountains, Starry-Sky, Sky-Water, Landscape Memory). His work on transposing landscapes revolves in the main around notions dealing with perception and memory along with a constant questioning of the image of nature and the nature of the image. A meteorologist of human sentiments, Grillet paints mountains whose minute variations of light and color seem to reflect the subtle movements of the soul.

The American artist Amy O'Neill, born in 1971 in Beaver, has spent several years in Geneva. O'Neill turns a critical eye on the vernacular culture of both her native country and her adopted Switzerland with works that focus on local folklore like Swiss chalets, country music and parade floats. By lending "reality" stage-like settings, the objects and situations that the artist creates exude an uncanny feeling. Mamco is featuring an installation made up of three sculptures, including Shrine Bed (2007), which depicts a strange bed cut from a tree trunk. Produced by a traditional Swiss sculptor, the piece is inspired by a rustic tourist attraction, The Shrine of The Pines, located in Baldwin in the United States.

As an exhibition that is meant to echo 50 JPG, En miroir takes two installations by Allen Ruppersberg and Pascal Pinaud respectively and sets them facing one another. The two pieces are based on the photographic record of the artists' studios. Both men have in fact reworked a theme that is dear to art history. Questioning the conditions surrounding how art appears, the two pieces invite viewers to search in these images some reflection of the nature of the works created there. We are pleased to note that this show, along with the exhibition of Maud Faessler's work, was part of the program put together by Mamco for the Printemps de Septembre Festival in Toulouse. Mamco was responsible for the festival's artistic program in 2008 and 2009. Thus the museum is especially pleased to present these two shows to the general public in Geneva.

Finally Mamco is featuring a scaled-down version of the major retrospective that was devoted this past winter to Franz Erhard Walther (De l'origine de la sculpture, 1958-2009) by extending the run of the show for nine of the retrospective's original thirty-five galleries.

Along with its temporary shows, Mamco is likewise highlighting its collections with many new rehangerings of works that the museum owns or has on loan. The new displays vary, from a few monographic allusions (a gallery devoted to John M Armleder and another to Steven Parrino); to a homage to the Swiss photographer Balthasar Burkhard, who recently passed away; to presentations of a more thematic sort finally, notably with a new version of Modèles modèles, an exhibition of scale models first shown in 2005.

## JIM SHAW at CAPC in Bordeaux

### Left Behind

Painting, drawing, sculpture, video, installation and performance are all media used by the artist Jim Shaw since the late 1970s, helping to put across an encyclopedic and hectic vision. Jim Shaw is an atypical figure in the Californian art world, sharing with Paul McCarthy and Mike Kelley a similar desire to produce an immersive visual oeuvre aimed at exploring the dark side of the American psyche.

Some fifteen figurative paintings made on old backdrops establish the décor, quite literally, in the CAPC's nave. Their extraordinary dimensions call to mind the Pompeiian excessive size of 19th century academic painting. On these painted décors, the motifs added by the artist float like apparitions. Inspired by the 'cut-up' technique used by the writer William Burroughs, Jim Shaw gathers heterogeneous iconographic sources and overlays antithetical visual languages (from abstraction to hyperrealism, by way of the schematics of illustration) and plunges us into a wild and glutted narrative world. The iconic symbols of American culture, of the history of modern art, of consumerism, of biblical imagery, of genre movies, of comic strips, of political and media personalities, and of 9/11 all co-exist in a paradoxical and floating manner against backgrounds of bucolic suburban scapes in a mythologized Midwest. The distortion of the figures, and their fragmentation and multiplication bolster the impression of deliquescence and sense of loss.

Jim Shaw proceeds by cycles. Over several years, he thus develops a discontinuous narrative form. Together with the artist's Dream Objects and works related to Oism, the religion he invented which recycles his country's groundbreaking myths and its crypto-sectarian beliefs, the exhibition will present a new body of works entitled Left Behind. The Left Behind series echoes the shift from old fashioned, small-scale capitalism to Reaganite neo-liberalism beginning in the late 1970s, climaxing in the hubris of the Bush Jr. regime. A shift which, for the artist, results in particular in the end of a working-class consciousness and the rise, in the way the country's affairs were run, of millenarian beliefs prophesying the Apocalypse (Born Again Christians, Mormons, Jehovah's Witnesses, Seventh Day Adventists, and certain conservative evangelical tendencies...).

The exhibition will also present for the first time the collection of eschatological Christian objects that the artist has been gathering for more than twenty years.

JOSEF DABERNIG at MAK in Vienna

Excursus on Fitness

## JOHN BALDESSARI at LACMA in Los Angeles

Pure Beauty

John Baldessari is one of the most influential American artists working today. This long overdue retrospective will feature more than 150 works spanning the artist's career from 1962 to the present day, and include works on canvas, photography, videos and artist's books. Baldessari's text and image paintings from the mid-1960s are widely recognized as among the earliest examples of Conceptual Art, while his 1980s photo compositions derived from film stills rank as pivotal to the development of appropriation art and other practices that address the social and cultural impact of mass culture. Throughout and continuing today, Baldessari's interest in language, both written and visual, raises questions about the nature of communication. The exhibition will also feature a special installation conceived especially for this retrospective.

## MARTIN SZEKELY book signing at Hôtel Dassault in Paris

Save the date!

Saturday, September 11, 2010 at 5–8 pm

Hôtel Dassault  
7, rond-point des Champs-Élysées  
75008 Paris

## BRUNO SERRALONGUE at Jeu de Paume in Paris

Feux de camp

"Pour moi, la photographie n'est pas première. Elle est médiatisée. Elle arrive dans un second temps, après une réflexion, après la mise en place d'un cadre opératoire des règles." (Bruno Serralongue)

Afin de s'interroger sur les procédures actuelles de production, de diffusion, et de circulation des images, Bruno Serralongue est le commanditaire de ses propres reportages. Pour réaliser ses photographies, sa méthode consiste à glaner les informations publiées ou diffusées dans les médias — journaux, Internet, mais aussi télévision et radio —, un peu à la manière des agences de presse du type AFP, qui réceptionnent et diffusent au quotidien les dépêches à l'attention des rédactions.

À partir de ces informations triées par les rédactions, Bruno Serralongue effectue une sélection et parcourt le monde au gré de son intérêt pour les événements qu'il a repérés. Cependant, il ne s'intéresse pas au fait en tant que tel, mais à ce qui se passe à sa périphérie, dans ses coulisses. Au-delà de l'événement, ses textes et ses images se concentrent sur les interstices de l'information.

Au Jeu de Paume, l'exposition regroupe une centaine de tirages. Elle rend compte des dernières années du travail de l'artiste, à partir d'une organisation des images par sujet, lieu ou reportage, mais aussi par thèmes récurrents qui, selon Bruno Serralongue, traversent les problématiques de la représentation de l'information.

Exposition organisée par le Jeu de Paume et coproduite avec La Virreina Centre de la Imatge, Barcelone

## PHILIPPE DECRAUZAT at MCB-A in Lausanne

On the occasion of the award of the Buchet Price 2010 to Philippe Decrauzat (\*1974) and Jean-Luc Manz (\*1952), the Musée cantonal des Beaux-Arts de Lausanne invites both artists to fit out the entire museum for a joint exhibition.

Active for more than thirty years in French-speaking Switzerland, Jean-Luc Manz has developed a painterly practice that is in constant dialogue with followers of abstraction, whether they are his predecessors or contemporaries. Whereas many of his compositions are painted in series and are prompted by experimentation with specific forms (chessboard patterns and other geometric forms), others are inspired directly by found objects – be they the motif of an Egyptian rug or one borrowed from other artists, a detail on a piece of clothing or the memory of a person. This allusive relationship to reality is underlined by the titles – In My Fifties, Tears of Bitterness, etc. – while primary colours form the basic range around which the work develops, with excursions into the absolute chromatic reduction of black and white.

In the work of Philippe Decrauzat, the universe of black and white refers not only to the history of abstract art but also to that of op art, and, by extension, to that of the cinema. Paintings, murals, sculptures, installations and films all feed on references borrowed from the fine arts as well as from experimental cinema, pop culture and music. But while Decrauzat's work revisits questions of vision, perception and movement dear to the avant-gardes of the twentieth century, it does not represent a collection of citations but constitutes a masterly reformulation of these questions in the installation space.

## CHRISTOPHER WILLIAMS at Kunsthalle Baden-Baden

For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 11)

Die Staatliche Kunsthalle Baden-Baden präsentiert im Sommer 2010 eine Ausstellung des amerikanischen Künstlers Christopher Williams (geboren 1956 in Los Angeles). Die Ausstellung ist die Fortsetzung des 2005 begonnenen Projektes For Example: Dix-Huit Leçons Sur La Société Industrielle und zeigt neben älteren Arbeiten neue Werke des Künstlers. Williams, Absolvent des berühmten California Institute of the Arts (CalArt), studierte bei John Baldessari und Douglas Huebler und ist heute Professor an der Kunstakademie Düsseldorf. Er zählt zu den wichtigsten Vertretern der zeitgenössischen konzeptuellen Kunst. In seinen Arbeiten steht das konzeptuelle Gerüst der Studiofotografien im deutlichen Gegensatz zu deren formaler Umsetzung. Denn im Unterschied zu den Vertretern der ersten Generation von Konzeptkünstlern ist es bei Williams nicht nur die künstlerische Idee, die ein Kunstwerk konstituiert. Er legt sowohl großen Wert auf die bildnerische Qualität seiner Arbeiten als auch auf die technische Präzision bei der Inszenierung und Umsetzung seiner Bilder.

Wie für viele andere Künstler seiner Generation ist für Christopher Williams die Frage nach der Bedeutung des Bildes in unserer von Medien geprägten Gesellschaft von zentralem Interesse. In welcher Weise diese ästhetischen Konventionen und deren Vermittlung auf unser Verständnis von Realität wirken, untersucht er in Installationen, Performances und Videos, vor allem aber in Fotografien. Seit Ende der 1980er-Jahre greift Williams zumeist auf bereits bestehende Bilder oder Motive zurück und nimmt Anleihen aus Kultur, Werbung oder Film – bevorzugt aus zurückliegenden Dekaden. Williams wählt seine Motive selbst aus. Diesem subjektiven Akt der Bildfindung folgt jedoch durch das Abtreten der Autorschaft an professionelle Werbe- oder Modefotografen dann der Versuch, ein möglichst objektives Bild zu schaffen. Sachlich distanziert und vor einem neutralen Hintergrund im Bild isoliert, werden diese Aufnahmen von Tieren, Pflanzen, Industrieprodukten, aber auch modernistischen Architekturen und Menschen bei größter Arktikie umgesetzt. Im Gegensatz jedoch zu der technisch wie ästhetisch auf Perfektion zielenden Werbefotografie sind sie oft mit kleinen, kaum wahrnehmbaren Makeln oder Störmomenten behaftet. Der Künstler wird zum Regisseur, er inszeniert die Bilder und lässt sie dann in teilweise kaum mehr gebräuchlichen Verfahren wie dem Silbergelatine- oder Dye-Transfer-Print abziehen. Ein wichtiger Bestandteil des Werkes sind bei Christopher Williams auch immer die Titel. Diese bestehen zumeist aus einer pedantisch anmutenden Auflistung, die alle Informationen über den abgebildeten Gegenstand enthält und nur teilweise dechiffriert werden kann: Angaben zum fotografierten Objekt, der Name des Fotostudios, Datum, Material und Prozess. Der Name des ausführenden Fotografen bleibt dagegen meist im Dunkeln. So ist der Ausstellungsbesucher stets gefangen zwischen dem Betrachten „schöner“ Fotografie und den Betrachtungen eines Künstlers über Fotografie: eine reflektierte Gratwanderung zwischen Historie und Zukunft dieses Mediums ohne jede Nostalgie.

## THE STORYTELLER at Art Gallery of Ontario

This June, a timely exhibition at the Art Gallery of Ontario explores how contemporary artists use storytelling to understand the social and political events of our time. Bold and thought-provoking, The Storyteller features video and photography, drawing, mixed media and installation works by leading international artists — including Cao Fei, Turner Prize winner Jeremy Deller with filmmaker Mike Figgis, Omer Fast, Liisa Roberts and Hito Steyerl.

The works engage a number of narrative strategies. Some are fictional reconstructions of actual events. Others are investigations into the relationship between past and present —as in Fast's Spielberg's List, a video exploring the experiences of extras in Stephen Spielberg's film Schindler's List. Some of the featured artists, like Fei, incorporate contemporary versions of fairy tales and folklore, while others offer first-person explorations of current political situations. At its heart, The Storyteller invites us to engage in each narrative so that we can explore, and understand, our own involvement in historical processes and current events.

The exhibition is organized and circulated by iCI (Independent Curators International), New York. Guest curators for the exhibition are Claire Gilman and Margaret Sundell. The exhibition tour and catalogue are made possible in part by a grant from the Andy Warhol Foundation for the Visual Arts, the Horace W. Goldsmith Foundation and the iCI partners.

*Scott King* Blog at Spex website

have an excellent read:

<http://dearme.spex.de/>

## TRANZIT curating Manifesta 8

tranzit.org has the pleasure of announcing that it has been selected as one of the three curatorial collectives in charge of Manifesta 8.

Manifesta 8, taking place in the Spanish cities of Murcia and Cartagena in 2010, will be curated by Alexandria Contemporary Arts Forum, Chamber of Public Secrets and tranzit.org.

Opening on October 1, 2010, and continuing through the autumn in the region of Murcia (Spain), one of the aims of Manifesta 8 will be to engage with Europe's present-day conditions and its interrelations with its neighbors, with a focus on Northern Africa. A manifold landscape of political, economic, cultural and social dispositives, relations and hegemonic structures as well as an historic blend of Islamic, Judaic and Christian influences co-exist in this region and have laid the inspirational foundation for Manifesta 8, which sets out to explore new topologies and journeys.

Inherent in Manifesta's nomadic character is the desire to explore the psychological and geographic territory of Europe, referring both to borderlines and the notion of nationality. This process aims to establish closer dialogues between particular cultural and artistic situations and the broader, international fields of contemporary art, theory and politics in a changing society.

Manifesta 8 is an initiative of the International Foundation Manifesta in collaboration with the Comunidad Autónoma de la Región de Murcia (CARM) and Murcia Cultural.

The International Foundation Manifesta is supported by the European Commission Culture Framework program and the Ministry of Education, Culture and Science of the Netherlands.

tranzit.org is Vít Havránek, Zbynek Baladrán, Dóra Hegyi, Boris Ondreicka, Georg Schöllhammer

