

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

TOM BURR @ Maureen Paley, London

Tom Burr: Stages

Maureen Paley, London

June 2 – 23 July, 2017

Maureen Paley is pleased to present the first solo exhibition at the gallery by Tom Burr – Stages. For almost three decades, Tom Burr's sculpture, writing, collage, and photography have tended to focus on access, site-specificity, the confluence of public and private environments, as well as the constructed persona.

some notes:

"And what of the use of the word 'stage', as a place within the progression of a disease. Can a social body be diagnosed in this way? Or a structure, like Marcel Breuer's Armstrong Rubber building in New Haven - with its warehouse section amputated in an act not of preservation or of saving (the body from the infected limb) but as a slow removal of the whole? What of the removal of portions of populations, Red Scares, bar raids, holding pens and witch hunts? What stage are we at?

The platforms shown in this exhibition are meant to reference Robert Smithson's concept of the 'non-site'. They have a dialectical relationship to the Breuer building as a situation and an extension of the 'body / building' model I am working through.

The three platforms are related to one another. Like much of my collage work they oscillate between image and formal material arrangements." – Tom Burr 2017

Tom Burr was born in 1963, New Haven, Connecticut, USA. He currently lives and works in New York, NY, USA. Selected solo exhibitions include Tom Burr/New Haven: Phase One: Pre-Existing Conditions, New Haven, Connecticut at the Breuer Armstrong Rubber building (a year long project as part of Bortolami Gallery's 'Artist/City' initiative); Surplus of Myself, Westfälischer Kunstverein, Münster, Germany, 2017; Grips, Dressage, Parcours, Art Basel, Basel, Switzerland, 2013; Addict – Love, Sculpture Center, New York, 2008; Gone, Gone, American Fine Arts, New York, 2003; Deep Purple, Whitney Museum of American Art, New York, 2002. Selected group exhibitions include Sculpture Projects Münster 2017, Münster, Germany, 2017; Question the Wall Itself, Walker Art Center, Minneapolis, Minnesota and Béton, Kunsthalle Wien, Vienna, Austria in 2016; To expose, to show, to demonstrate, to inform, to offer, Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria, 2015 and Take It or Leave It: Institution, Image, Ideology, Hammer Museum, Los Angeles, 2014.

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 Stryżowska's paintings from the 1920-40's alongside her own grayscale replicas in homage to Stryżowska, 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 Stryżowska'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](https://twitter.com/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 disjointed 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

PAULINA OLOWSKA @ Fundacja Galerii Foksal, Warsaw, JAN 26 – MAR 30, 2018

Paulina Olowska: "Amoresque – Intellectual

Cocktail of Women's Erotics"

Fundacja Galerii Foksal, Warsaw

January 26 – March 30, 2018

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 László 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.

MICHAEL WILLIAMS @ Carnegie Museum of Art, Pittsburgh, APR 21 – AUG 27, 2017

Michael Williams: Forum 78

Carnegie Museum of Art

April 21 – August 27, 2017

Over the last 10 years, Michael Williams has created paintings known for their layered imagery, eye-popping color, and use of techniques such as airbrushing and inkjet printing. His large-scale works often begin as drawings either on paper or on the computer screen before they are printed or transferred to canvas and then embellished with oil paint. The narrative content of Williams's work reveals his dark sense of humor and exploration of the role of the painter as observer. Three large canvases in the exhibition, for example, develop from the same scene from one of the artist's drawings: a student seated in a classroom daydreaming about lacrosse during a lecture about global warming. Williams's wickedly funny allegories merge with abstract painting and amoebic shapes, which sometimes fill the entirety of his canvases. The resulting works offer the eye a dense and absorbing terrain of color and form. Pushing his experiments with a large-scale latex printer one step further, Williams also presents two paintings that are wholly printed in contrast to his works in oil paint.

Upstairs in CMOA's Scaife Galleries, which house the museum's collection, a satellite installation of Williams's "puzzle drawings" reveals a different aspect of the artist's process. Since 2010, Williams has traveled with photocopies of his own drawings. While on the road, he cuts up and collages these copies to make new works on paper. The rough outline of a jigsaw puzzle piece is a consistent motif in the ongoing series; Williams also uses it as a tool for pure visual invention. Creating gaps in his preexisting imagery, the puzzle shape allows him to discover new forms of abstraction between recognizable things.

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.

URS FISCHER @ Fine Arts Museum / Legion of Honor, San Francisco

Urs Fischer: The Public & the Private

Fine Arts Museum / Legion of Honor, San Francisco

April 22– July 2, 2017

Urs Fischer's sculptures and paintings explore the tension between the material and the digital, object and image. Drawing on Western art history and popular culture, he continuously recalibrates the techniques and modalities underlying the creation and consumption of artworks. Fischer has an innate ability to play with the mechanisms of perception to challenge people's awareness of the physical and ideological contexts of their surroundings. Mining image traditions and artistic materials to introduce ideas of time and transience, his installations often have the character of an uncanny and fleeting illusion.

In conjunction with the exhibition Auguste Rodin: The Centenary Installation, the Legion of Honor has invited Fischer to bring a contemporary perspective to our understanding and appreciation of the Museums' permanent collection, specifically the acclaimed collection of Rodin sculptures.

With more than thirty works installed throughout the Court of Honor, rotunda and upper level galleries at the Legion of Honor, Fischer's sprawling exhibition offers a unique opportunity to appreciate his inventive transformation of iconographic traditions in the context of a historic collection.

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.

FISCHLI AND WEISS @ Art Institute Chicago, APR 27 – OCT 15, 2017

Fischli and Weiss

Art Institute Chicago

April 27 – October 15, 2017

For more than 30 years, the Swiss artists Peter Fischli (born 1952) and David Weiss (1946–2012) have collaborated on a body of work that transforms the ordinary into something unconventional. Their first collaboration in Zurich in 1979 set the tone for their future works, consisting of a photographic series of doll-scaled scenes where sausages, salami, and other processed meats become the protagonists of various situations and settings, including a car accident, a rug store, and a fashion show. The projects that Fischli/Weiss have made since then are characterized by a quirky sense of humor, a love of poetry, and a fascination for the mundane. Executed in a variety of media, including unfired clay, polyurethane, photography, and video, their works are at once playful and challenging. The artists have unraveled ideas of dualism, dismantling distinctions between high and low art, labor and leisure, fiction and reality, kitsch and beauty, and the banal and the sublime, among others.

Fischli/Weiss's installation on the Bluhm Family Terrace consists of a single snowman encased in a six-and-a-half-foot-high refrigerated vitrine. The sculpture, which is on view during Chicago's warmer months, creates a paradoxical situation that brings together the snowman—normally only able to exist during the coldest winter days—and the sun-filled terrace. This project is a version of Fischli/Weiss's 1990 Snowman (Schneeskulptur), a snowman outside of a thermic power station in Römerbrücke, Saarbrücken, Germany that utilizes the plant's energy to keep the snowman frozen year round. Fischli/Weiss's Snowman presents a combination of utter simplicity and technical complexity, aiming to confuse hierarchies and values by creating systems doomed to fail.

RONI HORN @ Hauser & Wirth, New York

Roni Horn

Hauser & Wirth, New York, 22nd Street

27 April – 28 July, 2017

Beginning 27 April 2017, Hauser & Wirth is pleased to present the US debut of four new bodies of work by acclaimed American artist Roni Horn. The exhibition features the photographic opus 'The Selected Gifts, (1974 – 2015)', a collection of 67 photographs documenting the history of gifts the artist received over a period of 41 years. Also on view are two new bodies of works on paper, *The Dog's Chorus* (2016) – shown here for the first time – and *Th Rose Prblm* (2015), as well as the new glass sculptures 'Water Double, v. 1' and 'Water Double, v. 3' (both 2013 – 2015). Although materially divergent, these works all derive from longstanding questions and themes that have propelled Horn's practice and her ongoing poetic study of the protean nature of identity, meaning, and perception.

A fossilized dinosaur egg, leather gloves, two copies of Djuna Barnes' 'The Book of Repulsive Women', and a handmade olive tree are but a few of the objects that appear in 'The Selected Gifts, (1974 – 2015)' – the majority of which are reproduced at actual size. Photographed with a deceptively affectless approach that belies sentimental value, Horn's collected treasures float against pristine white backdrops in the artist's signature serial style. Together, the sundry gifts tell a story of the self as mediated through both objects and others – what the artist calls 'a vicarious self-portrait.' Horn explains, 'It is a reflection through the warped optic of others that shows a level of accuracy beyond that of any mirror. A portrait I could not have imagined without the unwitting aid of friends, acquaintances, and knowing strangers.' Embedded in 'The Selected Gifts, (1974 – 2015)' is not only the passage of time – the earliest gift harks back to 1974 – but also the implication of collaboration, albeit unknowing, between recipient and gift giver – the identities of which remain a mystery to viewers. Horn's process of sifting through and selecting from her unruly collection of objects further shapes her self-portrait. Laced with humor, 'The Selected Gifts, (1974 – 2015)' elicits questions about the contingent nature of meaning and identity, a theme situated at the very core of Horn's art. A chimerical portrayal emerges as the installation unfolds; the myriad objects coalesce into a kaleidoscopic account of the self. 'The Selected Gifts, (1974 – 2015)' builds upon earlier works by Horn that utilize similar conceptual approaches, including 'My Gifts, A Selection (1960-2015)', a chapbook that itemizes gifts the artist received over a span of 55 years, and '67 Postcards, A Selection', a text from 2011 that describes and transcribes all 67 postcard images and captions. The latter is a direct predecessor to 'The Selected Gifts, (1974 – 2015)' and has recently been expanded into a limited-edition artist book, '82 Postcards', co-published by Hauser & Wirth Publishers and Steidl.

Unfolding over adjacent gallery spaces, two new major series of drawings similarly weigh humor with larger questions about the fluidity of meaning and identity. *The Dog's Chorus* and *Th Rose Prblm* expand upon the intricate, labor-intensive approach to drawing that Horn has developed since the early 1980s. Beginning with an arguably destructive act, Horn utilizes a Stanley knife to slice up an original drawing (in an act that is itself a form of line making). Horn then reassembles the fragments into something new, creating pulsating grounds that appear tangled. These craggy-edged works are their own islands of incident, where highly tessellated surfaces testify to a meticulous process of creation. Literature has long been a central element in Horn's oeuvre, where the words of such figures as Emily Dickinson become the artist's materials. In *The Dog's Chorus*, lines from Shakespeare's 'Julius Caesar' merge with common everyday idioms – trite, hackneyed turns of phrase familiar from daily life – and are rendered here in rich colors. In bringing together these 'high' and 'low' forms of language, the artist playfully dislodges texts from their traditional cultural dwelling places, deconstructing and reconstructing language and meaning just as she does physical materials. Her strategically scattered words disintegrate into an almost pixilated chaos, appearing as a quasi-stream of consciousness.

Following a similar approach for *Th Rose Prblm*, Horn cuts together two well-worn phrases: 'Rose is a rose is a rose' or 'a rose is a rose is a rose', with 'come up smelling like roses' or 'coming up smelling like a rose'. Horn further sharpens her conceptual approach to language here, splicing these expressions together in all their possible iterations. Employing what she calls 'downright dumb humor,' this series also makes sense from nonsense. As Horn explains, 'I was interested in the idea of rearranging these phrases into all the possible outcomes. I see it as a metaphor for identity. There are 48 drawings and I'm thinking of it as one work. So cumulatively the shades of meaning obtain a complexity and range that stand in for the mutable, changeable nature of identity.' The complex, maze-like compositions set Horn's surfaces into motion.

The Hauser & Wirth exhibition offers visitors vivid access to Horn's extraordinary process, a method of drawing that she has described as 'a kind of breathing activity on a daily level'. For Horn, drawing is 'the form I feel closest to. It may be my true native language.' Realized through an active act of excavation, Horn's drawings suggest enormous attention and time – and thus demand the same from viewers. The notion of doubling, important across her oeuvre, is also at play here in a temporal sense: 'Each drawing is at once itself and the trace of itself,' she notes. Past and present oscillate as trace and presence, and the artist's nearly sculptural approach speaks to her interest in the metaphysics of experience.

Nowhere is this interest more palpable than in Horn's iconic cast glass sculptures. The exhibition at Hauser & Wirth concludes with two of the largest Horn has ever produced: 'Water Double, v. 1' and 'Water Double, v. 3'. While these hulking cylinders appear to be adamantly solid forms, they are actually in imperceptible motion: Glass is neither liquid nor solid, but an amorphous liquid solid that exists between those two states of matter, with atoms moving too slowly for its condition of constant change to be visible. By virtue of this extraordinary duality, glass is an ideal medium for Horn's exploration of the shifting grounds of meaning and identity. Each of her two new sculptures on view is comprised of two parts that are separated yet palpably connected, proffering us an invitation to contemplate easy, accepted notions of 'likeness' and 'difference'. Reflecting the changing natural light, these works partner with the weather and the constant cycles of time that we measure in days; they mirror our mercurial and unsteady standards of perception. Horn's enigmatic and insistently present forms are each topped with an oculus. These translucent and highly reflective 'pools' of glass act as receptacles for reflections, accumulating snippets of their surroundings in an array of fragments that recall the splintered surfaces of Horn's drawings. Elegant and deceptively simple, Horn's forms are in fact extraordinarily ambitious feats of production that upon completion remain open-ended and defy straightforward experience. As ever with Horn, what you see is not necessarily what you get.

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.

RYAN GANDER @ National Museum of Art, Osaka

Ryan Gander: These wings aren't for flying

National Museum of Art, Osaka

April 29 – July 2, 2017

Ryan Gander, born in England in 1976, studied art in his homeland and the Netherlands. In addition to holding solo shows all over the world beginning in the early 2000s, he has participated in many eminent exhibitions such as documenta. Using art works and objects from daily life as his materials, Gander produces objects, installations, paintings, photographs, videos, and printed matter that is highly diverse and never falls into conventional patterns.

Gander's outlook is distinguished by the fact that he not only places an emphasis on the work but also on the ideas related to it. His art activates our imagination, creates a new train of thought, and expands our understanding of things. Gander's work is predicated on a host of intellectual considerations such as inquiries into art as a whole, insights into the act of seeing, and analyses of everyday experiences. While techniques such as linking disparate things, establishing fictional situations, partially concealing information, introducing humorous elements, and guiding us from the past into the future, might seem unusual, they also contain a wealth of logical implications.

This solo exhibition will present approximately 60 important and new works by Gander, who is now regarded as a standard-bearer of new conceptual art. As the mysterious title suggests, the exhibition promises to escort us to an unknown world. At the same time, Gander will curate an exhibit made up of works from the museum collection. Using the instinctive human ability to think in terms of comparisons as a premise, Gander will present the works in numerous pairs. Though based on a physical resemblance, the fact that the pieces are derived from different genres and eras will inspire a host of fresh perspectives. And the exhibition, held throughout the entire museum, will allow us to experience the limitless potential of the visual arts.

MARTIN BOYCE @ Tanya Bonakdar Gallery, New York

Martin Boyce: Sleeping Chimneys. Dead Stars.

Tanya Bonakdar Gallery, New York

May 03 – June 16, 2017

For the past seventy years, de Chirico's city has been one of the capitals of the modern imagination. It is a fantasy town, a state of mind, signifying alienation, dreaming and loss. Its elements are so well known by now that they fall into place as soon as they are named, like jigsaw pieces worn by being assembled over and over again; the arcades, the tower, the piazza, the shadows, the statue, the train, the mannequin. That de Chirico was a poet, and a great one, is never in dispute. He could condense voluminous feeling through metaphor and association. — Robert Hughes, *Nothing If Not Critical: Selected Essays on Art and Artist*, 1990

Tanya Bonakdar Gallery is pleased to present *Sleeping Chimneys. Dead Stars.*, a solo exhibition of new works by Martin Boyce on view Wednesday, May 3 through June 10, 2017. In his fourth solo exhibition at the gallery, Boyce presents new photographs, installations and sculptural works that investigate the physical and psychological landscapes that occupy our collective consciousness. Culling together an array of references from masks to cityscapes, from mass-produced design objects to a forest of denuded trees, Boyce's work explores memory and timelessness. Images and objects move seamlessly between past, present and future, playing roles in precisely staged, atmospheric narratives. Boundaries collapse between the natural and the manmade, as Boyce contemplates the ambient poetry of the everyday.

For nearly two decades, Boyce has incorporated a palette of shapes and forms that frequently recall familiar structures from the built environment. In *Sleeping Chimneys. Dead Stars.*, the artist's acute gaze gradually transitions from the urban landscape to the domestic realm, conjuring an imagined dream-like environment. Like de Chirico's worn puzzle pieces, Boyce brings together a lexicon of familiar forms—a door, a lamp, a light switch, a fireplace, a chimney—amplifying them within the gallery space.

Upon entering the gallery, a sculpture entitled *There was a Door*, welcomes visitors. The peephole is partially covered by a defensive bronze grill, suggesting the tension that lies between the external world and an interior that is left unseen. The angled pattern recalls the concrete trees designed by French sculptors Joël and Jan Martel, which have long been a source of inspiration in Boyce's practice. For Boyce, these Cubist trees "represent a perfect collapse of architecture and nature." Serving as the gateway into the exhibition, *There was a Door* exemplifies Boyce's ongoing exploration of portals and transitions.

In the gallery's main space, four towering geometric 'Sleeping Chimney' sculptures stand sentry in a dimmed room, creating the illusion of a nocturnal rooftop landscape. Each Chimney is furnished with shuttered vent holes and capped with a TV aerial stretching to the ceiling. The closed vent holes, like resting eyelids, coat the scene with a sense of suspended time, while the antennas, in their solitude, seem to transmit the lost dreams of the imagined households below out into the crisp evening sky.

Disrupting the illusion of the rooftop terrain, several still-life vignettes emerge, blending interior and exterior worlds and further detaching the setting from any identifiable period or place. Made of reconfigured domestic icons, each scene is framed by its own decorative molding. In the corner, *Still Life Landscape with Sun* is anchored by a triangular blue steel table. On top, a geometric bird-like mask sits on an armature recalling the ghost of modernism—so present and haunting in Boyce's oeuvre. A circular yellow lamp hangs above the table, like a darkened sun emitting no light on the scene—'A Dead Star.' Opposite the lamp, a cast bronze light switch pays homage to the missing light bulb.

Boyce's fusion of the organic and the industrial is demonstrated in another scene entitled, *A Hallway. A Lamp. Evening. (A Constellation of Dead Stars)*. A black steel three-armed lamp, sprouts from the gallery floor like a lonely sapling, at once silent and salient. Its form bears the memory of Modernist sensibilities recalling a distant cousin, and echoing Giacometti's tree for Samuel Beckett's 1961 production of *Waiting for Godot*. The empty sockets are cast in bronze, confounding any possibility of illumination and thus creating a constellation of 'Dead Stars.' In contrast, a large radiant Noguchi paper lantern suspends from the ceiling like a moon shining a glow throughout the space and silhouetting its eerie surroundings.

Boyce's purgatory-like environments evoke the feeling of witnessing the aftermath of human presence. His scenes provide a sense of uncanny abandonment while simultaneously seeming familiar. The residues of an imagined utopia and its relics now deteriorated and detached from their previous existence.

At the top of the staircase, another familiar domestic form reveals itself—a tarnished blue bedframe flipped on its end. The absence of a

mattress creates a skeletal passageway, leading us into a dreamscape. An illuminated hanging lamp guides our way Into This sleep—the title of this steel sculpture.

Past the hollowed frame, a painted door floats horizontally low to the ground. Now rendered as a bed, the door becomes a place for repose and reverie. A brass lamp rests on top. The lamp's rigid post now wilts softly like a reclining figure, its pink fringes hang from the shade and drape like hair cascading gently on white sheets. Further exploring the contradictions that inform our perception, *Dead Star (Reclining)* dissolves the distinction between the constructed and the natural worlds. The familiar, often overlooked, forms have been given new life as they are expropriated from their original functions, altered, and mutated. The door becomes a bed, the bed becomes a door.

In the project space, Boyce presents twenty-five new landscape photographs stemming from his ongoing series entitled, *A Partial Eclipse*. Capturing subtle, peripheral scenes, these images are untied to any specific time or place. Created by a process of darkening and desaturation, this series of somber crepuscular moments appear as if the light has been stolen from them, silently waiting for a glimmer to resurface. 

The exhibition culminates with a monumental fireplace sculpture on a freestanding wall in the back of the gallery. Its soft, weathered cast tiles demonstrate two of the artists' signature patterns—the diagonal, grid and the concrete trees of the Martel brothers. A nod towards the relationship between nature and architecture, a geometric vine crawls up the gridded facade. Within the hearth, a miniature landscape appears as a tiny stage set. A small yellow lantern hangs from above and a tiny blue staircase ascends toward the unknown. The show is now over, the audience gets up to leave their seats.

Martin Boyce's Turner prize-winning installation, *Do Words Have Voices* is on view at Tate Britain as part of their BP Spotlight series through June 2017. Boyce (b.1967) lives and works in Glasgow and represented Scotland at the 53rd Venice Biennale in 2009. His work has been exhibited at RISD Museum, Providence; Museum für Gegenwartskunst, Basel; Baltic Centre for Contemporary Art, Gateshead; Sculpture Center, New York; Centre d'Art Contemporain, Geneva and MMK Frankfurt, among others. This summer, his work will be included in *EUROVISIONS: Contemporary art from the Goldberg Collection* at the National Art School, Sydney and *True Faith* at the Manchester Art Gallery curated by Matthew Higgs. Boyce's work is represented in many prominent collections including the Museum of Modern Art, New York; Tate, London; Museum für Moderne Kunst, Frankfurt; and Carnegie Museum of Art, Pittsburgh.

ALIGHIERO BOETTI @ Fondazione Cini, Venice, Island of San Giorgio Maggiore

Alighiero Boetti: Minimum / Maximum

Fondazione Cini, Venice, Island of San Giorgio Maggiore

May 12 – July 12, 2017

An exhibition celebrating the genius of the Turin artist with over twenty striking works selected for the first time according to format to produce a comparison of “minimum” and “maximum” in his most significant series

Curated by Luca Massimo Barbero with the Archivio Alighiero Boetti, the show includes a special project by Hans Ulrich Obrist and Agata Boetti on the theme of the photocopy, entitled COLOUR = REALITY. B+W = ABSTRACTION (except for the zebras)

From 12 May to 12 July 2017, the Island of San Giorgio Maggiore, Venice, will host a highly original, wide-ranging journey of discovery into the work of Alighiero Boetti, a leading 20th-century Italian artist, at a time when his art is enjoying great popularity. Curated by Luca Massimo Barbero, the Director of the Institute of Art History at the Fondazione Giorgio Cini, with the collaboration of the Alighiero Boetti Archive, Alighiero Boetti: Minimum/Maximum shows the results of an unprecedented selection and comparison: the exhibition will explore the contrast between the smallest and largest formats of all the most representative series of works by the Turin artist, thus focusing on one of the themes that best illustrate Boetti's creative procedures. The exhibition has been organized by the Fondazione Giorgio Cini in collaboration with Tornabuoni Art.

“The exhibition enables viewers to explore a non-anthological and highly unpredictable itinerary of relations, unique in its kind, created by bringing together Boetti's large-sized works from public and private collections”, explains Luca Massimo Barbero. “It is the result of a coherent project specially conceived for Venice at a time of great international acclaim for one of the most important exponents of Italian art.”

Divided into sections with a total of over twenty works, the exhibition includes Boetti's most significant series (Embroideries, Maps, Everything and Biro), and some lesser known works such as Coloured Tokens, The Natural History of Multiplication and Covers. There are also some previously never publicly shown works, such as the coloured tokens of Summer 70 (1970) – loaned directly by the artist's family – and Titles (1978), one of the largest formats in the monochrome Embroideries. In the exhibition there will also be one of the largest works from Mimetic (1967), a very early Boetti series, on loan from the Fondazione Prada.

The format is a crucial theme in understanding how Boetti conceived and produced his works. It is directly connected to the concept of time as, for example, in the first work on the exhibition itinerary, Summer 70, a roll of paper twenty metres long, on which Boetti stuck thousands of self-adhering tokens. This work is unique in terms of its size and for having introduced in such a striking way the theme of the time required to contemplate a work of art. Meaningful in a complementary way, the minimum-format works represent the other extreme in the dialectical opposition in Boetti's creativity.

The exhibition unfolds as a precise comparison between small and large formats (minimum and maximum), with works such as The Natural History of Multiplication, Bringing the World into the World and Alternating from One to a Hundred and Vice Versa. Viewers can thus explore in a single setting works from very different periods up to the large triptych Aeroplanes (1989), on loan from the prestigious Fondation Carmignac, Paris.

In an area between the first and second rooms, a documentary will be shown: Nothing to See, Nothing to Hide made in 1978 by Emidio Greco at the time of the Boetti retrospective at the Kunsthalle, Basel. The film intersperses sequences from the Swiss exhibition with visits to the artist's Roman studio and some significant direct comments from Boetti.

The itinerary continues with the celebrated Maps and Everything, “a miscellany of Boetti's themes and images” – explains Barbero – introducing the important topic of the deferred realisation of a work of art, through travel and nomadism, in turn interrelated with the theme of time. This element emerges powerfully in the Embroideries, which having been begun by assistants in Rome, were sent to Kabul and then to Peshawar, following the Soviet invasion of Afghanistan in 1979. In the Pakistan city embroiderers from Afghan refugee families made the works by juxtaposing colours of their own choice but following the rules of the game dictated by Boetti. The works eventually returned to Rome, where the artist saw the final result for the first time.

The section of comparisons ends with the large-scale work entitled *Covers* (1984), which returns to the idea of the media's obsessiveness and the formula of the transmitted and reused image, thus introducing the special project curated by Hans Ulrich Obrist, Artistic Director of the Serpentine Gallery, London, and Agata Boetti, Director of the Archivio Alighiero Boetti. The project further illustrates Boetti's essentially dialectical approach, in this case in addressing the theme of the photocopy. As the artist himself commented in 1991: "Back in 1969 in Turin, when I used to go to the Rank Xerox showroom with coins in my pocket, I got lots of ideas. I used to think that the photocopier was not only an office machine. By the year 2000 we will all have one in our living rooms. Just give me one and I will show you how to put it to creative use. I didn't want to tamper with the mechanism or ink, as some people did from Munari onwards. What I was interested in was the standard application. But, for example, I might have put it outside on my balcony when it began to rain – one drop, ten drops, one thousand drops."

COLOR=REALITY. B+W=ABSTRACTION (except for zebras) explores Boetti's creative applications by bringing together for the first time a group of works made with the photocopier at various times in his career. According to Hans Ulrich Obrist, they illustrate Boetti's passion for communication technologies (such as the Polaroid or the fax machine which, in the 1980s, introduced a combination of mailing and photocopying). The show invites people to imagine the creative uses that Boetti would have found for today's means of communications and multiplication of images: "By displaying these works on the walls, as we are doing with the 1,665 photocopies at the Fondazione Cini, we will show the public that Boetti was a kind of analogical version of the Internet. He was a search engine and anticipated Google with analogical means."

Visitors are even invited to use a real photocopier at the centre of the room, but following the rules of a game specially created by the Mexican artist Mario Garcia Torres to pay homage to Boetti.

Alighiero Boetti: *Minimum/Maximum* curated by Luca Massimo Barbero, and the special project *COLOUR = REALITY. B+W = ABSTRACTION* (except for the zebras), curated by Hans Ulrich Obrist and Agata Boetti, have separate catalogues, both published by Forma Edizioni.

DAVID MALJKOVIC @ Dvir Gallery, Tel Aviv

David Maljkovic

Dvir Gallery, Tel Aviv

May 13 – June 24, 2017

This exhibition is a continuation of Maljkovic's previous practice of using his earlier works as "raw material" for creating new relations by "recycling" both the content and the form. The exhibition questions the nature of working space, living space, and city space.

Maljkovic's work delves into the malleability of the collective and individual experience of time and space. The artist presents viewers with works that create their own space, time and history, while also hinting at answers to the uncertainty of an unknowable future. In so doing, Maljkovic often plays on the possibilities allowed by the mediums at hand, making works that have a more intuitive use of the materials.

Maljkovic embraces the collage method and self-referentiality by (re)using his earlier works as raw material in order to reach a high level of complexity in his work. The exhibition spins around a network of subtle signs, fragments, transformations, metamorphoses and references.

There is a certain parallelism on stage, in which, the space of everyday routine as well as artistic practice is approached. This is visible on the two-dimensional surface where a photograph serves as a backdrop for the fine network of drawing on the surface. These lines recall the various metamorphoses of the artist's work. The interspace of these two opposing realities creates the theme.

Maljkovic's new objects follow the subtle narrative of the collage, although not always in an obvious way. The logic of the exhibition thus continues in the objects' work that also disrupts the image and deconstructs the posited narrative. Here, the intimate space rejects its own mood, and in its deconstruction it becomes a hybrid artifact in which new experiences are being enabled.

After studying at the Academy of Fine Arts in Zagreb, David Maljkovic participated in several artist's residency programs including the one of the Rijksakademie in Amsterdam. His recent solo exhibitions include: *The Exhibition is Becoming*, VOX Centre de l'image contemporaine, Montreal

(2016), *In Low Resolution*, Palais de Tokyo, Paris (2014), *Kunstmuseum St. Gallen*, St. Gallen (2014), *Sources in the air*, Baltic Art Centre for Contemporary Art, Gateshead (2013), *Sources in the air*, Van Abbemuseum, Eindhoven (2012), *Exhibitions for Secession*, Wiener Secession, Vienna (2011), *Out of Projection*, Museo Reina Sofia, Madrid (2009). Maljkovic has participated in group shows such as: *The Eighth Climate (What Does Art Do?)*, 11th Gwangju Biennale, Gwangju (2016), *Scenes for a New Heritage: Contemporary Art from the Collection*, Museum of Modern Art, New York, USA (2015), *All The World's Futures*, 56. Biennale di Venezia, Venice (2015), *Animism*, Haus der Kulturen der Welt, Berlin (2012), *The Present and Presence*, Moderna Galerija: Museum of Contemporary Art Metelkova, Ljubljana (2011), *MUSAC*, 29th Sao Paulo Art Biennial, Sao Paulo (2010), *What Keeps Mankind Alive*, 11th Istanbul Biennial, Istanbul (2009), *When Things Cast No Shadow*, 5th Berlin Biennial for Contemporary Art, Berlin (2008).

LATIFA ECHAKHCH @ Dvir Gallery, Tel Aviv

Latifa Echakhch: Nude

Dvir Gallery, Tel Aviv

May 13 – June 24, 2017

Born in Morocco and raised in France, Latifa Echakhch mines cultural materials as subject matters for her work. By deconstructing and re-presenting everyday objects, Echakhch creates sharp-witted installations that challenge cultural assumptions.

In her process-based works, audiences are confronted with the traces of an action and with a part of the artist's personal life.

For her fourth solo exhibition NUDE at Dvir Gallery, Latifa Echakhch has developed a new body of work reflecting and dialoguing with the landscape of Tel Aviv.

In her most recent paintings, developed for the exhibition on site, Latifa reworked in a material and poetic way her impressions and sentiments of long walks through Tel Aviv. Presenting itself as a portrait of the city, the new works evoke elements of decomposition, renewal, vanishing, reconstruction that are urbanistic but also human. This beautiful new series, entitled NUDE, is the peak of an ongoing process in Latifa's work, unfolding a personal connection to her own life and creating a space of intimacy between the viewer and the piece just as between Echakhch and her artwork.

Reflecting on the traits and stories of life, our culture, and its imprints on our way of being, the works Nova and Untitled (cups) evoke an ambivalence of meaning between their original functions and their subsequent delicacy in a decomposed state. Latifa puts forward a contrast in materiality and functionality, wherein the object she uses becomes the holder of its own fragility, unveiling the limits of human strength and durability.

Appropriating the day-to-day objects and elements familiar to us, every piece creates a transversal journey between the artist's personal history and the immediate impression of her surroundings. As beautifully shown in Returns of the day, a mortar and pestle is filled with stones (once sand), provoking a tension that questions time itself.

WADE GUYTON @ Museo Madre, Napoli

Wade Guyton: siamo arrivati

Museo MADRE, Napoli

May 15 – September 11, 2017

The Madre museum presents the first solo show in a public Italian institution devoted to Wade Guyton (Hammond, Indiana, 1972), one of the leading American and international artists of the latest generation. Since the early 2000s, Guyton's works have explored the state and impact of the production and circulation of digital images, depicting the potential forms they take on as well as delineating the specific sensibilities and original languages they assume in the way they are globally shared. By updating the expressive and cognitive canons that can be traced back to the practices both of Pop and Conceptual Art during the second half of the twentieth century, Guyton employs a seemingly simple procedure in his artistic practice. Using ink jet printers, the artist applies a series of recurrent images, signs or motifs previously processed by programs such as Photoshop or Word to canvas or other materials. A dynamic relationship is created between unexpected superimpositions, mechanical errors and discrepancies during the printing phase, which is implied by the use of these tools and which the artist takes to the limits, challenging their specific functions. This enables Guyton to reveal the contingency of digital technology and to reveal its working codes. The conflicts of digital expression are made visible, leading us to reflect on the conditional nature of its visualisation created through the analog tools of the visual arts.

The works conceived by Guyton specifically for the exhibition at the Madre museum are the outcome of a residency in Naples of the artist and members of his work team. In line with his most recent research, these works are marked by the coexistence of minimal abstract forms, which have been a distinctive and almost constant feature of the artist's work until his most recent exhibitions, and new figurative motifs that coincide with the deterioration of initially photographic images. These new figurative motifs are generated like bitmap files that have lost their original legibility and logical structure when placed in the chain of reductions or increases in resolution as well as in the transmission between the digital production mechanism and printing on canvas. These works reveal the intensified interaction between the primary elements of Guyton's artistic research itself, based on the acquisition – using mobile phones, digital cameras, screenshots or scanners – of instantaneous images or reproductions from printed materials processed by software programs before being brought back to a print format on analog supports.

In these works, however, the equilibrium between representation and abstraction becomes precarious, oscillating between photography and painting, with their respective representational codes. The aim seems indeed to transform them into embryonic and hybrid icons, into palimpsests of the contemporary digital episteme. Produced in almost real time by the artist and his team while the exhibition was being mounted, these works express the potential and contradictions of contemporary digital visual language – in which abstraction and representation, the daily chronicle and suspension of time, identity and reproducibility, singularity and multiplicity overlap. They document the expansion and diversification of the ways in which digital language shapes our knowledge of reality, like the statutes of reality itself – which have become ephemeral, hypothetical, artificial and merely virtual.

An example is the recording of the home page of the newspaper "Il Mattino" in which the graphic templates and corporate identities of advertisements of global companies like Amazon, Euronics or McDonald's stand out against the images of the day's news (documenting the microseismic activities in the Campi Flegrei) and a reference to football. In this image, Guyton seems to be "appropriating" and referring to the practice of an artist like Andy Warhol – albeit indirectly and using the new digital languages and sensibilities of a post-ideological society. In particular, he seems to be alluding to the iconic triptych *Fate Presto* in which Warhol reproduced the page of "Il Mattino" of 26 November 1980, a fledgling version of the project *Terrae Motus*, then in its earliest stages.

Arranged by the artist within the third floor of Madre, these works transform the solidity and the authority of the museum space into a welcoming place of daily work, a malleable and rewritable architectural loop. The exhibition interconnects with architecture according to the rhythmic series of paintings and work tools (tables, furniture) that are reconceived by the artist and his team into devices for the exhibition itself. Like the transformation of the rooms of the museum into a workshop, which temporarily replaces his studio in New York, the residency of the artist and his team in Naples becomes the conceptual blueprint of a critical and (self-) analytical space-time framework. This is Guyton's setting for creating this new group of works in real time; he defines the practical conditions of work and the technological resources required to gain access to the sources of information and, therefore, of representation and production. In this way, Guyton reinterprets both the classic art-historical theme of the "studio" and the possible reference to the tradition of the Grand Tour. This also could explain the ironic and selfironic plural title of the exhibition, *SIAMO ARRIVATI* ("WE'VE ARRIVED"), which is taken from the slogan used by McDonald's to announce the recent opening of its restaurants in Naples.

One could think of Guyton's residency and exhibition in Naples as a potential allegory of the contemporary digital and global inter- and hyper-connection, and that he performs the possible outcomes by making a comparison with the history of a city situated at the center of the Mediterranean and therefore immersed, in itself, in thousands of layers of social, economic, political and cultural interconnections.

MARK HANDFORTH @ Galleria Franco Noero, Turin

Mark Handforth: After Nature

Galleria Franco Noero, Turin

May 15 – June 02, 2017

JONATHAN MONK @ Dvir Gallery, Brussels

Jonathan Monk: Il cane di Pistoletto

Dvir Gallery, Brussels

May 18 – June 24, 2017

ALFREDO JAAR @ Carpintarias de São Lázaro, Lisbon

Alfredo Jaar: Shadows

Carpintarias de São Lázaro, Lisbon

MAy 20 – September 3, 2017

Shadows is the second part of a trilogy of installations which focus on the power and politics of a single extraordinary image. The photograph at the center of Shadows was taken by Dutch photojournalist Koen Wessing in Estelí, Nicaragua, at the height of the Sandinista insurrection in 1978. "From this image I still get nightmares", Wessing continued to recall years later.

As an homage to Wessing, the installation is structured similarly to one of the photographer's best known work, Chili September 1973, an entirely photo-based book created from photographs he shot during the 1973 military coup in Santiago de Chile.

Shadows, similarly to the silent book about that historic event, delves into the story of the Nicaraguan image by weaving it into a narrative of other photographs, all carefully selected from Wessing's original contact sheets. Viewers who go through the installation piecing the story together hence imitate the very process whereby Jaar created the work, trying to understand the story of this historic image by researching Wessing's archives at the Nederlands Fotomuseum in Rotterdam.

Shadows' image-based structure contrasts with the first work in this trilogy, The Sound of Silence, 2006, which employs a text-based installation to contextualize the story of the Pulitzer-winning photograph taken by South African photographer Kevin Carter during the Sudanese famine. To this date, The Sound of Silence has been shown 28 times in 11 different languages and 19 countries around the world.

Both works, in their distinct ways, examine the power and responsibility of photographs as well as that of their authors and viewers. The installations consider the difficulty of documenting violence without perpetuating violence and point out the necessity of considering everything in context. In so doing they probe into photography's everchallenging but crucial role of raising compassion and dissect the process through which images reach what Roland Barthes called "punctum".

MAGALI REUS @ Kunstmuseum St. Gallen

Magali Reus

Kunstmuseum St. Gallen, St. Gallen

June 3 – October 22, 2017

The Dutch artist Magali Reus (*1981, The Hague) develops complex sculptural works that evoke existing objects such as containers, folding chairs, or horse saddles and make them appear potentially functional.

Due to their idiosyncratic design and nuanced materiality, her objects have a decidedly fetishistic quality. Reus's working method proves to be extremely detail-oriented. In their refined design, her sculptures seem familiar but at the same time extremely idiosyncratic. They distill formal influences and art-historical references from Minimal and Postminimal Art into multilayered formal combinations that point both to industrial production and personal experience.

WOLFGANG TILLMANS @ Kunsthalle Wien, MAY 25 – OCT 15, 2017

Wolfgang Tillmans: How To Live Together

Kunsthalle Wien

May 25 – October 15, 2017

How To Live Together explores the conditions and prospects of living together in terms of individual and social dimensions. Key factors of this survey exhibition not only include dynamics and shifts at the political and economic level, but also changing social relations. The works of more than thirty international artists from different generations are based on personal experience and, at the same time, point to changing relations between the private and the political, between stagnant and accelerating contemporary circumstances, reality and utopian ideals. The diverse models of living together presented, reveal how society is more than just the sum of its individuals.

From August Sander's portraits of society to Tina Barney's depictions of social elites to Cana Bilir-Meier's cinematic exploration of the forgotten stories of migrant workers, How To Live Together shows that the stranger, the other, is something people are made into. Universal human feelings including love, fear, faith, and longing for peace, are addressed by Goshka Macuga's android, which launches an appeal to humanity while simultaneously calling for traditional role models to be overcome. Inspired by the debate on Brexit, Wolfgang Tillmans' campaign marks a counter-movement: involvement in civil society – based on solidarity and on what interconnects us – gains heightened importance.

LIAM GILLICK @ Kunsthalle, Wien, MAY 25 – OCT 15, 2017

Liam Gillick: How To Live Together

Kunsthalle Wien

May 25 – October 15, 2017

How To Live Together explores the conditions and prospects of living together in terms of individual and social dimensions. Key factors of this survey exhibition not only include dynamics and shifts at the political and economic level, but also changing social relations. The works of more than thirty international artists from different generations are based on personal experience and, at the same time, point to changing relations between the private and the political, between stagnant and accelerating contemporary circumstances, reality and utopian ideals. The diverse models of living together presented, reveal how society is more than just the sum of its individuals.

From August Sander's portraits of society to Tina Barney's depictions of social elites to Cana Bilir-Meier's cinematic exploration of the forgotten stories of migrant workers, How To Live Together shows that the stranger, the other, is something people are made into. Universal human feelings including love, fear, faith, and longing for peace, are addressed by Goshka Macuga's android, which launches an appeal to humanity while simultaneously calling for traditional role models to be overcome. Inspired by the debate on Brexit, Wolfgang Tillmans' campaign marks a counter-movement: involvement in civil society – based on solidarity and on what interconnects us – gains heightened importance.

ARMIN LINKE @ Kunsthalle Wien, MAY 25 – OCT 15, 2017

Armin Linke: How To Live Together

Kunsthalle Wien

May 25 – October 15, 2017

How To Live Together explores the conditions and prospects of living together in terms of individual and social dimensions. Key factors of this survey exhibition not only include dynamics and shifts at the political and economic level, but also changing social relations. The works of more than thirty international artists from different generations are based on personal experience and, at the same time, point to changing relations between the private and the political, between stagnant and accelerating contemporary circumstances, reality and utopian ideals. The diverse models of living together presented, reveal how society is more than just the sum of its individuals.

From August Sander's portraits of society to Tina Barney's depictions of social elites to Cana Bilir-Meier's cinematic exploration of the forgotten stories of migrant workers, How To Live Together shows that the stranger, the other, is something people are made into. Universal human feelings including love, fear, faith, and longing for peace, are addressed by Goshka Macuga's android, which launches an appeal to humanity while simultaneously calling for traditional role models to be overcome. Inspired by the debate on Brexit, Wolfgang Tillmans' campaign marks a counter-movement: involvement in civil society – based on solidarity and on what interconnects us – gains heightened importance.

KADER ATTIA @ Kunsthalle Wien, MAY 25 – OCT 15, 2017

Kader Attia: How To Live Together

Kunsthalle Wien

May, 25 – October, 15 2017

How To Live Together beschäftigt sich mit den individuellen wie gesellschaftlichen Bedingungen und Potenzialen unseres Zusammenlebens. Im Vordergrund stehen dabei die Dynamiken von Ökonomie und Politik, aber auch sich wandelnde soziale Beziehungen. Die Arbeiten von über dreißig internationalen Künstler/innen verschiedener Generationen gehen von persönlichen Erfahrungen aus und verweisen gleichzeitig auf sich verändernde Verhältnisse zwischen Privatem und Politischem, Stillstand und Bewegung, Wirklichkeit und Utopie.

Von August Sanders Gesellschafts-porträts über Tina Barneys Abbilder gesellschaftlicher Eliten bis zu Cana Bilir-Meiers filmischer Auseinandersetzung mit den vergessenen Geschichten von Arbeitsmigrant/innen, zeigt How To Live Together auf, dass das Fremde auch etwas ist, zu dem Menschen gemacht werden. Allgemein menschliche Empfindungen zwischen Liebe, Angst, Glauben und der Sehnsucht nach Frieden werden von Goshka Macugas Androiden angesprochen, der einen Appell an die Menschlichkeit richtet und gleichzeitig zur Überwindung überholter Modelle aufruft. Wolfgang Tillmans' durch die Brexit Diskussion motivierte Kampagnen markieren eine Gegenbewegung: positiv besetztes zivilgesellschaftliches Engagement, das auf Solidarität und das Verbindende setzt, gewinnt an Bedeutung.

JIM SHAW @ Marciano Art Foundation, Los Angeles, MAY 25 – SEP 17, 2017

Jim Shaw: The Wig Museum

Marciano Art Foundation, Los Angeles

MAY 25 – September 17, 2017

WOLFGANG TILLMANS @ Fondation Beyeler, Basel

Wolfgang Tillmans

Fondation Beyeler, Basel

May 28 – October 1, 2017

This year's big summer exhibition is devoted to the artist Wolfgang Tillmans. It is the first comprehensive engagement with the medium of photography at the Fondation Beyeler, which some time ago added a wonderful group of works by Tillmans to its collection. Around 200 photographic works dating from 1989 to 2017 will be on show from May 28 to October 1, together with a new audiovisual installation.

Tillmans first made a name for himself in the early 1990s through photographs that have attained iconic status for their evocation of the mood of an entire generation, with its carefree urge for freedom and its desire to seize life's moments. Soon, however, he widened his focus, experimenting with the means of photography to develop a new visual language. He created his images with and without a camera and also using a photocopier. In addition to traditional genres such as portrait, still life and landscape, the exhibition presents abstract works that play with the limits of the visible. It will show how Tillman's work is concerned with the creation of images rather than with photography in the conventional sense. The exhibition is being designed in close cooperation with the artist.

DOUG AITKEN @ Modern Art Museum of Fort Worth, MAY 28 – AUG 20, 2017

Doug Aitken: Electric Earth

Modern Art Museum of Fort Worth

May 28 – August 20, 2017

Doug Aitken: Electric Earth is the first survey to comprehensively examine Aitken's experimentations across mediums and disciplines, and it is organized as a full collaboration and dialogue with the artist and his studio. From his early multichannel video installation *diamond sea*, 1997, to his more recent performance-based works, such as *SONG I*, 2012/2015, the exhibition unfolds around the major moving-image installations that articulate Aitken's central subject matters, from catastrophic environmental depredation to unprecedented technological mediation; self-contained, decentralized communication; and the incursion of commerce into every aspect of our social relationships. The uniqueness of Aitken's body of work reveals itself in its mesmerizing treatment of such concerns. Cannily incorporating a wide range of visual vocabularies drawn from the realms of cinema, advertising, communications, and the history of art alike, and strategically structuring both architectural environments and the editing of images and sounds in order to take in the viewer and overwhelm the senses, Aitken exposes audiences to ideas—and to each other, in communal spaces—by means of a nearly hypnotic aesthetic. Conceptualized as an entropic landscape, suspended between city, broadcasting machine, and labyrinth, the exhibition is punctuated by the signs, sculptures, and images, unbound from vernacular language and culture, that are at the center of Aitken's art.

The exhibition's logic incorporates that of the nomadic cultural incubator, cross-continental happening, and moving earthwork *Station to Station*, 2013, which, like so many of Aitken's works, embraced a collaborative spirit beyond disciplines and beyond walls to reimagine the nature of what a work of art can be, of what an art experience can do.

SAM FALLS @ Galleria Franco Noero, Turin

Sam Falls: 'sine sole sileo'

Galleria Franco Noero, Turin

May 29 – Sep 02, 2017

GENERAL IDEA @ MAMCO, Geneva

General Idea: Photographs (1969-1982)

MAMCO, Geneva

May 31 – September 10, 2017

Founded by AA Bronson (b. 1946), Jorge Zontal (b. 1944, d. 1994), and Felix Partz (b. 1945, d. 1994), the Canadian collective General Idea produced one of the most striking oeuvre from the 1970s and 1980s. This multiform work took on the glamour of popular images, the ideology of mass media, and the commonplaces spread throughout the art world, always with a strong sense of irony.

General Idea was founded by the three artists in 1969 in Vancouver when they decided to live and work together. Mindful readers of Marshal McLuhan and Roland Barthes' Mythologies, they organized in 1970 a beauty contest to elect a Miss General Idea: a mythological, asexual, faceless, and blurry figure who will become their muse. The following year, they began a 13-year-long fiction, The 1984 Miss General Idea Pavilion. Behind this "project," a strange fiction is taking place, like the pieces of a gigantic puzzle that is constantly being redefined.

Stemming from the group's archives, the exhibition at MAMCO, conceived in close collaboration with AA Bronson, tackles the first ten years of their career under the specific angle of photography. The aesthetics of these early works borrows from Minimal, Conceptual, as well as Land art, and the regulars from MAMCO will certainly find an echo to works from Dennis Oppenheim, Franz Erhard Walther, or even Victor Burgin. However these photographs are also documents from the group's life within the context of communitarian utopias which left their mark on the 1960s in Northern America.

From the start—and their beauty contest— photography is their privileged medium which they use to feed their mythology. Following their principle of "form follows fiction," the works produced during this period systematically relate to their muse and her pavilion, through an iconographic repertoire constituted of pieces of clothing and accessories, mirrors, Venetian blinds, or the ziggurat pattern. The exhibition also pays attention to the role of edition within the production and diffusion of these images. FILE Magazine thus became one of the most accomplished artists' magazine of its time. Presented by General Idea as a "cultural parasite" appropriating and distorting the famous LIFE Magazine (the company eventually sued the collective), this publication featured the group's manifestoes and projects, chronicled the artistic life, and introduced new cultural trends. Throughout their 26 issues, from 1972 to 1989, FILE contributed to broaden General Idea's audience beyond the art field.

KELLEY WALKER @ MAMCO, Geneva

Kelley Walker

MAMCO, Geneva

May 31 – September 10, 2017

Kelley Walker (born in 1969, Columbus, USA) uses both techniques from Pop Art (such as collages, photography and screen-printing) and contemporary digital tools to examine the circulation and consumption of images.

The MAMCO retrospective brings together the main series that the artist has produced, namely: the Black Stars Press, which involves superimposing screen-printed images similar to those used by Warhol and layers of chocolate; the Rorschach, fragmented mirrors alluding to the Swiss psychiatrist's famous test; the Brick Paintings, mixing patterns of bricks and information from printed media; and some of his more recent probes into the shift from image to object, as well as several new works.

Using collage, borrowings, displacement, and juxtaposition, Kelley Walker observes how images are diffused in the media and explores their irreducible materiality. Whether dealing with melted chocolate, a shattered windscreen, stickers or printed matter, Kelley Walker's work underlines our urban, anonymous gestures (be they collective or regressive) which are all always acts of insubordination to the messages imposed by the media.

For example, the photographs in Disasters have been scanned from magazines, then transformed using infographic software and confronted with a political slogan. As simple digital files, these pieces allow their owner to choose the print dimensions and modes of distribution that suit them best, thus alluding to the judgements made in the world of the media. While in his early work the artist dealt with questions of cultural signs by using material elements, this exploitation of the infinitely multipliable potential of the digital universe adds an extra distance.

The paintings of bricks, or the adoption of documents to do with the repression of the Civic Rights movement, which the artist—like Warhol—has taken from Life Magazine, are some of the routes that he has adopted so as to draw up an anthropological landscape of the USA, its ideology and racial as well as sexual violence.

In his appropriation of images and reuse of loaded cultural signs, Kelley Walker displays a particular economy: devoid of any nostalgia for the loss of art's aura, his works develop both a strategy of formal seduction and a distancing of the spectator. The technical process that allows images to be displayed as icons or messages is, thus, a process that deflates their power.

RAYMOND PETTIBON @ Bonnefantenmuseum, Maastricht

Raymond Pettibon: A Pen of All Work

Bonnefantenmuseum, Maastricht

June 1 – October 29, 2017

The Bonnefantenmuseum is presenting the extensive retrospective A Pen of All Work by the American artist Raymond Pettibon. The exhibition includes over 700 works dating from the sixties up to the present. Pettibon's whole oeuvre is characterised by the inextricable link between text and image. A Pen of All Work recently was on view in the New Museum in New York and from 2 June to 29 October 2017 the exhibition will be held in Bonnefantenmuseum. It is the first time in fifteen years that Pettibon is giving a solo exhibition in the Netherlands.

Pettibon (1957, Tucson, US) is undoubtedly one of the central figures in American contemporary art. His extensive oeuvre is difficult to pigeon-hole, and it forms a separate artistic category in itself, as it were. Since the late seventies, the American artist has created over 20,000 works, ranging from drawings, artist's books and album cover designs to large-scale installations. In the eighties, he held cult hero status in the punk rock circuit in L.A. His designs were used for the LPs and flyers of such legendary bands as Sonic Youth and Black Flag. Pettibon developed a distinctively figurative style of slightly awkward black-and-white drawings inspired by cartoons and caricatures, combined with humorous and often morbid texts. The artist's world is populated by a variety of characters from the American history of last century, such as sect leader Charles Manson, animation figure Gumby, Superman and several former presidents. In his interplay of text and image, and his great diversity of themes, Pettibon oscillates between historical reflection, poetic humour and sharp criticism. A Pen of All Work shows his exceptional and influential oeuvre, giving emphasis to the literary and intellectual qualities of his work.

CHRISTIAN MARCLAY @ Copenhagen Contemporary, Copenhagen

Christian Marclay

Copenhagen Contemporary, Copenhagen

June 1 – September 2, 2017

★★★★★ Kristeligt Dagblad

Copenhagen Contemporary is delighted to bring Swiss-American artist and composer Christian Marclay's *The Clock* (2010) to Scandinavia for the first time. This video installation is recognised as a contemporary masterpiece and won the Golden Lion at the 2011 Venice Biennale.

The Clock is a 24-hour montage comprising thousands of scenes from film and television that feature everything from wristwatches to clocktowers, from buzzing alarms to the cuckoo clock – along with other references to the time. With *The Clock*, Marclay deconstructs and challenges the narratives of individual scenes by removing them from their original context and inserting them into another, where time itself becomes the protagonist. Synchronised with the local time of the exhibition space, the work conflates cinematic and actual time, revealing each passing minute as a repository of alternately suspenseful, tragic or romantic narrative possibilities. At the same time, our natural, established perception of time is tested and challenged by the work's many different narratives, which have no beginning or end.

During the show CC looks forward to presenting six special 24-hour screenings of *The Clock*, where audiences can experience the work in its entirety, covering the full span of a day and night.

Overnight screenings

04. June

24. June

22. July

12. August

25. August

01. September

The Clock first premiered in London in 2010 and has since been exhibited worldwide in more than twenty venues, including the Centre Pompidou, Paris (2011); Museum of Modern Art, New York (2012); San Francisco Museum of Modern Art (2013); and Guggenheim Bilbao (2014).

NICOLE EISENMAN @ Anton Kern Gallery, New York

Nicole Eisenman: Faces: Painted Reliefs

Anton Kern Gallery, New York

June 01 – July 07, 2017

The painted reliefs presented are unique aluminum casts of found object assemblages, which Eisenman has tweaked and carved to resemble human heads and faces. To amalgamate the often ephemeral and incongruent materials, the artist cast the objects in aluminum, thereby giving a voice to these casual materials and transforming them into legible forms. Finally, Eisenman painted the surface, disregarding naturalistic coloration, in favor of accentuating the expressive qualities of color, line and gesture. The metal surfaces add reflective light and a certain immaterial appearance to the objects.

Eisenman's painted reliefs occupy a space between the two and three-dimensional, the portrait and the mask, between illusionistic representation and concrete presentness of the object. In their peculiar material roughness and connection to the supporting wall, her reliefs seem to have moved just past the threshold of the implied space of painting into the actual realm of sculpture, physically entering the viewer's sphere of existence.

Of course, the significance and function of portrait reliefs and masks can be traced back to various periods and cultures when magic carried a clear communicative purpose; from the presence of the omnipotent emperor in Roman portrait medallions, to the power to converse with the spirit world imbued onto the bearers of ceremonial masks. Perhaps, Nicole Eisenman's reliefs faintly reflect some of these forgotten virtues. However, clearly positioned in the present these faces possess enough character, personality and individuality to develop affinities with each other and to engage with the worldly viewer.

JONATHAN MEESE @ Galerie Krinzinger, Vienna

Jonathan Meese: De Parkt mit Richard Wagnerz

Galerie Krinzinger, Vienna

June 2 – July 8, 2017

The central theme of this exhibition is Jonathan Meese's diverse, in-depth work with the Parsifal myth. Since 1999, the artist has on numerous occasions addressed the central subject of Bayreuth and its creator Richard Wagner. In 2005 Parsifal, the figure of the "pure fool" appeared for the first time in his oeuvre. The Berlin Staatsoper Unter den Linden had invited the artist to come up with a performance for the Magazin, which took place parallel to the "Parsifal" Wagner opera conducted by Daniel Barenboim. In three five-hour appearances, in a production titled Jonathan Meese ist Mutter Parzival, Parsifal became transformed into Jonathan Meese and Jonathan Meese into Parsifal – with the boundaries between the artist and the Parsifal figure becoming metaphorically blurred.

For the artist Meese, Parsifal stands for the artist of the future, who with his unmistakably clear gaze paves the way to a new world. In 2014, Meese first transformed this material in his concept for a staging of "Parsifal" for Bayreuther Festspiele. He had already been asked in 2012 to take on the dramaturgy, stage set design and costumes. The artist's concept for the Festspiele was rejected but he took this as an occasion to develop a radically new reinterpretation of the Parsifal material for the Vienna Festival (Wiener Festwochen) in cooperation with the Berliner Festspiele. Together with the Austrian composer Bernhard Lang, Meese transformed Parsifal into a science fiction scenario, stripped free of Richard Wagner's religious pathos, in their production MONDPARSIFAL ALPHA 1-8 (ERZMUTTERZ DER ABWEHRZ).

In DE PAKT MIT RICHARD WAGNERZ Jonathan Meese is presenting early works referring to Wagner as well as his stage set and costume designs for the Bayreuther Festspiele. The show will also feature paintings, collages, sculptures and films that were created in connection with the new staging, MONDPARSIFAL. Parallel to this Jonathan Meese will be presenting the intervention titled PARSIFAL ́S TRAUM: CHEFSACHE ́K.U.N.S.T ́ in the painting gallery of the Vienna Museum of Art History from May 12 to June 18, 2017. Since the very beginning Jonathan Meese feels most strongly drawn to forms of artistic expression such as installations, actions and performances. In 2004 he began turning to the theater stage where he employed various materials, references, objects and media such as photography, music and literature as pictorial means.

Like hardly any other art of the present day, Jonathan Meese has worked intensively with the figure of Wagner and his world of myths, integrating his heroes in his own world theater. While many of this artist colleagues would prefer not to deal with this figure, also given Richard Wagner's anti-Semitic diatribes and the cooptation of his work by the Nazi regime, Meese's approach seems all the more peculiar, radical and above all uninhibited.

Jonathan Meese was born in Tokyo in 1970, lives and works in Berlin und Ahrensburg.

RAGNAR KJARTANSSON @ Reykjavík Art Museum, Reykjavík

Ragnar Kjartansson: God, I Feel So Bad

Reykjavík Art Museum, Reykjavík

June 3 – September 24, 2017

After a successful series of international appearances in recent years, including major survey exhibitions on both sides of the Atlantic, Ragnar Kjartansson opens his first museum show in his homeland, Iceland. One might not expect such a title as God, I Feel So Bad at this point in the artist's career. However, Kjartansson speaks for himself and the audience, as he acknowledges art's ever persuasive allure. This is manifested in the opening work in the first of three durational performances. To Music, 2012, is based on Schöber's romantic poetry that suggests art may transport us all into a better world "when life's mad tumult wraps around me."

Kjartansson is the first to note that this world of art in which he resides is frail. "I don't believe in the truth of art. As my mother says, 'Let's not destroy a good story with the truth.'"

(Calvin Tomkins "Play it Again", The New Yorker, April 11 2016.)

The artist has explored the transcendental power of art through a variety of forms, repeatedly confronting the illusion it inevitably entails. "Actually I think that the only true art is enjoying art."

(Ragnar Kjartansson, The End, 2009.)

And there will be plenty for the audience to enjoy. The exhibition reflects Kjartansson's ode to art in all its glory, to music, theater, film, literature and – naturally - visual arts. This celebration is manifested through selected works, dating from 2004 to the present; live endurance performance, large-scale video installations, photography, sculpture, painting and drawing.

A significant work in the exhibition is World Light – The Life and Death of an Artist, 2015. The four-channel video installation offers a mind boggling twenty-odd hours of documenting an attempt at creating the ultimate art experience. With painted drapes, an original score performed live on the set, a script based on a novel by the Nobel Prize author Halldór Laxness and acting in the hands of the artist and his Icelandic entourage, this epic filmic experiment is a Gesamtkunstwerk bringing together key elements in Kjartansson's art.

Reykjavík Art Museum is proud to host this elaborate exhibition. Kjartansson's work takes over the museum building, providing a fascinating insight into the multilayered world that he has constructed. Many of the works have never before been exhibited in Iceland, notably the more recent ones which have insured the artist's place as a leading figure on the international art scene. Furthermore, some intriguing and rarely seen early works will be on display.

Born into a theatrical family, Kjartansson introduces the notion of acting and staging in his performative practice. He moves freely between art forms, rendering music sculptural, painting performative and film into tableaux vivants. Ever present is the scrutiny into the human condition, the emotional layers, the social dimensions and the contradicting elements that make up our everyday lives.

GUY DE COINETET @ Air de Paris, Paris, JUN 3 – JUL 22, 2017

Guy de Cointet

Air de Paris

June 3 – July 22, 2017

A time-honoured signal of personal freedom, this statement was also a recurring feature of Guy de Cointet's oeuvre – and the perfect embodiment of the nonchalance, encyclopaedic curiosity and whimsicality to be literally read, as well as listened to, in his drawings and theatre texts. It's only natural, then, that it should provide the title for his fourth solo exhibition here at Air de Paris.

Guy de Cointet was born in Paris in 1934 and migrated to New York in 1966. After hanging out briefly at Andy Warhol's Factory, he began working as an assistant for Larry Bell, who lured him to Los Angeles a year later. In the city's passionately Minimalist context he built up a body of work based on another, theoretically simple form: language. Firstly using his mother tongue, French, in opposition to the language of the country he was living in, then the English he gleaned from what he heard around him, the press, advertising and the TV soaps he was a fan of. In 1971 he published his first work, ACRCIT: a veritable codex, a newspaper analysing verbal structures, it went out free on newsstands and later even turned up as a prop in the stage works. The same year he made lots of drawings – some of them brought together here – as he pursued his work on an alphabet at once innovative and imaginary, intermingling typefaces, sources and modes of presentation, and recreating sentences and grammatical and linguistic formulae. Equally influenced by Ferdinand de Saussure and Raymond Roussel, he developed systems in which language was both code and image, and in which painting read, heard and felt becomes an actor in its own right, like the white horizontal/vertical painting-object whose exact context and date of appearance remain an enigma. Could it be that it (too) needs a mirror to reflect its secrets? The exhibition also includes the arrhythmia of welovejad (a kind of early days hashtag), the first (and last) part of de Cointet's diary, and the title drawing whose date is still unknown.

And let's not forget that in 1979, at the premiere of Tell Me – in which ACRCIT appeared – Michael (alias Denise Domergue) was already dialoguing as follows with Mary (played by Jane Zingale): Michael: Mary, got a cigarette? Mary: A cigarette? Have a scotch instead. Michael: No, I'd rather have a drink. Mary: Like what? Michael: A Marlboro. Mary: A Marlboro... Michael, I'm sorry, I'm out of Marlboro. I finished the bottle yesterday morning. What would you say to a Havana? Michael: Great. Mary: There you go. Enjoy. You're in luck, I'm just back from Havana. These are delicious... I'll drink one too.

TOM BURR @ Westfälischer Kunstverein, Münster

Tom Burr: Surplus of Myself

Westfälischer Kunstverein, Münster

June 10 – October 1, 2017

For almost three decades, Tom Burr's sculpture, writing, collage, and photography have

focused on access, site-specificity, the confluence of public and private environments, as well as the constructed persona. With the fifth edition of Skulptur Projekte Münster as a backdrop to all of Münster's artistic and cultural endeavours in the summer of 2017, Burr chose to reflect upon this synchrony by adopting the decennial's characteristic feature of adding, layering, framing, and juxtaposing artworks from different time periods. While the city of Münster is host to several artworks from the Skulptur Projekte editions of 1977 through today, Westfälischer Kunstverein will present five new sculptures by Tom Burr amidst a selection of earlier works.

Appropriating the formal vocabulary of minimalism, Burr charges these seemingly neutral shapes and materials with innumerable connotations and references often associated with the emancipation of subcultures or details from his own biography. Burr processes architectural influences, such as brutalism, icons from the musical world, literature, art and politics.

He is currently working on a year-long project in New Haven, Connecticut, where he engages with the architecture of a 1969 Marcel Breuer building, that once housed the headquarters of Armstrong Rubber (later Pirelli Tire). In both New Haven and Münster, Tom Burr is focusing on similarities between human and architectural bodies as well as the restrictions and constrictions inflicted upon them by structural, social or other authorities.

PIPILOTTI RIST @ The Museum of Fine Arts, Houston

Pipilotti Rist: Pixel Forest and Worry Will Vanish

The Museum of Fine Arts, Houston

June 11 – September 17, 2017

This summer, the MFAH continues its series of grand-scale, immersive exhibitions. Pipilotti Rist: Pixel Forest and Worry Will Vanish brings together two mesmerizing works newly acquired by the Museum. Under the direction of the artist, these light-based and video-based installations transform the vast, central gallery of Cullinan Hall into a cosmic journey through time and space.

Swiss artist Pipilotti Rist (born 1962) has been among contemporary art's chief innovators since the mid-1980s, working at the forefront of video and digital imagery. Pixel Forest, created in collaboration with lighting designer Kaori Kuwabara, is among Rist's newest works, consisting of thousands of hanging LED lights, each controlled by a video signal so that the "forest" is constantly changing. Light sometimes shifts in a staccato rhythm, and sometimes in waves of color.

Worry Will Vanish is a corner projection with a lyrical, resonantly textured soundtrack by musician Anders Guggisberg, who has worked with Rist on numerous projects. Rist's panoramic sequences chart a dreamlike journey through the natural landscape, the human body, and the heavens.

Visitors are invited to experience these two works of art in two different ways. For Pixel Forest, take a stroll through the installation, which the artist describes as "a digital image that has exploded in space." As you watch Worry Will Vanish, recline on pillows and relax, losing yourself in Rist's universe.

Together, the two installations—conceived independently—achieve a new synergy as they synchronize into a greater whole. The presentation of Pipilotti Rist: Pixel Forest and Worry Will Vanish extends the Museum's commitment to light-based and immersive art, following summer exhibitions profiling artists Yayoi Kusama (*At the End of the Universe*), Jesús Rafael Soto (*Houston Penetrable*), and James Turrell (*The Light Inside*).

NICK MAUSS @ Serralves Museum of Contemporary Art, Porto

Nick Mauss: Intricate Others

Serralves Museum of Contemporary Art, Porto

June 22 – September 24, 2017

Nick Mauss (New York, 1980) is one of the most influential voices of the new generation of contemporary artists. His diversified artistic work - which includes paintings, drawings, sculptures and performance art – and is often developed in collaboration with other visual artists, dancers and musicians, is defined by his interest in the ideas of fragmentation and dramaturgy. A common denominator of the various facets of his oeuvre is drawing as an underlying process.- which allows the artist to "work with formats that can't be categorised".

Mauss builds his work using objects and forms, and also with bodies and lines. This exhibition, designed in response to the unique context of Serralves Villa, will combine paintings, dance and performance. The artist will use the Villa's unique architecture as a set design or stage, and will incorporate the spectator as an active participant in the exhibition's narrative.

Nick Mauss lives and works in Berlin and New York. His works are included in the following collections: Museum of Modern Art, New York; Whitney Museum of American Art, New York; Museum of Contemporary Art, Los Angeles; Walker Art Center, Minneapolis, Princeton Art Museum, Princeton; FRAC Champagne-Ardenne, Reims. He was recently invited by the New National Museum in Monaco to reinterpret the work of Leon Bakst, the famous set designer of the Ballets Russes, covering the visual and sensorial aspects of exhibition design as an art form.

The exhibition, organized by Serralves Museum of Contemporary Art, is curated by João Ribas, Senior Curator of the Museum and Deputy Director.

STURTEVANT @ Gavin Brown's enterprise, New York

Sturtevant

Gavin Brown's enterprise, New York

June 22 – September 9, 2017

SLAVS AND TATARS @ SALT Galata, Istanbul

Slavs and Tatars: Mouth to Mouth

SALT Galata, Istanbul

June 22 – August 27, 2017

Founded in 2006, Berlin-based collective Slavs and Tatars, is a faction of polemics and intimacies devoted to an area east of the former Berlin Wall in Germany and west of the Great Wall of China known as Eurasia. After being shown at Ujazdowski Castle Centre for Contemporary Art, Warsaw and Pejman Foundation, Tehran, the collective's first mid-career survey Mouth to Mouth is presented at SALT Galata. The itinerary of the exhibition from Istanbul to Vilnius, Belgrade, and Dresden reflects Slavs and Tatars' engagement and interest in Eurasian geography.

Mouth to Mouth brings together works addressing cultural translation, shared linguistic heritage, and mysticism in contemporary societies. The exhibition responds to the cultural and linguistic affinities of its locale, and reconstructs itself accordingly in each iteration the same way words take on various shapes and meanings in different geographies. Taking place across three floors of SALT Galata, this presentation especially highlights the collective's research into historical shifts in Turkic languages, often related to transformations of political and social systems.

Love Letters, a series of carpets from 2013-14, revisits the march of alphabets that accompany empires, namely among Turkic speaking peoples of the former USSR and Anatolia. Located in the gallery space on floor -1, this series underlines the use of language in politics as a propaganda tool via the caricatures of futurist poet and Bolshevik supporter Vladimir Mayakovsky, while including references to the 1928 language revolution of the Republic of Turkey. Slavs and Tatars also participates in polemics around relations between language, nationalism, and religion by formulating tongue-in-cheek witticisms with vibrant graphics and typography, most notably in printed materials such as *The Wizard of Öz Türkçe* (2014), *Nations* (2007), and *Behind Reason* (2012) on floor 1.

A body of work built on the esoteric dimensions of the uvular fricative sound of [kh]-mostly absent from Western European languages-relates to ideas and concepts ranging from Islamic mysticism to the Russian literary avantgarde. On floor 1, the installation *Reverse Joy* (2012) enshrines the letters that correspond to the [kh] sound in the Cyrillic, Hebrew, and Perso-Arabic alphabets by stenciling them around a small fountain that sprouts a nebulous red liquid. Another installation on the ground floor, *Qit Qat Qa* (2013) offers the Cyrillic approximation for [q] or the guttural qaf as a smooth, shiny leg. *Khhhhhhh* (2012) is on view alongside this installation, among the eight books the collective has published.

Dispersed through the gallery space on floor -1, *Lektor* (2014-ongoing) invites the public to an uninterrupted sound sequence with excerpts from the 11th century ethical and political treatise *Kutadgu Bilig* (lit. the wisdom that brings happiness) in six languages: German, Arabic, Polish, Spanish, Turkish, and its original Uighur. Similar to the synchronicity evoked by rahlé-shaped, mirrored speakers of *Lektor*, a new text-based video *Hamdami* (2016) considers the simultaneity of sensuality and spirituality in the Sufi tradition. This work in SALT Research overlaps scripts in Persian and Turkish with audio in English.

The sculpture series *Triangulation* (2011), including *Not Moscow Not Mecca*, *Not Kaliningrad Not Kerbela*, *Not Maui Not Medina*, *Not New York Not Najaf* and *Not Quito Not Qom*, connects the different floors of the building. The series not only references Communists' historical anti-Islam campaign targeting Central Asia, but also extends this dichotomy to the 20th and 21st centuries with wordplay.

JIM SHAW @ Blum & Poe, Los Angeles

Jim Shaw

Blum & Poe, Los Angeles

June 24 – August 19, 2017

Blum & Poe is pleased to present a solo exhibition of new work by Los Angeles-based artist Jim Shaw. This marks Shaw's second solo presentation with the gallery, and runs concurrently with the artist's first comprehensive solo museum exhibition in Los Angeles titled *The Wig Museum*, on view at the Marciano Art Foundation through September 17.

For nearly forty years Shaw has been creating an expansive body of work—paintings, drawings, installations, sculpture, video, and sound—elucidating America's social and spiritual histories. For this current exhibition the artist continues to illustrate overarching themes of belief, doubt, and politics—addressing such prescient topics as failing economies and crumbling power structures.

In a new series of paintings rendered on found theatrical backdrops, Shaw summons a *mélange* of superheroes, cultural figures, folkloric iconography, and apocalyptic forces of nature. A second body of work features black and white paintings in which Shaw utilizes the “cut-up method” used by William Burroughs and Brion Gysin to collage a picture of the near future. Here Shaw depicts worlds of chaos and control informed by a constant dialogue with art history and the spirit of Silver Age comics. The exhibition also features a selection of drawings—studies for the larger paintings—offering an intimate sense of the artist's process of generating anomalous and timeless characters and scenarios. Weaving fact and fiction, Shaw ambitiously explores history and its fringes in a search for rationality in contemporary life.

TAKESADA MATSUTANI @ Hauser & Wirth, Los Angeles

Takesada Matsutani

Hauser & Wirth, Los Angeles

July 1 – September 17, 2017

Los Angeles... Hauser & Wirth Los Angeles is honored to present 'Takesada Matsutani,' the first Los Angeles solo exhibition for the Osaka-born, Paris-based artist Takesada Matsutani. Opening 1 July 2017 and coinciding with the debut of his commissioned works at the 2017 Venice Biennale, 'Takesada Matsutani' is an illuminating survey that spans the artist's career, which began with his participation in the Gutai Art Association and evolved to express the complexities of a life lived between Japan and France. The exhibition features 34 works from three distinct periods: 1960s Gutai-era pieces never before shown outside of Japan, one of the artist's largest installations from 1983, and a new pre-figuration of his 2017 Venice Biennale project.

Organized with Olivier Renaud-Clément, this exhibition offers an expansive look at Matsutani's unique visual language of form and materials. His paintings, drawings, and sculptures engage themes of the eternal and echo the endless cycles of life and death, revealing the influence of the ethos of Gutai on the artist's early experimentation and its lasting impact today. The exhibition will also include a site-specific floor work, continuing a long-standing performative aspect of artist's practice. Matsutani will create this piece in the South gallery of Hauser & Wirth Los Angeles.

From the early 1960s to the early 1970s, Matsutani was a key member of the 'second generation' of the Gutai Art Association (1954 – 1972), Japan's innovative and influential art collective of the post-war era. One of the most important Japanese artists still working today, Matsutani continues to demonstrate the spirit of Gutai throughout his practice, conveying the reciprocity between pure gesture and raw material.

'In Gutai Art, the human spirit and matter shake hands with each other while keeping their distance. Matter never compromises itself with the spirit; the spirit never dominates matter,' stated Jiro Yoshihara, founder of the Gutai Art Association, in his 'Gutai Art Manifesto' (1956).

Exemplary of his commitment to the Gutai ethos is Matsutani's lifelong artistic exploration with polyvinyl acetate adhesive, otherwise known as Elmer's glue. Harnessing the rapid economic and technological growth of post-WWII Japan, a young Matsutani chose to explore the expressive opportunities of vinyl glue, a material that first entered mass production in the early 1960s. In his earliest experiments, Matsutani impregnated the canvas surface with bulbous elements, using his own breath to create swollen and ruptured forms evocative of flesh and wounds.

'Work 62' (1962), one of the first examples of Matsutani's use of vinyl glue, exemplifies the artist's innovative approach of pouring glue on the canvas surface, turning it upside down, and allowing it to dry in the wind. He recalls, 'The glue began to drip and as it dried, stalactites formed, which looked like the udders of a cow.' Inspired by observing bacteria through a microscope at a friend's laboratory, Matsutani developed this technique further, using hairdryers, fans, and his own breath to create bulbous forms reminiscent of the curves of the human body. The result of his experimentation – letting material and spirit work in conjunction with one another to create something new – captured the attention of the Gutai leader Jiro Yoshihara, who formally invited Matsutani into the Gutai group in 1963. Although the group rejected figuration, they embraced Matsutani's sensuous forms, as seen in 'Work 63-K' (1963) and 'La Propagation B (Grise)' (1963), painterly surfaces suffused with sliced orbs evoking open mouths, blisters, and sexual organs. This exhibition features a range of these early experimental works.

Only three years after his group induction, Matsutani simplified his palette to elicit the weight of time and body, important themes that would form the basis of his later work. For his ability to create viscerally profound new forms, embodied in 'Work-E. Two Circles' (1966), Matsutani was awarded first prize at the First Mainichi Art Competition in 1966 and received a six-month scholarship from the French government to study abroad. This journey to France would transform his career. While the teachings and ethos of Gutai have exerted an enduring influence upon the artist, nearly 50 years later Matsutani still calls Paris his home.

Soon after moving to Paris and beginning work at renowned engraver Stanley William Hayter's Atelier 17, Matsutani devoted himself to the techniques of etching, printmaking, and silkscreen. Hayter's workshop, both in Paris and New York, was a center for creative exchange and production, engaging the artistic minds of Louise Bourgeois, Salvador Dalí, Marcel Duchamp, Max Ernst and Joan Miró. Through Atelier 17, American Abstraction and the New York School collided and mingled with the European avant-garde; for Matsutani, Atelier 17 introduced new forms of artistic experimentation.

Influenced by the theories and history of 'the image' in Western culture, and especially by American Minimalism and the Hard Edge paintings by artists such as Ellsworth Kelly, Matsutani began to conceive new compositions, re-arranging and testing the limits of pictorial space. From 1970 – 1972, Masutani transformed the same organic and biomorphic forms he first developed in glue into flat geometric planes of color on canvas. This exhibition features a number of paintings from this singular period in the artist's career.

Beginning around 1977, a few years after the Gutai group dissolved in 1972, Matsutani sought to distill his practice. 'If you only have one paper, one pencil, what can you do with it?' the artist asked himself. Exclusively working with black graphite in an expressive manner, Matsutani covered the white ground of a textured canvas or monumental sheet of paper with repetitive, successive strokes. Through the building of layers, each mark and charcoal smudge captures the accumulation of energy and tension in a powerful manifestation of material and time.

'Nagare-8' (1983) is one of Matsutani's largest works from his Stream series (1977 – present), a ten-by three and a half meter canvas roll, which the artist has covered in a blanket of graphite, leaving just one white line coursing through its middle. The surface possesses a grated, abrasive texture obtained by first scratching the entirety of the blank sheet's surface with a nail. To complete this drawing Matsutani splashed turpentine over the edges of the densely saturated surface. Through a technique that dissolves his graphite in a tremendous surge, Matsutani's Stream series exudes a forceful sense of existence, transformation, and becoming.

These majestic works are complemented by a presentation of intimately scaled drawings from the mid-1970s. In these drawings, Matsutani employed graphite, household paint and turpentine on paper to create vivid gestural works reminiscent of his artistic beginnings with the Gutai group in Japan.

Matsutani's later paintings bring together the artist's signature media, vinyl glue, with graphite. In a marked difference from the raw rendering of his early works, Matsutani carefully controls the glue as it moves across his canvases, making or deflating pockets of air and creating new ridges, wrinkles and crevices as the adhesive hardens. He then covers the surface in methodical, almost meditative, graphite lines, as seen in 'Oval' (1992). Being shown to the public for the first time, a select group of nine jewel-like paintings made from 2014 – 2016 showcase Matsutani's mastery of form and gesture; flourishes borne from a life dedicated to the practice of artistic expression through experimentation of material. The shapes created resemble the unbridled energy of a crashing wave or the inside of a seed preparing to germinate, whilst the graphite reflects light, teasing out hints of texture, depth and volume.

Complementing his 2017 Venice Biennale presentation, this exhibition includes 'Venice Stream' (2016), a precursor and small-scale iteration of the tondo element that will be exhibited Summer 2017 at The Venetian Arsenal.

ERICKA BECKMAN @ Secession, Vienna

Ericka Beckman: Game Mechanics

Secession, Vienna

July 6 – September 3, 2017

The film and video works of US American artist Ericka Beckman focuses on games and sport competitions and their rules as well as featuring the playing field as an allegory for the development and maintenance of socio-cultural norms.

Beckman, who is recognised today as an important representative of the so-called picture generation, studied in the 1970s at the famous Californian Institute of the Arts (Cal Arts) in John Baldessari's Post Studio class. The New York No Wave scene with their cross-over mediums was a further important influence on her as was the work of Jean Piaget, the cognitive development psychologist. She has frequently cooperated with artists of her own generation such as Mike Kelley, Matt Mullican, Tony Oursler or James Welling.

Beckman's films are generally structured like games. The narrative develops out of the subject matter: accumulation, competition and the organisation of thoughts and memories by means of rules, symbols and symbolic thought. The protagonists are not actors but act as players. In the process the artist reflects on new and emerging technical advancements such as virtual reality, artificial intelligence and computer games, something she has done from very early on in their development.

FISCHLI AND WEISS @ The Aspen Art Museum, Aspen, Colorado

Fischli and Weiss

The Aspen Art Museum, Aspen, Colorado

June 22 – November 26, 2017

This building-wide exhibition is a collaboration between Swiss artists Peter Fischli (b. 1952) and David Weiss (1946–2012), known during their thirty-three-year collaboration as Fischli and Weiss, and American artist Wade Guyton (b. 1972).

WADE GUYTON @ The Aspen Art Museum, Aspen, Colorado

Wade Guyton

The Aspen Art Museum, Aspen, Colorado

June 22 – November 26, 2017

This building-wide exhibition is a collaboration between Swiss artists Peter Fischli (b. 1952) and David Weiss (1946–2012), known during their thirty-three-year collaboration as Fischli and Weiss, and American artist Wade Guyton (b. 1972).

JIMMIE DURHAM @ Walker Art Center, JUN 22 – OCT 8, 2017

Jimmie Durham: At the Center of the World

Walker Art Center

June 22 – October 8, 2017

Jimmie Durham: At the Center of the World is the first US retrospective of the work of one of the most compelling and multifaceted artists working internationally today. A visual artist, performer, poet, essayist, and activist, Durham (b. 1940, Washington, Arkansas) has for more than 45 years explored the potential of art to question ingrained cultural belief systems. Calling himself an “interventionist,” he has consistently made work that examines the notion of citizenship, the interface between art and activism, and the role of art and artists in society. Durham’s expansive practice spans sculpture, drawing, collage, photography, video, performance, and poetry and is noteworthy for its use of language and distinctive wit.

Featuring nearly 150 works dating from 1970 to the present, At the Center of the World provides a much-anticipated opportunity for audiences to gain a deeper understanding of, or perhaps encounter for the first time, the richly rewarding work of this complex and influential artist.

Jimmie Durham: At the Center of the World is organized by the Hammer Museum, Los Angeles. The exhibition was curated by Anne Ellegood, senior curator, with MacKenzie Stevens, curatorial assistant. Following the Hammer Museum and the Walker Art Center, the exhibition will travel to the Whitney Museum of American Art in New York and Remai Modern in Saskatoon, Canada.

Contains mature content. A catalogue accompanies the exhibition.

Walker Art Center Coordinating Curators: Vincenzo de Bellis with Misa Jeffereis

Note: While Durham self-identifies as Cherokee, he is not recognized by any of the three Cherokee Nations, which as sovereign nations determine their own citizenship. We recognize that there are Cherokee artists and scholars who reject Durham’s claims of Cherokee ancestry.

LIZ MAGOR @ Gladstone Gallery, New York, JUN 22 – JUL 28, 2017

Liz Magor: No one writes lyric on a battlefield

Gladstone Gallery, New York

June 22 – July 28, 2017

Gladstone Gallery is pleased to present *Lyric on a Battlefield*, a group exhibition organized by Miciah Hussey. The artists featured are: Kelly Akashi, Ellen Berkenblit, Louisa Clement, Anne Collier, Bracha L. Ettinger, Anish Kapoor, Liz Magor, f.marquespenteado, Suzanne McClelland, Dawn Mellor, Monique Mouton, Senga Nengudi, and Kandis Williams.

Bringing together artists working in various media, from multiple regions, and of different generations, this exhibition focuses on the lyric—the poetic first-person account of lived experience—to explore the complexities of being in the world. Mirroring the experimental and subjective nature of that form, the works included propose idiosyncratic methods of making visible critical, though complexly personal, interactions between the self and other. Through their translations of poetic reflection into the visual forms of painting, sculpture, drawing, and photography, these artists' different practices expand intimate explorations of desire, social relations, and the environment. Each of these works propose a singular point of view to the viewer; one that asks them to empathize with the life of another as the means to understand the more obscure, complicated aspects of being that inform shared experience. While the lyric seemingly favors the aesthetic over the political, this exhibition seeks to understand how formal experimentation and analysis provides space to reimagine the life of the individual and ethical connections in a time of precarity.

As artist Bracha L. Ettinger said in a 2016 interview, “The purpose of art is not to represent reality or to aestheticize it. Art invents images and spaces. Art works like a maternal healing when it solicits against all the odds the human capacity to wonder, to feel awe, to feel compassion, to care, to trust and to carry the weight of the world.”

VALENTIN CARRON @ Kamel Mennour, Paris, JUN 22 – JUL 28, 2017

Valentin Carron

Kamel Mennour

June 22 – July 28, 2017

LATIFA ECHAKHCH @ Kamel Mennour, Paris, JUN 22 – JUL 28, 2017

Latifa Echakhch

Kamel Mennour

June 22 – July 28, 2017

RYAN GANDER @ Rodolphe Janssen, Brussels

Ryan Gander: EXIT, Group Show

Rodolphe Janssen, Brussels

June 22 – July 20, 2017

In art history the concept of an exit has long been associated with a break from tradition. Over time, exits have arrived as a result of artists considering new ways in which art could be made, as accepted standards were broken.

Departures and ruptures within the visual arts have been linked to those occurring in society and politics. Many, throughout history, have resulted in significant changes to the world and to the lives of people. Some, which have been voted for, seemingly democratically by citizens, have been celebrated and praised, while others have been debated, doubted, and regretted, both within and beyond the confines of immediate influence and concern.

E X I T is an exhibition that considers what it is to exit, to depart, to leave or be left, both with and without consent. Its leverage point is taken partly from the issue of Brexit, which likewise has been discussed the world over and its outcome is still fully untold. The show, however, does not seek to offer answers to the decision nor to the complexity of its workings and its aftermath.

All of the included artworks on view in the exhibition have not been produced as a direct result of the event. Instead, the show proposes a framework to reflect on the egress from a more conceptual, poetic and perhaps more poignant viewpoint – connecting with and providing added context for the gallery in its location in the home of the EU.

Ai WEIWEI @ Hirshhorn Museum and Sculpture Garden, JUN 28 – JAN 1, 2018

Ai Weiwei: Trace at Hirshhorn

Hirshhorn Museum and Sculpture Garden

June 28 – January 1, 2018

One of China's most provocative living artists, Ai Weiwei (b. Beijing, 1957) has spent nearly four decades exploring the relationships between art, society, and individual experience. His work, as prolific as it is eclectic, encompasses a wide range of media, including sculpture, installation, photography, film, painting, and architecture. Ai Weiwei has sought to incite change through his art since the late 1970s, and as his work has developed, he has become increasingly committed to his guiding principle of promoting human rights and freedom of expression for all.

A collaborative artist project, Ai Weiwei: Trace at Hirshhorn features the East Coast debut of the monumental installation Trace, which portrays individuals from around the world whom the artist and various human rights groups consider to be activists, prisoners of conscience, and advocates of free speech. Each of these 176 portraits comprises thousands of plastic LEGO® bricks, assembled by hand and laid out on the floor. The work foregrounds Ai Weiwei's own experiences of incarceration, interrogation, and surveillance. In 2011, he was detained by the Chinese government for eighty-one days and then prohibited from traveling abroad until 2015. In 2012, the Hirshhorn opened Ai's first major US retrospective exhibition, Ai Weiwei: According to What?, which he was unable to attend.

Originally commissioned in 2014, Trace first opened as part of @Large: Ai Weiwei on Alcatraz, a site-specific takeover of the former Alcatraz Federal Penitentiary in San Francisco, and a collaboration between the nonprofit FOR-SITE Foundation, the National Park Service, and the Golden Gate Park Conservancy.

Like Ai Weiwei, the individuals represented in Trace have been detained, exiled, or have sought political asylum because of their actions, beliefs, or affiliations. The subjects were chosen by Ai Weiwei and reflect his response to information provided by Amnesty International and other human rights organizations, as well as his own independent research. Trace includes individuals from more than thirty countries, the majority of whom are from Asia and the Middle East, reflecting Ai's familiarity with the region. The full list can be found on FOR-SITE's website.

To complement the display of Trace at the Hirshhorn, Ai Weiwei has created a new 360-degree wallpaper installation entitled The Plain Version of the Animal That Looks Like a Llama but Is Really an Alpaca. At first glance, the repeating graphic pattern looks merely decorative, but a closer inspection reveals surveillance cameras, handcuffs, and Twitter bird logos, which allude to Ai Weiwei's tweets challenging authority. Together, both massive works span nearly 700 linear feet around the Hirshhorn's second floor Outer Ring galleries.

Ai Weiwei joins the Hirshhorn's 2017–18 recognition of a diverse group of international contemporary artists whose work reflects the intersection of history, politics, and culture—including Japanese artist Yayoi Kusama, German artist Markus Lüpertz, Swiss artist Nicolas Party, and American artists Yoko Ono, Theaster Gates, and Mark Bradford.

Ai Weiwei: Trace at Hirshhorn has been made possible through generous support from the Sidney E. Frank Foundation, Peggy and Ralph Burnet, and Ken Grossinger and Micheline Klagsbrun. The Museum received additional funding from the Hirshhorn International Council and the Hirshhorn Collectors' Council.

Why did Ai Weiwei create Trace?

Ai Weiwei's own experiences of incarceration, interrogation and surveillance form the basis for his interest in the portrayal of dissidents worldwide. He has long been a vocal critic of the Chinese government's stance on human rights and freedom of speech. In 2011, while already a prominent contemporary artist, Ai Weiwei was arrested and detained in Beijing for 81 days and prohibited from traveling abroad until July 2015. Trace was created in 2014, while he was still unable to leave China.

Ai Weiwei continues to be one of most significant voices on the international art scene while producing a prolific array of work. His work continues to inspire conversations about global issues. Visitors' perspectives of the individuals Ai chose to portray will no doubt vary—some are considered criminals in their own country, others heroes—inspiring conversation on the sometimes cloudy line between activist and lawbreaker.

How is Trace made?

Trace is created using more than 1.2 million LEGOs.

Each individual portrait is comprised of several thousand LEGO bricks, assembled by hand and laid out on the floor. Each portrait is created in panels, which are then connected. Each of the six zones features approximately 396 panels combined to create 30 portraits per zone.

Why use LEGOs?

Inspired by his five-year-old son, Ai chose LEGOs as a disarmingly playful and ubiquitous material that can easily be constructed, or deconstructed, on a massive scale—in some ways acting as a metaphor for freedom. Ai is known for appropriating materials in his works such as pearls, porcelain, and salvaged wood, and the artist has a tendency to use mass quantities of objects—and large numbers of volunteers—to help create his work, playing with the dichotomies of individual and collective effort, unity and fragmentation.

Why are the portraits pixelated?

Each image is pixelated, resembling surveillance or photos found on the internet. The graphic manipulation can symbolize the dissolving nature of the individual, or may suggest that each person has been encoded as a form of digital data. The colors in each portrait roughly represent the colors of the subject's national flags.

How is the exhibition arranged?

The installation features portraits of 176 individuals from around the world whom the artist believes to have been detained, exiled or have sought political asylum as a result of their actions, beliefs or affiliations. They are arranged on the floor, in six zones spread throughout the Museum's 700-foot second level gallery space. The work is built entirely of plastic LEGO blocks.

Trace will be joined by a new work—a monumental wallpaper installation called *The Plain Version of the Animal that Looks Like a Llama but is Really an Alpaca*. The intricate graphic is a lavish, rococo print of Twitter birds, surveillance cameras, handcuffs, chains, and alpacas, images of both expression and control. It will span the continuous 700-foot perimeter of the exhibition's exterior wall.

On view near the exhibition entrance will be *The Animal that Looks Like a Llama but is Really an Alpaca*, a gold graphic wall treatment that uses similar imagery but employs lavish color to create a tromp l'oeil effect. Those who look closely will be rewarded with an image of Ai Weiwei himself hidden within the pattern.

Why is the graphic wallpaper called *The Plain Version of the Animal that Looks Like a Llama but is Really an Alpaca*?

The title, and the work itself, has a touch of ironic humor and is a form of wordplay. The "Grass Mud Horse," or caonima, is a Chinese internet meme that resembles an alpaca and is a popular symbol of defiance against censorship in China. In Mandarin, caonima can also be translated as an insult. The animal's image has become an internet phenomenon worldwide, frequently appearing in the media and even on merchandise.

It is prefaced with *The Plain Version* to differentiate it from a similarly-titled earlier work, also on view in the exhibition, which features gold and 3-D modeling.

UGO RONDINONE @ Berkeley Art Museum & Pacific Film Archive (BAMPFA)

Ugo Rondinone: the world just makes me laugh

Berkeley Art Museum & Pacific Film Archive (BAMPFA)

June 28 – August 27, 2017

Ugo Rondinone: the world just makes me laugh incorporates imagery and themes from popular culture as well as drawing inspiration from historical art movements such as Romanticism and Surrealism. Seemingly lighthearted motifs including rainbows, clowns, and clown shoes take on a melancholy tone in this riveting and psychologically intense installation. Rondinone's nuanced use of space, scale, color, and pose contribute to a brooding sense of the sublime. The joy and wonder of children's drawings of rainbows, for example, are counterbalanced by the formal and emotional weight of the sheer number of images.

Forty-five life-size, highly realistic clown sculptures, from Rondinone's installation vocabulary of solitude, form the exhibition's centerpiece. Festively attired, with closed eyes and expressionless faces, these figures suggest at once a sense of euphoria and a state of melancholy. For Rondinone, the clowns collectively "represent one person in solitary activity within an enclosed space." He writes:

"each single clown is named in the present tense after one solitary activity:

be.breathe.sleep.dream.wake.rise.

sit.hear.look.think.stand.walk.

pee.shower.dress.drink.fart.

shit.read.laugh.cook.smell.

taste.eat.clean.write.daydream.

remember.cry.nap.wank.feel.

moan.enjoy.float.love.hope.

wish.sing.dance.fall.curse.

yawn.undress.lie."

The BAMPFA exhibition also features several related works, including Rondinone's sixty-drawing series 1998 diary; four pairs of clown shoes; eight large-scale paintings from the artist's sun series; an oversized lightbulb sculpted from wax; and thousands of drawings of rainbows made by children from all over the world, including Berkeley.

Born in Brunnen, Switzerland, in 1964, Rondinone lives and works in New York City. Ugo Rondinone: the world just makes me laugh is his first solo museum exhibition in the Bay Area.

HEIMO ZOBERNIG @ Petzel Gallery, New York

Heimo Zobernig: SomeBodies

Petzel Gallery, New York

June 28 – August 04, 2017

Petzel Gallery is pleased to announce SomeBodies, a summer group exhibition featuring the sculptural work of the following six artists:

Keith Edmier

Medea, 2016

In his new sculpture Keith Edmier approaches the Ancient Greek myth of Medea. The sculpture, cast in pink dental stone, shows Medea rising from deceased Los Angeles artist Lowell Grant's kiln, holding her child on her lap, preparing to slay him. The sculpture takes its initial form from a 19th Century sculpture by Yannoulis Chalepas, who spent most of his life in an insane asylum. Medea is portrayed by Nancy Kovack, the actress who played Medea in the 1963 Hollywood version of Jason and the Argonauts, a movie that influenced Keith's early childhood. Lowell Grant sculpted a portrait of Nancy Kovack, who played an artist's model, in the Vincent Price movie, Diary of a Madman, also from 1963. Grant died tragically when his kiln exploded in 1977. The kiln still exists as a ruin on the actual site. Mythological Greek tragedy conflates with real life tragedy.

Georg Herold

Brown Betelgeuze, 1989

Betelgeuze, the brightest star in the constellation of Orion, is used as the source for Herold's bronze sculpture, as the star is not only brown, but it is also an irregular, elongated structure. The sculpture sits upon a white cuboid form, which is two things at once: a formal antithesis and a pedestal. This sculpture and comparable works by the artist provide an ironic commentary on the heated discussion raging in the 1980s about floor sculptures without pedestals.

Sean Landers

Pan, 2006

Sculpted in wet clay and exhibited underneath the New York City High Line train trestle, Pan was exposed to the elements, for one month in the spring of 2006. On the last day of the exhibition, Pan was brought to a foundry to be cast into bronze. The work embodies the sculptural sensibilities and iconography of Sean Landers, who has used the Greek half-god Pan in painting and sculpture since 1991. Pan's goatish image recalls conventional depictions of Satan, while his name is associated with the concept of an all-encompassing entity. The name of this Greek god of the wild, nature, and shepherds, is the origin of the word "panic", the cause of the sudden fear that sometimes comes for no reason, especially in lonely places.

Jon Pylypchuk

allright, i guess i can't be sincere to you anymore, 2015

"It's a Pietà. You think you are going to save the world but instead you get old and have kids. And you think your kids are going to save the world. But they will get old and have kids" (Jon Pylypchuk).

Nicola Tyson

Dancing Figure #1, Dancing Figure #2, 2016

Nicola Tyson's new figurative sculptures, from the series Firewood Sculptures, are made by piecing together dried, chopped up firewood. Tyson minimally carves the wood, stripping the bark and carving out the interior, yet preserves the natural knots and holes on the exterior. The artist constructs each figure with sections of apple, elm and maple woods, fitting them together to create a continuous body in space—finding twisted pieces that stand in for heads and hands. The act of building can be seen to be parallel to her drawing; the artist intuitively finds and creates the figure through the process of making it.

Heimo Zobernig

Untitled, 2015

The model for this bronze sculpture is assembled from 3-D scans of parts of three sculptures: the head and facial cast of a figure exhibited at Galerie Chantal Crousel in Paris (2008), the androgynously modeled crotch area of the shelf sculpture exhibited at Simon Lee Gallery in London (2009), and the legs, chest and upturned arms of a figure from 2012. The individual parts are digitally cut together in rough sections to produce a classical "contrapposto" position.

RODNEY GRAHAM @ Museum Voorlinden, Wassenaar, Netherlands

Rodney Graham: That's not me

Museum Voorlinden, Wassenaar, Netherlands

June 29 – September 17, 2017

'That's not me' invites the visitor to step into Rodney Graham's universe. This Canadian artist is one of the most consistent, innovative and influential artists of the past 40 years. This will be Graham's first major exhibition in the Netherlands of his recent work. With a sense of humour and wit, he constantly questions his own identity and asks himself: what does it mean to be an artist today?

The artist captures himself in various roles and disguises, such as an amateur artist, light house keeper, sous-chef, musician and antiquarian. Graham opts for fictional archetypes, often based on old paintings and films, or purely on simple observations of daily life in his hometown of Vancouver. These transformations into characters refer to the artist's fantasy of living another life, had circumstances been different. Graham is a master of many disciplines, creating an oeuvre with media such as photography, music, film, installations and painting. This show focuses on Graham's work from the past decade, in which the artist started concentrating on presenting his work in monumental light boxes. With influences as diverse as Marcel Duchamp, Sigmund Freud, Alfred Hitchcock, the Brothers Grimm, Black Sabbath and Kurt Cobain, he creates works brimming with references to art history, films and literature. With one foot in art history and the other in pop culture, Graham explores his own identity. Despite the many layers and complexity of his art, Graham's sharp humour and wit keep the works enticing for the viewer.

LIAM GILLICK @ Manchester Art Gallery, JUN 30 – SEP 3, 2017

Liam Gillick: True Faith

Manchester Art Gallery

June 30 – September 3, 2017

Bringing together work by some of the world's most notable artists, True Faith explores the ongoing significance and legacy of New Order and Joy Division through the wealth of visual art their music has inspired.

Curated by Matthew Higgs and Jon Savage with archivist Johan Kugelberg, True Faith is centred on four decades' worth of extraordinary contemporary works from artists such as Julian Schnabel, Jeremy Deller, Liam Gillick, Mark Leckey, Glenn Brown and Slater B Bradley, all directly inspired by the two groups.

Also featuring Peter Saville's seminal cover designs, plus performance films, music videos and posters from the likes of John Baldessari, Barbara Kruger, Lawrence Weiner, Jonathan Demme, Robert Longo, Raf Simons and Kathryn Bigelow, True Faith provides a unique perspective on these two most iconic and influential Manchester bands.

FISCHLI AND WEISS @ LUMA Arles, JUL 3 – SEP 24,2017

Fischli and Weiss: Visible World

LUMA Arles

July 3 – September 24, 2017

For more than three decades, Swiss artists Peter Fischli (b. 1952) and David Weiss (1946 – 2012) collaborated on a remarkable body of work that offers a deceptively casual meditation on how we perceive everyday life. For Visible World (2000- 2014), they gathered thousands of images representing both magnificent and commonplace scenes from around the globe. Depicting almost every corner of the globe, from deserts and mountains to cities and jungles, the collection is as quixotic as it is encyclopedic. To capture the entire world's visual diversity is an impossible task, but Fischli and Weiss have embraced it with their characteristic enthusiasm and wonder.

RODNEY GRAHAM @ Museum Frieder Burda, Baden-Baden, Germany, JUL 08 – NOV 26, 2017

Rodney Graham: Lightboxes

Museum Frieder Burda, Baden-Baden, Germany

July 08 – November 26, 2017

Gezeigt werden rund 20 monumentale Fotoleuchtkästen des kanadischen Konzeptkünstlers Rodney Graham (*1949) von 2000 bis heute. Die Fotoleuchtkästen nehmen in dem vielfältigen Werk des Multitalents eine besondere Stellung ein. Ihre Bildsprache ist opulent sinnlich und tiefsinnig komisch, sie vermitteln Erfrischendes und Verblüffendes, wobei Graham durch seine ironische Vielschichtigkeit und kulturgeschichtlichen Referenzen die schöne Oberfläche immer wieder untergräbt. Rodney Graham inszeniert sich in seinen Fotografien gerne selbst als Hauptdarsteller. Er bezieht sich auf Literatur, Musik, Film oder die Ikonen der Kunstgeschichte und begibt sich immer mit subtilem Humor in die unterschiedlichsten Rollen hinein.

Rodney Graham führt die Reihe von Ausstellungen im Museum Frieder Burda fort, die sich der zeitgenössischen Fotografie widmen. Nach Gregory Crewdson und Andreas Gursky wird der kanadische Künstler das nächste Kapitel in diesem spannenden Medium aufschlagen. Die in Baden-Baden präsentierten Fotokünstler zeichnen sich vor allem durch ihre Ästhetik sowie durch ihre erzählerischen poetischen Inhalte aus, die sie in ihren Arbeiten konzeptuell verdichten und die den Betrachter emotional in das Geschehen hineinziehen.

Die Ausstellung entsteht in enger Zusammenarbeit mit dem Künstler.

LUIGI ONTANI @ Massimo De Carlo, Hong Kong, JUL 13 – SEP 09, 2017

Luigi Ontani: Carnival

MDC Massimo De Carlo, Hong Kong

July 13 – September 09, 2017

Massimo De Carlo is pleased to present Carnival, an exhibition with works by artists Luigi Ontani (Grizzana Morandi, Italy, 1943), Zhao Gang (Beijing, China, 1961) and Matthew Monahan (Eureka, California, US, 1972). The three artists are known for practices that are extremely different from one another, yet all three encompass and explore the mythological and the fictional, decadence and futuristic optimism, the popular and the niche. Each artist, through different mediums, investigates the multi-facet perspectives and shades of the human being, both as a figure and as an existence, as faces and as masks.

Italian artist Luigi Ontani uses the self as the starting point of his research drawing inspiration from his own image and body and creating allegorical, biblical and folkloristic figures. Brightly tinted wooden sculptures representing devilish, carnivalesque creatures inspired by the artist frequent travels in Asia, are paired with the drawings that inspired them, highlighting the process of transforming paper into the three-dimensional.

Matthew Monahan's golden sculpture masks are the result of violent and raw creation process, where the gesture is key and underlines the precision of human hands compared to machines. Each mask is composed like a metallic origami, the artist folds the sheets of metal, that appear weightless yet hefty, and that addresses the idea of figuration. The artist's gesture of transforming materials into anthropomorphic shapes introducing a dynamic narrative that questions classicism, industrialism and futurism.

Chinese painter Zhao Gang presents a series of eerie and colourful canvases, where each character portrayed has his or hers face concealed by a mask. In between Western and Eastern traditions, each painting recounts a tale of identity anxiety. The symbology and meaning of the mask, and its powers, is explored encompassing Chinese tradition and Western classicism through the traditional medium of painting.

The exhibition evolves through an array of concealments and faces, bodies and shaper that are charged with rhetoric and a multiplicity of meanings. Luigi Ontani trades his image with the appropriation of different and exotic character types and roles, creating enticing sculptural works, while Zhao Gang infuses traditional Chinese compositions and imagery to produce an uncanny series of portraits. Matthew Monahan, through the evocation of the classical, creates contemporary creatures made of aluminium and gold leaves, embodying the cold aesthetic of technology and the nostalgia of mythology.

Carnival is an exhibition that challenges our perception of ourselves, asking us to reveal and confront the various masks we use to adapt to different situations, how flexible are we? How many different versions of us exist?

DOROTHY IANNONE @ Venus, New York, JUL 15 – SEP 02, 2017

Dorothy Iannone: Cunt

Venus Over Manhattan

July 15 – September 02, 2017

Beginning July 15th, 2017, VENUS is pleased to present CUNT, an exhibition featuring work by Judith Bernstein, VALIE EXPORT, Dorothy Iannone, Marilyn Minter, Carolee Schneemann, and Betty Tompkins. Comprised of important and historical works from each artist's career, as well as new works produced expressly for the exhibition, the show will be on view through September 2nd, 2017.

On view in the gallery is an expansive selection of work in diverse media by six artists who unapologetically create representations of female sexuality. Bound by a dedication to alter the ways in which women's bodies are represented in both fine art and media, these artists worked independently of one another to create images that unabashedly portray the vagina as a locus of power. The exhibition features works produced between 1964 and the present, in order to situate these artists' practices as in part a reaction against the misogyny present in the art world in the 1960s and 1970s, as well as to celebrate the fortitude and dogged artistic activism that these artists have shared for nearly five decades.

The history of women in art has been, in large part, the history of women as subject or as muse. The artists included in CUNT make work that runs counter to this dominant history, asserting instead that women can be both image and image-maker. The exhibition argues that methods of representation have an impact upon the interpretation of bodies and histories, in a way that can challenge governing understandings of female sexuality. Each artist in the exhibition contributes work that employs imagery of the body, of copulation, or of masturbation, that underscores these conversations, but none of the images elevate, romanticize, or subdue their subject matter for the comfort of the viewer. Instead, these works enlarge, repeat, and glorify images of women and vaginas in order to demand that the viewer respond to the work with an understanding of women as both subject and maker. Taken together, the show assembles work by a group of artists who have made it their life's work to champion both the centrality and importance of female perspectives in creative production.

PAUL THEK @ Ibid, Los Angeles, JUL 15 – AUG 26, 2017

Paul Thek: Nuclear Family

Ibid Gallery, Los Angeles

July 15 – August 26, 2017

Parents and children comprise the core known as the nuclear family but I'd go further in our particular case and extend the definition to incorporate the artists and designers that have touched and inspired us on a daily basis and thereby expanded our basic social unit in the process. Nuclear is also an apt term with an altogether different meaning in relation to my family: the ad hoc, but determined, explosive chaotic state with which we approach and experience the tackling of life.

It is said you don't choose your family, but the artists you live and work with are by matter of inclination. The vaguely melancholic yet comedic output of Paul Thek is as intense and individualistic as his legendary work ethic: he drew daily on newspapers tracking time, honing his skills and inserting himself into the daily goings-on in the pages of the international news, literally.

Vito Acconci, by mercilessly provoking in his performances that were documented in austere black and white photographic/text works, opened the floodgates for what could be considered art. He broadened the boundaries of artistic practice in a way that has been culturally rippling, non-stop, since the late 1960s, from Marina Abramovic to Ryan Trecartin.

Zaha Hadid's work is certainly widely enough known that I needn't reiterate her profound contributions to culture. She seamlessly flirted between architecture, art and design; for Zaha, it wasn't simply a matter of creating for clients, she lived in an immersive environment no less daunting than Donald Judd's Marfa. Zaha was mentor to many across professions and didn't break the glass ceiling but shattered it. I miss her dearly.

Sigmar Polke foresaw directions that art would come to travel before most: combining a polymath of art making methods like painting, photography, and film with a connecting thread of conceptualism. His use of disparate and deadly chemicals on canvas exploded the language of abstraction not to mention his early anti-pop version of American pop, which undermined the celebration of the banal by pointing to the sinister, self-sabotaging nature of humanity, in a fun and mocking manner.

Since first encountering the work of Rachel Harrison, I have been living with oddball pieces in various materials from found foam (from the streets of New York) to cement, photography, plaster and collages—often strewn together in a strange, inscrutable brew. My kids were brought up on a steady diet of it. Having worked together since 1990, I can recall year after year when people scratched their collective heads unable to get a handle on Rachel's distinct brand of formalism. The obfuscation was nothing intentional, simply the end product of a unique sculptural mind, blending the disparate detritus around her into a heretofore unimagined concoction.

Joe Bradley is the slacker lurking in us all, the lackadaisical, uncaring, unprofessional trying to get by with as little exertion as possible. However, don't be mistaken, Bradley's posturing is an affectation, not in a bad sense, but the force behind a body of laissez faire abstraction that conjures the best of the past, from Guston to Gottleib and still very much of the present. Giving a naughty two fingers to convention, Bradley confounds with the sheer sloppiness of it all, and at the same time presents virtuoso compositions of shape and color.

The George Condo literally was a family member, I passed her regularly over the course of decades—the large pastel on paper drawing hung in my father-in-law's home before he passed away. The work outshines its Picassoid roots to take on an elegance and uniqueness its own, presaging much to come with Condo's most excellent recent works.

Into the mix are works in various media from the clan, all of us. And wacky we are. Within my family, art and artists constitute a way of life, we were as close with Zaha and others as relatives. Celebrating this array of mainly conceptual art and architecture is espousing a way of life where art is beyond a thing to hang; but, rather, a language—a shared physical and mental means of communication between us.

There are times I could barely stand my own family; and they me, for sure. Art is not merely the glue but cement that binds us like rice coursing through the digestive system; and, a window to another dimension that, by the way, has been clinically proven to shorten hospital stays and reduce medications of patients so exposed. Nothing can measure up to the wonderment and curiosity spurred by interacting with art, that thank god, we all have voracious appetites for. It feeds, nurtures, excites, impassions, and fuels us. The family that arts together, stays forever.

- Kenny Schachter

WYATT KAHN @ Galerie Eva Presenhuber, Kastro, Antiparos, Greece, JUL 23 – AUG 27, 2017

Wyatt Kahn

Galerie Eva Presenhuber, Kastro, Antiparos, Greece

July 23 – August 27, 2017

Galerie Eva Presenhuber is pleased to announce the upcoming exhibition Wyatt Kahn, the artist's first solo show at the gallery's Antiparos space in Greece. For this exhibition, Kahn will present six works focusing on a single composition.

Using an abstract design originally drawn in 2011, Kahn has iterated this early pencil sketch into five new works, all made this year: two paintings, two photographs, and a large-scale drawing on Mylar.

The two paintings, both the same dimensions, are made variously by stretching linen cloth or wrapping lead sheeting over a series of connected panels cut in the irregular geometric shapes specified by the original drawing. The two photographs, one color, one black-and-white, take as their subject the linen version of this 2017 object painting, an image that is partially veiled by two distinct graphic treatments. For the C-print, Kahn has hand-drawn a graphic pattern in ink on the printed surface of the photograph—a pattern of lines radiating from a central point, as though the painting were giving off visible energy. For the gelatin silver print, Kahn photographed the linen object painting through a clear lens filter with the same pattern drawn on it with black ink; in this version, it appears as a sort of blurry coruscation. In the large-format drawing that revisits the small 2011 sketch, Kahn tried to repeat his original composition from memory and then used correction fluid to amend the graphite drawing after consulting with the initial depiction, resulting in still-visible ghost images of the lines that underlie his final rendering of the abstract form.

With this body of work, Kahn continues to mine the strategy of remaking previous works and revisiting earlier subjects; like a glossary, these repeated forms provide a scaffolding on which Kahn explores the poetry of formal variation and innovation, the play of light and dark, of weight and immateriality.

TOM BURR @ Bortolami, Artist/City, New Haven, AUG 3 – SEP 30, 2017

Tom Burr: Tom Burr / New Haven

Bortolami, Artist/City, New Haven

August 3 – September 30, 2017

Bortolami is pleased to announce the opening of Tom Burr/New Haven, alternatively titled BODY / BUILDING, the third project of the gallery's Artist/City programming initiative. Over the next six months, Burr will occupy and activate the first floor of the Marcel Breuer-designed office building previously occupied by the Armstrong Rubber Company and the Pirelli Tire Company, now owned by IKEA. Open by appointment only, this Brutalist masterpiece will serve as the site of an evolving exhibition, the first phase of which Burr has titled Pre-Existing Conditions.

Through a consideration of the building as a body, and conversely, thinking of bodies (including his own) as a building or construction, Burr is collapsing one into the other. Located in the artist's hometown, the Breuer-designed building constitutes a cipher for the various social and political concerns central to Burr's work, not to mention the artist's own autobiography. As he explains, "I was born there a handful of years before the Pirelli Building was built, so it was always in my mind while I was growing up." Armstrong Rubber commissioned the building in 1968 for its factory and executive offices and it became an iconic emblem as the entrance to the city of Interstate 95, particularly at a time when the city was gaining attention for its urban renewal and restructuring. The building was envisioned and constructed as a symbol of utopian urban strategy but, like many examples of Brutalism, became a representation of the failure of Modernism's idealistic aspirations.

IKEA purchased the building in the early 2000s, at which time the two-level extension that contained the warehouse and Armstrong's research and development departments was removed to make way for IKEA's use. Since IKEA initially granted Burr the opportunity to use the building, "complications of access and how to adhere to local codes—zoning codes, capacity issues—became problematic and therefore a real part of the project and part of how I think about what I'm creating there," Burr explains. The resulting works that comprise Pre-Existing Conditions serve as elements of code-compliance, while at the same time grappling with issues of the body, identity, and site-specificity.

After extensive demolition and remediation to the lobby's original interiors, local codes required new railings. Burr produced and engraved new stainless steel railings with the complete text of Jean Genet's May Day Speech delivered at Yale on the occasion of the 1970 May Day Rally (shortly after the construction of the building) in support of the Black Panthers, and their recently imprisoned founder, Bobby Seale.

Local code also deemed that several sections of remaining floor tile—footprints of former restrooms—were tripping hazards, and required that they be enclosed with additional railings. In Burr's imagination, these zones form Brechtian stages, rooms without walls, spaces for the construction of identity as well as privacy. They also form a rejoinder to his 1994 photographic series and text, "Unearthing The Public Restroom," a group of eight images that documented public restrooms in Manhattan at the time of their imminent destruction surrounding the AIDS crisis. Burr has made new sculptural compositions inside these railings that reference cultural figures strongly associated with New Haven in popular culture and his own personal history: Anni Albers, Jean Genet, J. Edgar Hoover, and Jim Morrison.

Burr's sculptural composition entitled Women Who Work, consists of a group of IKEA chairs facing away from a printed aluminum panel featuring a textile design by Albers. Burr positioned a book called "Women's Work: Textile Art from the Bauhaus" open on one of the empty chairs, suggesting an absent audience. In another composition, Jean Genet / Grey Genet, a portrait of Genet as a young man is positioned next to another portrait of him as an old man, a urinal partition original to the building separates the two. Works against the west wall of the building feature a sequence of images of The Doors's Jim Morrison performing at the New Haven Arena in 1969, just as a local policeman was arresting him for obscenity and incitement to riot, before dragging the rockstar off stage. Next to two bathroom doors, one labeled "Gentlemen" and the other without any label, Burr positioned a portrait of J. Edgar Hoover brandishing a gun. As the presiding FBI Director in 1970, Hoover ordered his agents to disrupt and discredit radical groups, like the Black Panthers who were on trial in New Haven at the time. Burr also created a series of sculptural objects that toe the line between classical representation and abstraction. Mounted on plywood pedestals, metallic coat stands display clothing and other personal effects, serving as "actors" that populate the exhibition space, conjuring absent bodies and former uses of the working environment.

Surrounding the original bay of elevators, Burr built a plywood and plexiglas structure that both prevents access to an open elevator shaft and exposed electrical equipment while allowing viewers to see the original granite details of the architecture. This structure will support several convex security mirrors, frequently used in parking garages, hospitals, office buildings, among other institutional spaces. These mirrors will "catch" viewers both from above and below as they pass by the structure and peer into its interior.

Burr will also address the site of the building's renovation. As per the artist's description, "The far-end wall of the demolished warehouse was brought in to cover the redeveloped northern end of the building, suturing the concrete skin onto the remaining portion of the gaping hole with few visible scars." The artist plans to draw attention to these the part of the building with a narrow white banner stretching across the length of the sutured wall like a long, unfurled bandage, a gesture that mirrors the building facade's current function as an advertising surface for IKEA's products and local community events.

As the project continues over the coming months, Burr plans on presenting further activations of the space including performance, film, and a coda to the limited edition artist book that he published this past December featuring various source materials and inspiration for this project, also titled BODY / BUILDING. In addition, Burr will make a new suite of bulletin boards that will be exhibited at Bortolami Gallery this summer.

These works use BODY / BUILDING as their source material and form a dialogue with Burr's Brutalist Bulletin Board series (2002) that featured images of Brutalist architecture from New Haven in juxtaposition with images of Jim Morrison.

Tom Burr (b. 1963 in New Haven, Connecticut) lives and works in New York. He has shown extensively throughout Europe and the United States. His work was recently featured in "Questioning the Wall Itself" at the Walker Art Center, Minneapolis, MN. Upcoming projects include a solo exhibition entitled Surplus of Myself at the Westfälischer Kunstverein concurrent with his participation in Skulptur Projekte Münster opening in June, and an upcoming installation at Philip Johnson's Glass House in New Canaan, CT. Burr's work has been collected by major museums internationally, including the Whitney Museum of American Art, New York, NY; Migros Museum, Zurich, Switzerland; MOCA, Los Angeles, CA; MuMOK, Vienna, Austria; New York Public Library, New York, NY; Sammlung Grasslin, Germany; Sammlung Verbund, Vienna, Austria; Ludwig Museum, Köln, Germany; Hammer Museum, Los Angeles, CA; FRAC, Champagne Ardenne, France; FRAC, Nord-Pas de Calais, France; Baltimore Museum of Art, Baltimore, MD; and the Israel Museum, Jerusalem, Israel. Burr attended the School of Visual Arts and the Whitney Independent Study Program in New York.

VALENTIN CARRON @Triennale 2017, A9-Relais du Saint-Bernard, Martigny, Switzerland, AUG 26 – OCT 22, 2017

Valentin Carron

Triennale 2017

Relais du Saint-Bernard, Martigny, Switzerland

August 26 – October 22, 2017

La 4ème édition de la TRIENNALE d'art contemporain Valais | Wallis aura lieu du 26 août au 22 octobre 2017. Elle se déroulera principalement au Relais autoroutier du Saint-Bernard et ses alentours directs, proche de Martigny sur la A9, mais aussi dans les 16 autres institutions du Valais qui chapeautent la TRIENNALE entre Brigue et Monthey.

Une trentaine d'artistes valaisans, suisses et internationaux présenteront des œuvres produites pour l'événement ou installées dans cet environnement paradoxal, mêlant nature, voiture, consommation et loisirs.

FABRICE GYGI @Triennale 2017, A9-Relais du Saint-Bernard, Martigny, Switzerland, AUG 26 – OCT 22, 2017

Fabrice Gygi

Triennale 2017

A9-Relais du Saint-Bernard, Martigny, Switzerland

August 26 – October 22, 2017

La 4ème édition de la TRIENNALE d'art contemporain Valais | Wallis aura lieu du 26 août au 22 octobre 2017. Elle se déroulera principalement au Relais autoroutier du Saint-Bernard et ses alentours directs, proche de Martigny sur la A9, mais aussi dans les 16 autres institutions du Valais qui chapeautent la TRIENNALE entre Brigue et Monthey.

Une trentaine d'artistes valaisans, suisses et internationaux présenteront des œuvres produites pour l'événement ou installées dans cet environnement paradoxal, mêlant nature, voiture, consommation et loisirs.

LATIFA ECHAKHCH @ Triennale 2017, Manoir de la Ville de Martigny, Switzerland, AUG 26 – OCT 22, 2017

Pipilotti Rist

Triennale 2017

Relais du Saint-Bernard, Martigny, Switzerland

August 26 – October 22, 2017

La 4ème édition de la TRIENNALE d'art contemporain Valais | Wallis aura lieu du 26 août au 22 octobre 2017. Elle se déroulera principalement au Relais autoroutier du Saint-Bernard et ses alentours directs, proche de Martigny sur la A9, mais aussi dans les 16 autres institutions du Valais qui chapeautent la TRIENNALE entre Brigue et Monthey.

Une trentaine d'artistes valaisans, suisses et internationaux présenteront des œuvres produites pour l'événement ou installées dans cet environnement paradoxal, mêlant nature, voiture, consommation et loisirs.

OLAF BREUNING @ Triennale 2017, Verbier 3D Foundation, Switzerland, AUG 26 – OCT 22, 2017

La 4ème édition de la TRIENNALE d'art contemporain Valais | Wallis aura lieu du 26 août au 22 octobre 2017. Elle se déroulera principalement au Relais autoroutier du Saint-Bernard et ses alentours directs, proche de Martigny sur la A9, mais aussi dans les 16 autres institutions du Valais qui chapeautent la TRIENNALE entre Brigue et Monthey.

Olaf Breuning

Triennale 2017

Verbier 3D Foundation, Switzerland

August 26 – October 22, 2017

Une trentaine d'artistes valaisans, suisses et internationaux présenteront des œuvres produites pour l'événement ou installées dans cet environnement paradoxal, mêlant nature, voiture, consommation et loisirs.

SHIRANA SHAHBAZI @ Galerie Peter Kilchmann, SEP 01 – OCT 21, 2017

Shirana Shahbazi

Galerie Peter Kilchmann, Zurich

September 01 – October 21, 2017

XAVIER VEILHAN @ Perrotin, Paris, SEP 07 –SEP 23, 2017

Xavier Veilhan: Flying V

Perrotin, Paris

September 07 – September 23, 2017

Perrotin Paris is delighted to present "Flying V" the seventh solo exhibition dedicated to french artist Xavier Veilhan at the gallery.

Flying V is a model of electric guitar in the shape of an inverted V with a solid body type (i.e. without a soundboard), that was produced for the first time in 1958 by Gibson and became popular thanks to guitarists like Albert King and Jimi Hendrix.

Source: Wikipedia

The work of Xavier Veilhan is a tribute to the inventions and inventors of modernity, via a formal language that mixes the codes of industry and art. He also nourishes his artistic approach through musical collaborations, notably with the group Air and musician Sébastien Tellier as well as with composer Éliane Radigue.

Since May and until the end of November, he transforms the French Pavilion of the 2017 Venice Biennale into "Studio Venezia" a musical installation in which professional musicians from across the world record their work throughout the duration of the biennial.

Pursuing his research into formal and acoustic dynamics, Xavier Veilhan presents a series of works at Perrotin that traces new links between architecture and music, sound and space.

Sculptural portraits of three music producers, realized in diverse materials, are presented in particular: Nigel Godrich, Swizz Beatz and Philippe Zdar. They are accompanied by the Rays, lines of carbon extended in space, functioning like transparent grids. They offer a half-presence,

like the faceted statues, and evoke the dynamic applied to sound and represented by the Doppler effect: when the sound of an object in motion changes tonality until it fades completely.

Mobile n°4, in the third room, blends into an environment of the same color to become, as well, indistinct, ghostly. Xavier Veilhan explores here the instability of a form subjected to constant changes, fluctuating between appearance and disappearance.

BARBARA KASTEN @ Bortolami, New York, SEP 08 – OCT 21, 2017

Barbara Kasten: Parti Pris

Bortolami, New York

September 08 – October 21, 2017

Bortolami is pleased to announce PARTI PRIS, Barbara Kasten's second solo exhibition with the gallery.

Endlessly experimental and now in her eighth decade, Kasten will show three recent bodies of work: an extension of her colorful, large scale photographs, Collisions, and new sculptural, photographic hybrids entitled Progressions. She will also present Parallels—her first freestanding sculpture since the early 1970s. In architectural terminology, the parti pris is the chief organizing principle of a project. Kasten utilizes the structural principles of architecture and process in her new works, which can be read within the realm of architectural diagrams.

Kasten's inventive Progressions, composed of face-mounted photographs with geometric acrylic shapes affixed to the surface, emphasize the duality of the photograph and of the relief's sculptural forms. Transitioning from photographic representation as in the Collisions to address spatial ambiguities, Kasten incorporates concrete materiality while maintaining each element's mysterious and elusive qualities. The image in the photograph depicts space and even recedes into the depths of implied space, while the three-dimensional components extend outward. Both features—the image and the acrylic fragments—act as a bridge between dimensions.

As photographic hybrids, the Progressions are abstract objects, and the relationship between the two components ceaselessly oscillates back and forth. With both elements of sculpture and photography, the new works become something else entirely, depending on and informing one another. The shapes and shadows that they cast are crucial; creating what Kasten deems a “temporary photogram.”

These new works conceptually relate to her AMALGAMS of the late 1970s; gelatin silver prints that fused photogram, photograph, and drawing. As photograms of transparent objects on light-sensitive prints, the AMALGAMS are three-dimensional arrangements translated into two-dimensional form. Nearly 50 years later, Kasten is now inverting this translation, turning the two-dimensional planes into three-dimensional forms.

Finally, Parallels, the large sculpture central to the exhibition, brings the transparency of form that exists in Kasten's images fully into the viewers' space and experience. In Parallels, she pushes the modernist, formal geometric order of these cubic constructions askew, utilizing a point of balance for its form. The fluorescent, acrylic components of Parallels are cantilevered on top of one another, each depending on the other, relying on the tension between each element and reaffirming an intuitive process.

REBECCA WARREN @ Matthew Marks Gallery, New York, SEP 08 – OCT 21, 2017

Rebecca Warren: Trisha Donnelly, Vincent Fecteau, Peter Fischli David Weiss, Nan Goldin, Martin Honert, Michel Majerus, Paul Sietsema, Rebecca Warren

Matthew Marks Gallery, New York
September 08 – October 21, 2017

Matthew Marks is pleased to announce the next exhibition in his galleries at 522 and 526 West 22nd Street, Trisha Donnelly, Vincent Fecteau, Peter Fischli David Weiss, Nan Goldin, Martin Honert, Michel Majerus, Paul Sietsema, Rebecca Warren.

The exhibition includes a large graphite-on-paper drawing by Trisha Donnelly in a unique frame designed by the artist, a new painted-papier-mâché sculpture by Vincent Fecteau, a large new painting by Paul Sietsema, and three hand-painted bronzes by Rebecca Warren, all exhibited in New York for the first time.

These works are shown together with Peter Fischli and David Weiss's Sausage Series, ten photographs of dioramas created with lunch meats and other everyday objects. Made in 1979, it is the artists' first collaborative work.

FISCHLI AND WEISS @ Matthew Marks Gallery, New York, SEP 08 – OCT 21, 2017

Fischli and Weiss: Trisha Donnelly, Vincent Fecteau, Peter Fischli David Weiss, Nan Goldin, Martin Honert, Michel Majerus, Paul Sietsema, Rebecca Warren

Matthew Marks Gallery, New York
September 08 – October 21, 2017

Matthew Marks is pleased to announce the next exhibition in his galleries at 522 and 526 West 22nd Street, Trisha Donnelly, Vincent Fecteau, Peter Fischli David Weiss, Nan Goldin, Martin Honert, Michel Majerus, Paul Sietsema, Rebecca Warren.

The exhibition includes a large graphite-on-paper drawing by Trisha Donnelly in a unique frame designed by the artist, a new painted-papier-mâché sculpture by Vincent Fecteau, a large new painting by Paul Sietsema, and three hand-painted bronzes by Rebecca Warren, all exhibited in New York for the first time.

These works are shown together with Peter Fischli and David Weiss's Sausage Series, ten photographs of dioramas created with lunch meats and other everyday objects. Made in 1979, it is the artists' first collaborative work.

MICHEL MAJERUS @ Matthew Marks Gallery, New York, SEP 08 – OCT 21, 2017

Michael Majerus: Trisha Donnelly, Vincent Fecteau, Peter Fischli David Weiss, Nan Goldin, Martin Honert, Michel Majerus, Paul Sietsema, Rebecca Warren

Matthew Marks Gallery, New York
September 08 – October 21, 2017

Matthew Marks is pleased to announce the next exhibition in his galleries at 522 and 526 West 22nd Street, Trisha Donnelly, Vincent Fecteau, Peter Fischli David Weiss, Nan Goldin, Martin Honert, Michel Majerus, Paul Sietsema, Rebecca Warren.

The exhibition includes a large graphite-on-paper drawing by Trisha Donnelly in a unique frame designed by the artist, a new painted-papier-mâché sculpture by Vincent Fecteau, a large new painting by Paul Sietsema, and three hand-painted bronzes by Rebecca Warren, all exhibited in New York for the first time.

These works are shown together with Peter Fischli and David Weiss's Sausage Series, ten photographs of dioramas created with lunch meats and other everyday objects. Made in 1979, it is the artists' first collaborative work.

Ai WEIWEI @ Massimo de Carlo, Milan, SEP 11 – NOV 18, 2017

Ai Weiwei

Massimo de Carlo, Milan

September 11 – November 18, 2017

Massimo De Carlo is proud to present a solo exhibition by Ai Weiwei in its Milan gallery in Palazzo Belgioioso.

This is the second show of Ai Weiwei with Massimo De Carlo: the iconic Chinese artist, renowned for his radical work that challenges the political and the contemporary, will present on this occasion a series of sculptures and installations in the historically relevant context of the gallery's space.

Upon entering the first room, the visitor is confronted with a large-scale sculpture, Garbage Container. The sleek yet daunting object, crafted in huali wood, resembles a wardrobe but in fact offers a tragic commentary on the life of impoverished children in China. Modeled after a garbage container, the work is a tribute to the five homeless children from Guizhou Province who died of carbon monoxide poisoning in 2012, after lighting a fire in a bin to stay warm.

Behind it, stretched on the antique walls of the gallery, is the intricate white and gold wallpaper *The Animal That Looks Like a Llama But is Really an Alpaca*. The work addresses censorship and free speech by featuring repeated images of surveillance cameras, the Twitter bird logo and an alpaca icon—which since 2009 has become a symbol for the fight for free speech in China.

In the second room, the artist challenges Chinese history and heritage through his pivotal and iconoclastic works *Colored Vases* and the iconic triptych *Dropping a Han Dynasty Urn*. In *Colored Vases*, the artist conceals the history of each ancient vase by dipping them in colourful buckets of industrial paint: the question of the authenticity of the vases mocks and dramatizes the intentional childlike sabotage of history, conveying the political message of the gesture. The same gesture becomes fierce and affirmative in the series of renowned black and white images *Dropping a Han Dynasty Urn*, produced here in LEGO bricks, where the artist is immortalized destroying an antique Han pot whilst staring stoically at the viewer.

In *Free Speech Puzzle*, Ai Weiwei uses an ancient craft technique, specifically the Qing dynasty imperial style of hand painting porcelain to create a geomorphic map decorated with the slogan 'Free Speech'.

In the smaller and more intimate room of the gallery is the most delicate yet strenuous and persistent trace of Ai Weiwei's protest against the authorities: *Bicycle Basket With Flowers in Porcelain* immortalizes the 600 days that the artist arranged daily blooms in the bicycle basket outside his studio, protesting against the withholding of his passport by the authorities. This touching gesture is documented in the video [25918;40092;33457;30452;33267;24674;22797;33258;30001;26053;34892;30340;26435;21147;](#), in the last room of the exhibition.

FRANZ WEST @ Galerie Mezzanin, Geneva, SEP 14 – NOV 4, 2017

Franz West: The Mathis Esterhazy Collection

Galerie Mezzanin, Geneva

September 14 – November 4, 2017

The history of the works of Franz West from the Mathis Esterhazy Collection, presented at Galerie Mezzanin in Geneva, is closely linked to the two artists' collaboration and friendship. They were all created between 1987 and 1991 — the years that saw congenial collaborations between Franz West and Mathis Esterhazy, which have been documented in numerous catalogues and exhibition reviews.

The exhibits presented here give a sense of Franz West's extraordinary artistic depth, not only representing his oeuvre's diversity but also marking his transition from soft materials such as paper and papier-mâché to the sturdier, more functional iron. In order to realize his sculptural ideas using this new material, West approached Esterhazy, who was internationally known for his radical designs of quickly produced wrought-iron furniture. Their teamwork has become manifest in furniture, "unnecessary" objects or frames—and, for Esterhazy, also in the placement of the sculpture *Die Ernte des Tantalos* (Harvest of Tantalus) in a glass-and-steel display case he built, in which he has kept the object for nearly thirty years.

Each work exudes Franz West's personal story: the two collages in which he integrated photographs of his friend (Jantsch) or his life partner and later wife (Nadja), the installation with chairs by Esterhazy in front of a photograph by Clegg & Guttman that depicts him and his friend in front of an old closet—an Esterhazy heirloom—or the untitled papier-mâché sculpture, which he worked on with oddly colored lacquers from the Esterhazy sealing wax collection.

This exhibition takes visitors back to one of the most creative periods in Franz West's artistic career. It gives them a glimpse of one of the most internationally successful artists by way of some highly personal works that have been in the collection of his companion since their creation in the late 1980s. Not only is their provenance of the highest order, but they also convey intense emotions.

Gabriela Gantenbein

LEON FERRARI @ Recat, Roy and Edna Disney/Calarts Theater, Los Angeles, SEP 16 – DEC 17, 2017

León Ferrari: The Words of Others: León Ferrari and Rhetoric in Times of War

Recat, Roy and Edna Disney/Calarts Theater, Los Angeles

September 16 – December 17, 2017

"The Words of Others: León Ferrari and Rhetoric in Times of War" is the most significant solo exhibition of work by Argentine artist León Ferrari (Buenos Aires, 1920 – 2013) in the U.S. and features the first full performance of his seminal 1967 publication *Palabras Ajenas* (The Words of Others).

The exhibit, developed with the cooperation of the Fundación Augusto y León Ferrari; Arte y Acervo (FALFAA), focuses primarily on Ferrari's influential practice from the 1960s to the 1980s, with a particular emphasis on Ferrari's literary collages, most notably *Palabras Ajenas*, an important Vietnam era anti-war piece written in the form of a dramatic script. Ferrari created the work by cutting and assembling texts and quotations from various sources, including news agencies, history books, the Bible, and speeches by such political and religious figures as President Lyndon B. Johnson, Robert McNamara, Pope Paul VI and Adolph Hitler.

The September 16 durational performance in the theater at REDCAT is the first time the entire piece will be performed. Partial readings have been held at the Arts Lab in London (1968) and in Buenos Aires at the Larrañaga Theater (1972). A cast of 30 readers will create a "chorus" of contemporary voices to interpret the text, which represents an essential political piece of Ferrari's body of work, and constitutes a tribute to him as an artist and a defender of culture, democracy, and civil rights. Ferrari's literary collages share the experimental impulse of figures such as Julio Cortázar and Bertolt Brecht in literature and theater, as well as the political unrest of the counterculture movement of the 1960s.

The exhibition features several of Ferrari's fundamental early works, including *Carta a un general* (Letter to a General) (1963), *Dios* (God) (1964) and *El árbol embarazador* (The impregnating tree) (1964), along with numerous later pieces, such as *Juicio Final* (Last Judgment) (1985), *Relecturas de la Biblia* (Re-readings of the Bible) (1984-1988), *Congreso* (Congress) (2002) and *Hongo nuclear* (negro), (Nuclear Fungus (Black)) (2007), which trace a history of war and political and religious aggression. In addition, an extensive repertoire of documents are included in the exhibition. This documentation reexamines historical interpretations of Ferrari's artistic production, including entirely unknown and unpublished material about the two partial performances of *The Words of Others* in London and Buenos Aires.

Two new publications accompany the exhibition: a bilingual catalog of 300 pages and more than 120 images, published by JRP|Ringier, including new critical essays that analyze Ferrari's relationship with theatrical experimentation, photojournalism, religious iconography, and figures of power and authority of the 1960s and 1970s. Authors include: Pedro Asquini, Agustín Díez Fischer, Ruth Estévez, Cora Gamarnik, Andrea Giunta, Miguel A. López, Jose Antonio Sánchez and an interview with Leopoldo Maler. After rigorous research and translation, REDCAT and X Artists' Books have published the first complete English edition of *The Words of Others*.

Ferrari considered his literary collages to be a central element of his practice, yet many remained unpublished or had minimal circulation as limited editions or sketchbooks. The exhibit re-visits many of Ferrari's literary collages, research and analysis of his personal letters, and the sources that inspired his visual and textual creations, revealing the influence of experimentation through writing in all of his practice.

RICHARD PRINCE @ Galerie Max Hetzler, Berlin, SEP 16 – OCT 28, 2017

Richard Prince: Super Group

Galerie Max Hetzler, Berlin

September 16 – October 28, 2017

Galerie Max Hetzler is pleased to announce the upcoming exhibition Super Group with recent paintings by Richard Prince in both its Berlin locations Bleibtreustrasse 45 and Goethestrasse 2/3.

For his first solo exhibition with Galerie Max Hetzler, Richard Prince presents a selection of works that form part of a series titled Super Group. Referring to a music group which consists of band members that are already successful and famous from previous projects, a supergroup embodies in a pointedly way the iconic and individualistic spirit inherent in Western rock and pop culture.

Akin to his ongoing interest in American high and low culture, Prince integrates elements of and references to music culture to the works exhibited. Playing with the sense and texture of collage, painting and printing, these recent canvases include actual or scanned and printed record sleeves, stapled and glued onto the surface as well as photos, posters, magazine covers, some even contain real bras along with images of such (perhaps hinting at a two person rock band called Black Bra that Prince once was part of). Paint and oil stick are seemingly rapidly applied, covering parts of the collaged surface and canvas while leaving others empty so that the underlying plane stays visible, creating an impression of depth through overlapping layers.

Throughout these paintings, Prince refers to his own earlier work. Single figures from his Hippy Drawings, a series created in the early 2000s, re-appear in many of the new paintings, often printed on canvas, cut out and attached to the surface, at times also painted, alongside scribbled names of famous bands and singers, song titles and lyrics can be found. Elements such as rubber bands, DVD and CD labels that form important means of some of Prince's previous series clearly make reference to his artistic practice.

With this manner of self-appropriation, Prince carries his approach of quoting others and questioning ideas of authorship and copyright to a level where he assembles and recontextualises his own work, becoming both source and user. At the same time, the exhibited paintings continue the artist's ongoing engagement with questions of identity, myths and stardom in American culture, making Super Group an amalgamation of key aspects of Prince's oeuvre.

MARTIN BOYCE @ The Modern Institute, Glasgow, SEP 18 – NOV 04, 2017

Martin Boyce: Light Years

The Modern Institute, Glasgow

September 18 – November 04, 2017

Light Years' marks the 5th solo exhibition by Martin Boyce at The Modern Institute, presenting a new body of work encompassing installation, sculpture, and painting. Restaging the gallery's Osborne Street space as a grand domestic landscape, Boyce explores a range of familiar references and forms to construct environments and sculptures that embody a poetic ambience and over time produce an ongoing constellation of connected works.

Along the main gallery's walls, Boyce has installed decorative wall moulding to create a series of large frames reminiscent of archetypal bourgeois apartment interiors. A new series of paintings, framed by the decorative moulding, is likened by Boyce to industrial colourfield landscapes. Using industrial paint on perforated steel panels, Boyce applies a standardised RAL colour on each and builds the paint up in thin washes. In turn, the surface assumes a sun-faded, subdued appearance. The washes and streaks recall stained antique silk paneling while the perforated surface alludes to half tone printing techniques and mass productions – a form of industrialised exoticism. Boyce has cited Monet's waterlilies and Ma Yuan's sea and landscape painting as a reference point for this new series.

On each painting, Boyce has positioned sculptural elements such as metal armatures from which chain lanterns hang. These sculptural forms could also find their source in nature whereby a metal arm becomes a tree branch and a lantern a flower. These isolated elements relate to the 'one-corner' compositions characteristic of Ma Yuan – aligning the actual subject of the painting to one side or corner, whilst leaving the rest of the surface mostly uninhabited. The armatures and their connection to natural forms further identify with the personal style developed by Ma Yuan, with its marked decorative elements and depictions of pine trees, described in appearance as 'strong as if they were made of iron.'

Throughout the gallery space, Boyce has positioned several standing sculptural works all of which take the form of standard lamps – a continuation of his 'Dead Star' series, with each assuming a figurative presence and individual character. Drawing on cinema, the exhibition could be seen to recall a cocktail party from an Antonioni or Fellini film, populated by sophisticated yet disaffected guests. Separating itself from the grouping, one brass piece with a faded-pink fringed lampshade gently leans against the wall as if tired of the scene. The series also acknowledges the works of the brothers Diego and Alberto Giacometti – the standing lamps physical presence, as well as their air of isolation, share a connection with Alberto Giacometti's tall, gaunt bronze figures, while the influence of Diego Giacometti's furniture, in particular his lamps, is evident in the form of Boyce's sculptures.

Each of the sculptures' light fittings has been cast in bronze, creating a condition whereby the lamps can never be in a state of illumination, devoid of their function – essentially rendering them 'Dead Stars', ghostly and hollowed out. Heightening the sense of disconnect and seclusion, each piece includes a corresponding bronze cast plug socket or light switch – further indicators of their the objects' purpose unfulfilled.

Within Boyce's body of work is an interest in landscape, the psychology of interiors, of architecture and furniture – in how, through the collecting of design objects, the mantra of form and function transfers its weight towards form and value. The 'Dead Star' series quietly contemplates this condition – with their purpose shifted away from a practical item that gives light to a sculptural object that occupies space and time, the lamps amass a weight of imaginary histories and poetic possibilities.

JOHN ARMLEDER @ Massimo De Carlo, Milan, SEP 19 – DEC 16, 2017

John Armleder: Better, Quasi

ALLORA & CALZADILLA @ Lisson Gallery, London, SEP 21 – NOV 11, 2017

Allora & Calzadilla: Foreign in a Domestic Sense

Liston Gallery, London

September 21 – November 11, 2017

Allora & Calzadilla's 'Foreign in a Domestic Sense' features sculpture, performance, photo and video works. The exhibition continues the artists' ongoing investigation into the politics of language in public speech. In this new body of work, the uncanny vibrancy of the gestural interacts with a wide range of materials (bat guano, copper, ceramic, wax, electric transformers and industrial remnants). Moving from the performative to the indexical and back, Allora & Calzadilla take the social, political and cultural of the semiotic as a conceptual base and juxtapose it to the incorporated singularity of the human voice.

Conceived in dialogue with Puerto Rican Light (Cueva Vientos), a long-term, site-specific Dia Art Foundation commission in Guayanilla-Peñuelas, Puerto Rico, 'Foreign in a Domestic Sense' activates the linguistic, biological and physical forces at play in Puerto Rico's geopolitical reality. As a 'non-incorporated' territory of the United States, the island is in the midst of a punishing debt and energy crisis that has brought to a head the legacies of colonialism and its complicity with global financial capitalism.

The oxymoron "foreign in a domestic sense" was first used by United States Supreme Court Justice Edward E. White in the 1901 *Downes v. Bidwell* case; the ruling that gave legal sanction to the US colonisation of foreign territories through the ambiguous formulation of territorial non-incorporation. In a decision involving the foreign taxes oranges from Puerto Rico entering the port of New York should be subjected to, Supreme Court Justice White reasoned that "while in an international sense Porto Rico was not a foreign country, since it was subject to the sovereignty of and was owned by the United States, it was foreign to the United States in a domestic sense, because the island has not been incorporated into the United States, but was merely appurtenant thereto as a possession." For more than a century, this equivocation has been the basis for Puerto Rico's uneven access to constitutional rights and sovereignty.

Allora & Calzadilla explore how the paradox contained in the phrase "foreign in a domestic sense" effectively constructs social and political relationships that legitimate authority while obscuring sites of conflict and struggle. Through a consideration of the material and sensorial byproducts it generates, the exhibition is an exercise in the formal and conceptual expression of this contradiction. Substitution, analogy, metaphor and displacement are thus mobilised to redirect the flow of power continuously running between the two parts – the incorporated and the non-incorporated, and the foreign and the domestic.

By invoking seemingly antagonistic art-historical models – from the technological experiments of Russian constructivism to the base materialism of Bataillean surrealism and the cybernetic systems aesthetics of Jack Burnham, as well as the entropic geographies of Robert Smithson – 'Foreign in a Domestic Sense' participates in contemporary discussions regarding the power of things and materials to operate beyond the scope and frame of the human, while insisting on an urgent geopolitical awareness about the conditions of Puerto Rico and kindred territories in the global south.

DANIEL BUREN @ Lisson Gallery, London, SEP 21 – NOV 11, 2017

Daniel Buren: PILE UP: High Reliefs. Situated Works

Liston Gallery, London

September 21 – November 11, 2017

Daniel Buren has pursued an uncompromising site-specific style since the 1960s, choosing to make work in situ and in response to a particular location. While his ubiquitous 8.7cm wide vertical stripe, used as a 'visual tool' to prompt a reading of the work's surroundings rather than just the work itself, remains a recognisable and intrinsic element of Buren's practice, his more recent works are notable for developments in terms of architecture and form. Following his presentation of 'Hauts-Reliefs, situated works' at Lisson Gallery in 2007, Buren's latest exhibition 'PILE UP: High reliefs. Situated Works' debuts a number of wall-based structures, all of which highlight the complex process behind the artist's practice.

Playing with depth, surface and reflection, the works on display are an amalgamation of two forms: powder-coated, aluminium triangular prisms that project from the wall and mirror-finished panels which surround the three dimensional forms and follow the contours of the wall. The reliefs are carefully arranged in a number of configurations on the gallery's walls – a space for which Buren has created work since the 1970s. Coloured in bright monochromes with the artist's signature black and white stripes on their sides, the individual prism shapes retain their essential qualities and inherent individuality despite the different arrangements, testament to Buren's ability to portray the physical components of an artwork while pointing to the ideological context in which the work is made.

Buren is considered one of the world's most influential and important figures in contemporary art, contributing to the development of conceptual art through his adoption in the 1960s of "degree zero of painting", a response that abandoned all traditional forms of making and adopted the rigorous aesthetic of exclusively using vertical stripes. By reducing painting to its simplest elements – the canvas and its support – Buren was able to draw attention to the relationship between art and context. Questioning how we look, perceive and reveal the social characteristics and physical aspects of a space, Buren's work always relates to the space around it, the pieces limited and defined by what encases and rules them. In an interview with Suzanne Pagé in 1986 when he represented France at the 42nd Venice Biennale, Buren states, the works "take into account the place in which they are presented as part and parcel of the visual result... They are explicitly dependent on the place for which they have been built or rebuilt. They change it to the same extent as they are changed by it. This is their very reason for being."

'PILE UP' offers further insight into this specific aspect of Buren's practice and how his radical conceptual aesthetic has developed over the past four decades. The exhibition coincides with the recent launch of Diamonds and Circles, works in situ, a permanent installation at Tottenham Court Road station in London, commissioned by Art on the Underground.

AI WEIWEI @ mcb-a, Lausanne, SEP 22, 2017 – JAN 28, 2018

Ai Weiwei. "D'ailleurs c'est toujours les autres"

mcb-a, Lausanne

September 22, 2017 – January 28, 2018

For this exhibition – the last at mcb-a on its present site, before the move to PLATFORM 10 – Ai Weiwei is throwing a party, with works spilling out of the exhibition rooms into the Palais de Rumine's public spaces and the museums of archaeology and history, zoology, geology, and numismatics, as well as the canton/university library.

MATIAS FALDBAKKEN @ Astrup Fearnley Museet, Oslo, SEP 22, 2017 – JAN 28, 2018

Matias Faldbakken: "Effects of Good Government in the Pit"

Astrup Fearnley Museet, Oslo

September 22, 2017 – January 28, 2018

Faldbakken has received great attention and critical acclaim on the international art scene. While he has established a central position in the national and international art world, he remains engaged in a process of great creativity and continuous renewal.

A visual artist and a writer, Faldbakken references both modern and contemporary art history, as well as literature in his work. Deconstructing and undermining forms, altering ready-made objects, finding new configurations in collages, and experimenting with the use of words and the alphabet in his works, he invents his own artistic languages.

This exhibition, entitled Effects of Good Government in the Pit, presents Faldbakken's works and preoccupations from the last decade, during which he has developed his project of questioning the function of objects and images in contemporary art and society. Conceived by the artist as a coherent installation, the constellation of videos, sculptures, collages, paintings and installations showcases his research and experimentation within different media.

MATIAS FALDBAKKEN @ Standard (Oslo), SEP 22 – OCT 28, 2017

Matias Faldbakken: "Boble"

Standard (Oslo)

September 22 – October 28, 2017

"Manet, Hanneman, Mieris, Chardin, Michaelina Woutiers, Hans Heyerdahl, Rembrandt, they all painted young boys or putti blowing bubbles with a pipe or a straw. The bubbles often mingled with faded flowers or rotten fruit, cracked pottery, symbols of fame, snails, bugs, symbols of wealth, smoke. Occasionally the boys held the bubble in a sea shell, remnants of a once living creature. Tipped over glasses replaced the bubble here and there. In Jacques de Gheyn the Elder's Vanitas Still Life from 1603 — an early homo bulla painting — different objects were floating in the bubble, or were reflected, such as a wheel of torture, a leper's rattle, a broken glass, a flaming heart. Bubbles were considered entertainment in the 18th century, they were seen as spectacular, they still are, like everted eyeballs."

Matias Faldbakken

RIRKRIT TIRAVANIJA @ Gavin Brown's Enterprise, New York, SEP 24 – OCT 28, 2017

Rirkrit Tiravanija: "Skip the bruising of the eskimos to the exquisite words vs. If I give you a penny you can give me a pair of scissors

Gavin Brown's Enterprise, New York

September 24 – October, 28

KELLEY WALKER @ Thomas Dane, London, SEP 28 – NOV 18, 2017

Kelley Walker

Thomas Dane, London

September 28 – November 18, 2017

ED ATKINS @ Martin-Gropius-Bau, Berlin, SEP 29, 2017 – JAN 7, 2018

Ed Atkins: Old Food

Martin Gropius Bau

September 29, 2017 – January 7, 2018

A gigantic baby, a foppish boy and a drowned man weep, drool and eat grotesque sandwiches of shit, corpses, flags and masks, failing to learn anything. A nameless crowd careens down a hole, forever – or forms letters in choreographed formation. A spartan, looping piano piece by Jürg Frey is performed in a concrete cell, a hermit's cot and a bucolic garden in midsummer. Reflexive information panels by "Contemporary Art Writing Daily" essay a barbaric real world entirely absent from the exhibition. Credits roll to denote an ending that never begins, and social media corporations sponsor everything, seemingly unbidden.

Ed Atkins is one of the most distinctive representatives of a generation of artists explicitly responding to digital media's ever-increasing ubiquity; Atkins creates worlds of crazed artificiality and desperate realism. His computer-generated videos feature shabby, lonely protagonists with disarming and marked fidelity. His animations demonstrate their digital constitution – their near-total artifice – even as they simultaneously strive for a disturbing level of lifelikeness. Atkins' works get under the viewer's skin, rendering a queasy corruption of substance, both material and concept – just as the idea of "old food" raises a suspicion of use squandered, of goodness spoiled.

CLAUDIA COMTE @ Basement Roma, Roma, SEP 29 – NOV 30, 2017

Claudia Comte: La Ligne Claire

Basement Roma, Rome

September 29 – November 30, 2017

BASEMENT ROMA is pleased to present La Ligne Claire, the first solo exhibition of Berlin based artist Claudia Comte in Italy since her residency at Istituto Svizzero in Rome in 2011. It was then that the artist formed some of her first architectural interventions – simple line drawings that were applied to the building's classical columns and faux marble paintings that were inspired by St. Peter's Basilica's ornate floor. Onwards, Comte delved into a rigorous research practice based on reduction and simplification, which has come to define her signature hand-carved wooden sculptures, hard-edged and shaped canvases and digitally translated polished marbles.

In La Ligne Claire the gallery space is transformed into a grid of lines and patterns. In an overarching black and white arrangement, wall paintings are splattered, sprayed, painted and stencilled against all the available surfaces as if to test the limit of a limitless medium, breaking styles and temporal references, while two large-scale, diamond shaped canvases, concentric circles painted in a smooth monochromatic gradient hue, partially cover these ambitious wall paintings. In sections, plinths protrude outwards as if to cut out from the wall itself, extending the mural painting into a third-dimension; they act as sumptuous platters on which three starfish sculptures sit. These marine invertebrates are an exquisite predator, that have complex life cycles. While they can reproduce both sexually and asexually, they lay here heavy, cast in marble – fulfilling simple axioms of geometry, rendering nature's geometric matrix visible.

Simeon Nelson, Professor of sculpture at the University of Hertfordshire wrote: 'Pattern can be discerned at all scales that exist between the infinitesimal and the infinite. We humans oddly seem to occupy nearly the mid point in this scale, which has been commented on as a new type of anthropocentrism. Humans (and to varying extents other living creatures) have an inborn and intense predisposition to perceive, represent and create pattern to make sense of a perilous and confusing world around us. We have a primordial awareness of pattern to make sense of our place in the scheme of things and to make meaning and purpose out of our finite and limited existence. Pattern is both a function of our perception and an attribute of the world. The entire cosmos could be said to be an eternally unfolding sequence of patterns.'

Comte's work evidences a dynamic mutability between two-dimensional and three-dimensional space as exemplified in her ever-evolving lines and patterns and immersive site-specific installations. For La Ligne Claire, Comte introduces new meaning to Formalism, sourcing original uses for geometric and organic forms which continuously challenge the limits of abstraction. It is worth bearing in mind that Comte's line isn't concerned with tracing the custom of form in an art-historical context, but performs more like a vector, transiting through linear, bi-dimensional and tri-dimensional space. The mutable quality of the line defuses the tension between high sincerity and low lightness.

ELODIE PONG @ la rada – spazio per l'arte contemporanea, Locarno, Switzerland, SEP 29 – OCT 21, 2017

Elodie Pong: you you can can not not have have both

la rada – spazio per l'arte contemporanea, Locarno, Switzerland

September 29 –October 21, 2017

Friday 29th of September at 6 pm, la rada (via della Morettina 2, Locarno) is delighted to present an exhibition that explores two of Switzerland's most important contemporary artists: Elodie Pong and Sophie Jung.

The title of the exhibition – you you can can not not have have both – an excerpt from one of Sophie Jung's texts in the show, alludes to an uncomfortable doubling, one that consents while speaking against it. Even though the work of both artists may appear at first to be very different, there is a complicity that connects their awkwardly shared points, connections that pass by the enigmatic charm of their work. Perhaps the task is now to trade stories, to make comradely alliances strangely collaborative. "It's a time naming [and looking at] things in another way, because the thing that needs to be named is a certain strange quality of time." (Donna Haraway)

For Sophie Jung, performance is a critical part of her work. She sings, acts, (or does she?), she writes. The objects that she creates evoke steps and tones of an intense relationship which sometimes lead to an improvised performance piece and more often yet lead to a text. She will be reading during the opening at 7 pm.

For the last couple of years, Elodie Pong has been interested in Smell as a metaphor for the liquidity of our times. At la rada, she will present new works: a video and two installations, as well as Scent Prints, 3D printed sculptures of ideas of synthetic smells. In order to only temporarily freeze thoughts, these sculptures were produced in polylactide—a biodegradable plastic derived from renewable resources—and they will consequently someday return to where they came from. Each object is lit from different sources and presented in shadow forms of varying size and shape.

In a time of environmental issues, when political and social lines start to oscillate, the works of both artists will read in a parallel perpetual continuum of the rooms, lead by a pool of black volcanic sand, which has odors relatable to an imaginary scene of the theater of the absurd, as do the shadows of the speculative sculptures.

TIM ROLLINS AND K.O.S. @ Maureen Paley, London, SEP 30 – NOV 12, 2017

Tim Rollins and K.O.S.: "The moonlight was behind them..."

Tim Rollins and K.O.S. are a collaborative group. Rollins is an activist and teacher who began his career as the assistant to conceptual artist Joseph Kosuth. In 1979 he co-founded Group Material in New York and taught students at Intermediate School 52 in the Bronx in the early 1980s. He went on to create the Art & Knowledge Workshop. His highly acclaimed collaboration with the members of K.O.S. (Kids of Survival) takes the form of drawings, sculptural objects, paintings on canvas and paper.

Alongside Tim Rollins, the following members of K.O.S. have been involved in making the work for this exhibition:

Angel Abreu, born in Philadelphia, 1974; Jorge Abreu, born in New York, 1979; Robert Branch, born in New York, 1977 and Rick Savinon, born in New York, 1971.

Tim Rollins and K.O.S. highlight quotes from books, plays, operas and prose that the group are engaging with. Although these texts or musical scores may originate in the past, the selected passages are chosen for their relevance to our current political and social conditions. The title of this exhibition has found its root in the gothic novel *Dracula* by Bram Stoker – with all of its ominous darkness that relates to our present time.

Also referenced in the exhibition, *Gretchen am Spinnrade* (after Goethe and Schubert) reflects on the swooning for Faust by Gretchen, distracted by her treadle. With the Brothers Grimm tale *Rumpelstiltskin*, the spinning of straw into gold hints at the blind pursuit of material splendour in a late capitalist period that might be seen to discourage critical thought. Tim Rollins and K.O.S. also revisit George Orwell's *Animal Farm*, with the relevance of the allegorical narrative only becoming more potent since its original publication. Other work makes reference to Goethe's epistolary novel *The Sorrows of Young Werther*, 1774.

ALEX KATZ @ Timothy Taylor, London, OCT 3 – NOV 18, 2017

Alex Katz: "16 x 34"

Timothy Taylor, London

October 3 – November 18, 2017

Timothy Taylor is pleased to present an exhibition of drawings, new large-scale paintings, studies on board and sculpture by Alex Katz. This is the artist's eighth exhibition with the gallery and the first solo presentation in London since his retrospective at the Serpentine Gallery in the summer of 2016.

The exhibition brings together a selection of the 1940's 'Subway Drawings'- which have travelled to London after being exhibited at Timothy Taylor, New York earlier this year. These drawings were executed by Katz during his time as an art student at Cooper Union, when he used his time in transit on the subway to study individual figures and groups, developing his signature clarity of line. Drawing continues to serve as a crucial facet in Katz's practice – a tool of immediacy that articulates his most essential images, in his pursuit to capture the present tense, or "quick light" as he calls it.

DANIEL BUREN @ kamel mennour, Paris, OCT 11 – NOV 25, 2017

Daniel Buren: "Pyramidal, hauts-reliefs, travaux in situ et situés, 2017"

kamel mennour, Paris

October 11 – November 25, 2017

GILBERT & GEORGE @ Lehmann Maupin, New York, OCT 12 – DEC 22, 2017

Gilbert & George: THE BEARD PICTURES

Lehmann Maupin, New York

October 12 – December 22, 2017

THE BEARD PICTURES exemplifies Gilbert & George's commitment to "Living Sculpture," or an inseparable association between the world and their art practice. The pictures respond to the shifting demographics of our time, befitting the artists' proclamation of "Art for All." Viewers should not mistake this mandate for a democratic approach to art as a pleasantry. Taboos, fetishes, political upheaval, and the functions of the human body are some of the great unifiers of humanity, and Gilbert & George have long offered scathing and unsanitized societal critique. The British novelist Michael Bracewell elaborates on the sentiment of these latest works:

THE BEARD PICTURES are violent, eerie, grotesque, lurid, and crazed. They show a dream-like world of paranoia and destruction and madness ... a world bereft of reason, in which negotiation no longer exists. Gilbert & George take their places within THE BEARD PICTURES as intense, red, staring, empty-headed, and sinister versions of themselves ... THE BEARD PICTURES turn history into a mad parade, their mood shape-shifting between that of science fiction, lucid dreaming, and Victorian caricature ... In this chaos of trashed aesthetics and reversed values, all has become symbol and surface: mad symbols, presented with deadly seriousness.

The massive works depict the artists in symbolic beards made from beer foam, flowers, and barbed wire, interspersed with imagery of street signs, graffiti, and ginkgo trees specific to the London neighborhood of Spitalfields. With this, the artists offer an allegorical take on the transformation and upheaval of the urban environment, and more broadly, our contemporary era. Few traits of appearance or dress offer such ripe interpretation for both the spiritual and the secular, the past and present, as the beard; Bracewell summarizes its iconography "as both mask and meaning: a sign of the times."

JOANA HADJITHOMAS & KHALIL JOREIGE @ Tranzitdisplay, Prague, OCT 13 – DEC 3, 2017

Joana Hadjithomas & Khalil Joreige

Tranzitdisplay, Prague

October 13 – December 3, 2017

An exhibition of Lebanese artistic duo of filmmakers and visual artists focuses on the new adaptation of the project "I Must First Apologize..." that draws from many years of archiving work within the field of e-mail spam, reflecting the stories of its creators and its recipients. In 2014, Joana Hadjithomas and Khalil Joreige presented their extensive long-term research project evolving around spam e-mails, which they traced back to their 18th century analogue forerunner known as the Jerusalem Letter. Three years later, when even the term "post-truth" has become vague and unfitting to describe current political climate, the idea of a spam e-mail feels old fashioned, out of date. Fotograf Festival is presenting a reiteration of this complex study comprising the media of installation, sound, video, sculpture, drawing and archive material with a new urgency as a historical probe of digital manipulation and blurring borderlines of what we call reality.

WALTER PFEIFFER @ Galerie Gregor Staiger, Zurich, OCT 13 – NOV 25, 2017

Walter Pfeiffer: "Quiet Nights of Quiet Stars"

Galerie Gregor Staiger, Zurich

October 13 – November 25, 2017

SUBODH GUPTA @ Arthur M. Sackler Gallery, Smithsonian, Washington, OCT 14, 2017 – JUN 24, 2018

Subodh Gupta

Arthur M. Sackler Gallery, Smithsonian, Washington

October 14, 2017 – June 24, 2018

Internationally acclaimed artist Subodh Gupta transforms familiar household objects, such as stainless steel and brass vessels often found in India, into wondrous structures. The Freer|Sackler features the artist's monumental installation Terminal. Composed of towers of brass containers connected by an intricate web of thread, Terminal converts the readymade into a glimmering landscape. Ranging 1–15 feet tall, the spires recall architectural features found on religious structures such as churches, temples and mosques.

PHILIPPE DECRAUZAT @ Praz-Delavallade, Paris, OCT 14 – NOV 25, 2017

Philippe Decrauzat

Praz-Delavallade, Paris

October 14 – November 25, 2017

WILLIAM FORSYTHE @ Gagosian, Le Bourget, Paris, OCT 15 – DEC 22, 2017

William Forsythe: "Choreographic Objects"

Gagosian, Le Bourget, Paris

October 15 – December 22, 2017

At a time when the art world is embracing choreography in all its forms, Gagosian is pleased to announce the fall presentation of William Forsythe's *Choreographic Objects*. This is Forsythe's first exhibition with the gallery.

William Forsythe is a radical innovator in choreography and dance, revered the world over, and with an ardent and long-standing following in France. Over four decades, he has redefined the very syntax and praxis of his field, and exerted unparalleled influence on subsequent generations of artists. In the course of his singular career, he has developed an extensive repertoire of groundbreaking ballet choreographies and experimental, non-proscenium-based dance-theater works, as well as an open-access digital platform for dance analysis, notation, and improvisation.

Parallel with the evolution of his choreographic performances, Forsythe has been working for more than twenty years on installations, film works, and discrete, interactive sculptures that he calls "choreographic objects"—beginning in 1989 with *The Books of Groningen*, a permanent outdoor collaboration with architect Daniel Libeskind. Consistent with his expanded conceptual aim of summoning unconscious choreographic competencies in lay participants, the *Choreographic Objects* prompt an intensified engagement with their given environments. Early examples—*Instructions*, *City of Abstracts*, and *Scattered Crowd*—were presented at *Nuit Blanche* in Paris in 2003.

Located in the grounds of an active airport that is also home to the Museum of Air and Space, Gagosian Le Bourget provides an ideal context for Forsythe's *Choreographic Objects*, especially the thrilling and majestic *Black Flags* (2015), a 28-minute duet for two industrial robots, originally commissioned by the Staatliche Kunstsammlungen Dresden. Wielding huge silken banners that furl and unfurl through the air like heraldic standards, the two whirring robots come together in parallel, synchronic action, then separate and digress; when they eventually find unison again, it is in stately, deathly counterpoint. In total contrast to this mesmerizing dark spectacle is a small-scale work *Towards the Diagnostic Gaze*, with which visitors are invited to engage. A feather duster becomes the focus of human will as viewers are invited to grasp hold of it and still its nervous energies. *Alignigung* is the latest in a series of video installations that Forsythe has created in collaboration with some of the world's greatest dancers. Two dancers—Rauf "Rubber Legs" Yasit and Riley Watts, a former Forsythe Company dancer—grasp each other in complex entanglements, generating optical conundrums where it is difficult to determine where one body ends and the other begins.

None of these works has previously been exhibited in Paris. For this year's Festival d'automne, in December Forsythe will also participate with Ryoji Ikeda in the collaborative project "William Forsythe x Ryoji Ikeda" at La Villette/Grande Halle with a large-scale work *Nowhere and Everywhere at the Same Time No. 2*, a vast field of suspended pendulums through which participants are invited to move and, in so doing, generate an infinite range of individual choreographies.

GILBERT & GEORGE @ Galerie Thaddaeus Ropac, Pantin, France, OCT 18, 2017 – JAN 20, 2018

Gilbert & George: THE BEARD PICTURES

Galerie Thaddaeus Ropac, Pantin, France

October 18, 2017 – January 20, 2018

Galerie Thaddaeus Ropac is delighted to announce an exhibition of Gilbert and George's newest body of work THE BEARD PICTURES. Created over the past two years, the pictures will be unveiled over the next months in a series of exhibitions in New York, Paris, London, Brussels, Naples and Athens. The artists have made a selection of the BEARD PICTURES for Galerie Thaddaeus Ropac in Paris Pantin, which will vary in size up to the 23 m long triptych OLD BEARD RUIN.

Regarding this exhibition, the British writer and novelist Michael Bracewell states: "THE BEARD PICTURES are violent, eerie, grotesque, lurid and crazed. They show a dream-like world of paranoia and destruction and madness. Their strange sickly colours and creeping, smashed up, absurd landscapes confront the viewer with relentless aggression. They depict a world bereft of reason, in which negotiation no longer exists.

Gilbert & George take their places within the BEARD PICTURES as intense, red, staring, empty-headed and sinister versions of themselves. Their eyes are shadowed and bizarrely prettified. Mutant impish explorers or dead-headed sentinels, they seem to look at, into and through the viewer. They look possessed and serious. They look as though their spirits might have left their bodies. They look stern, absurd, imprisoned, mocking and mocked. In each picture they wear beards that are surreal and symbolic. Beards made of wire mesh, beards made of beer foam, beards made of flowers, beards comprising rabbits with snakes for tongues. Secular and sacred, the throwback emblem of hip millennial youth as well as a mark of religious faith, the beard is depicted in the BEARD PICTURES as both mask and meaning: a sign of the times.

In some of the BEARD PICTURES, the artists stand either in front of a barbed wire or mesh fence, or behind one. Elsewhere, rusted steel rods sprout from collapsing buildings of pre-stressed concrete. In yet other pictures, Gilbert & George are unsmiling comic grotesques, with tiny bodies and huge heads. Behind them a blank silvery void, extravagant ornamental foliage, wire mesh fencing, newspaper advertisements for bouncers, builders and sex workers, the heads in relief of popes, monarchs, worthies and heroes.

Aggressively absurd, trashing contemporary artistic niceties but resonant with intense symbolism, THE BEARD PICTURES turn history into a mad parade, their mood shape-shifting between that of science fiction, lucid dreaming and Victorian caricature. It is a vision and a form which brings to mind Oscar Wilde's account of Walter Pater's 'Essays': '...others are medieval in their strangeness of colour and passionate suggestion, and all of them absolutely modern, in the true meaning of the term modernity. For he to whom the present is the only thing that is present, knows nothing of the age in which he lives.'

In the half century that they have lived and worked together as Living Sculptures, embarked on a visionary journey through the modern world, always together and always alone, Gilbert & George have made fiercely singular Anti-Art that is poetic, primal and emotionally driven. Order and madness are held in tension, vaudevillian and nursery rhyme absurdity take on the air of paranormal ritual.

The more the viewer contemplates the BEARD PICTURES, the more Gilbert & George appear like poltergeists within the cause of art and spirit sentinels within a world gone mad. In this chaos of trashed aesthetics and reversed values, all has become symbol and surface: mad symbols, presented with deadly seriousness. And as such they study the viewer."

STUDIO WIEKI @mudac, Musée de design et d'arts appliqués contemporains, Lausanne, Switzerland, OCT 25, 2017 – FEB 11, 2018

Studio Wieki: Out of the Ordinary

mudac, Musée de design et d'arts appliqués contemporains, Lausanne, Switzerland

The carte blanche to a designer series invites a Swiss or international designer to conceive a solo exhibition to present their work, for which they design a specific display. In 2016, the mudac invited Studio Wieki Somers, established in 2003 by two young graduates of the Design Academy Eindhoven: Wieki Somers et Dylan van den Berg.

Active in the field of industrial design, Studio Wieki Somers is focused on providing an enlightened reading of the everyday environment. The studio's oeuvre distinguishes itself by a sensitivity for materials, technological ingenuity and fantasy. The studio works for a great variety of international manufacturers, museums and galleries, and have established an intensive relationship with Galerie kreo in Paris. They have received numerous awards and their works are part of major collections, including the MoMA in New York, the Centre Pompidou in Paris, Museum Boijmans Van Beuningen in Rotterdam and the Albert and Victoria Museum in London.

URS FISCHER @ OV Project, Brussels, OCT 26 – DEC 23, 2017

Urs Fischer

OV Project, Brussels

October 26 – December 23, 2017

For his sixth project OV Project is delighted to present a confrontation between the well-known photographer Cindy Sherman (USA, 1954) and Swiss artist Urs Fischer (Zurich, 1973).

DAVID CLAERBOUT @ Sean Kelly, New York, OCT 26 – DEC 16, 2017

David Claerbout: The pure necessity

Sean Kelly, New York

October 26 – December 16, 2017

Sean Kelly is delighted to present *The pure necessity*, 2016, a new work by David Claerbout. Based in Antwerp, Claerbout is recognized as one of the most innovative artists working today in the realms of film, photography, and digital media. This will be the artist's second exhibition with Sean Kelly and marks the US premiere of this video, which had its debut this June at Unlimited—Art Basel. An opening reception will take place on Thursday, October 26 from 6-8 pm.

For *The pure necessity*, Claerbout and a team of professional artists redrew the frames of the 1967 classic animated film *The Jungle Book* to create an entirely new, hour-long video. Devoid of narrative, comic antics, and anthropomorphic animals, Claerbout focuses on the wildlife as they move through the jungle accompanied by the sounds of their natural habitat.

As Claerbout notes, something that at first glance might seem familiar has been “transformed into a different reality, a different being.” Continuing his investigation into the cinematic nexus where issues of labor and temporality often collide, *The pure necessity* serves as a moving meditation on the gulf between sentimental fantasy and mundane reality.

TERESITA FERNANDEZ @ Lehmann Maupin, Hong Kong, OCT 26 – DEC 16, 2017

Teresita Fernández: "Rise and Fall"

Lehmann Maupin, Hong Kong

October 26 – December 16, 2017

Lehmann Maupin is pleased to present *Rise and Fall*, an immersive installation of recent works by Teresita Fernández. For the artist's second Hong Kong exhibition, Fernández will debut 24 solid graphite and pencil landscapes as an immersive installation. The relief panels, depicting the rise and fall of the tide and shifting horizon lines, are densely arranged on graphite-colored walls where Fernández has extended the blue-hued images by drawing directly on the wall surface. The result is a site-specific installation with thousands of blue horizon lines that rise and fall, surrounding the viewer. The title of the show, *Rise and Fall*, is also a reference to how this term is used to describe the rhythm and swinging pendulum of power and social movements throughout history.

Fernández has long questioned the traditional genre of landscape through abstracted interpretations of the land where history and materials mined from the ground are layered, becoming what she refers to as "stacked landscapes" that suggest being in more than one place at one time. Fernández often uses materials physically extracted from the topography they depict, creating experiential environments that disorient and complicate the idea of place by asking viewers to locate themselves both physically, historically, and metaphorically within the works. Large-scale projects such as her monumental *Fata Morgana* (2015) in New York City's Madison Square Park, composed of a mirrored canopy that reflected and refracted the tens of thousands of pedestrians who traveled daily beneath the suspended artwork, demonstrate her unique approach to the genre. Fernández explains: "I'm interested in the idea that you are an extension of the landscape, that you are a part of it and it is a part of you. You look at the landscape, but it also looks back at you."

Graphite has been elemental in Fernández's practice. Her research on the history and origin of pencils led her to a graphite mine in Borrowdale, England, where the material was first discovered and mined in the 16th century. This rural site of subterranean raw graphite is the source from which pencils were historically first made, which crystallized the concept for Fernández of a drawing that is both dimensional material, actual place, and drawn image. Through her meticulous reconsideration of place and perception, both personal and cultural, Fernández leverages natural materials such as graphite to create works that reflect their own origins. This method of artmaking invites an expansive understanding of landscape, as well as the greater cultural and historic implications of depicting the natural world.

The work in *Rise and Fall* expands upon this premise, using raw graphite and pencil to create luminous scenes. The mountainous horizon separating water and sky is a reference to island geography, such as that of Hong Kong. The articulation of the landscape in this series appears dipped in a metallic liquid, an effect of the unadulterated graphite used by Fernández that is reminiscent of artist Robert Rauschenberg's *Pour* works, whom Fernández has cited as reference. In those works, Rauschenberg used viscous materials like glue or concrete to cascade over a landscape, treating the earth itself as a canvas. *Rise and Fall* can thus be read within this art historical context as both landscape painting and land art, an amplifying of the term "landscape" that Fernández continues to explore.

JOHN BALDESSARI @ Sprüth Magers, Los Angeles, OCT 26 – DEC 09, 2017

John Baldessari

Sprüth Magers, Los Angeles

October 26 – December 09, 2017

Sprüth Magers has exhibited John Baldessari for almost three decades, and is pleased to present his second solo show at the Los Angeles gallery. The exhibition features twenty-seven works from Baldessari's new series of large-scale paintings based on the ubiquitous Emojis.

John Baldessari's name is synonymous with the art scene in his native West coast. His career as a highly influential artist and venerated teacher has spanned over fifty years and includes a diverse oeuvre of painting, photography, sculpture and video. From his earliest text paintings in the late 1960s to his more recent 'storyboard paintings', Baldessari has always reveled in the playful dislocation between text and image, expanded here in this most recent body of work. Created earlier this year, the Emoji paintings focus on the increasingly complex ways in which we exchange and interpret information in everyday life. Emojis' are a pictograph-specific keyboard that features glyphs in categories such as 'smileys and people', 'animals and nature', 'food and drink', 'objects', and 'flags'. They are increasingly used as a form of electronic communication, but their equivocal nature means that issues of context and cultural specificity often complicate their interpretation by recipients – it is this theme that the artist explores in his paintings.

Inkjet prints of animal Emojis such as a tiger or pig dominate large canvases that are painted over in acrylic. Below each picture plane, typed snippets of dialogue from movies appear to caption the icons, although it is difficult to find any connection between them. In one work, a gecko appears above what seems to be an extract from a theatrical text. The scene description is 'OFFICE BUILDING – DAY' in which a character named 'MAYO' asks 'Is there a Courbet for sale here?' This disjunctive composition activates a wry and thought-provoking combination of visual and written language that allows alternative narratives and interpretations to flourish in the viewers' imagination. By focusing on the plurality of potential meanings that underpin contemporary forms of communication, Baldessari's new series of paintings interrogate both the ambiguity, and cultural-specificity, of the Emoji with pictures that are as un-singular and indefinable in meaning as the icons themselves.

TOM BURR @ Galerie Neu, Berlin, OCT 26 – NOV 11, 2017

Tom Burr: "Abridged"

Galerie Neu, Berlin

October 26 – November 11, 2017

PHILIPPE PARRENO @ Museo Jumex, Mexico City, OCT 27, 2017 – FEB 11, 2018

Philippe Parreno: La levadura y el anfitrión (The Yeasts and The Host)

Museo Jumex, Mexico City

October 27, 2017 – February 11, 2018

Museo Jumex presents La levadura y el anfitrión (The Yeasts and The Host) the first exhibition in Mexico by French artist Philippe Parreno.

One of an influential generation of artists emerging in the 1990s, Parreno has pioneered new forms of art through collaboration, participation and choreographed encounters where “the exhibition is conceived as a scripted space, like an automaton producing different temporalities, a rhythm, a journey, a duration.” His most ambitious installations have used systems to orchestrate the exhibition. These have included musical notations, weather patterns, and living organisms to trigger sound, video and lighting conditions within the gallery. For Museo Jumex, Parreno presents an expanded proposal over two floors. Combinations of new, existing and re-edited works are overlaid to produce different realities and experiences in an ever-changing composition.

At the centre of the exhibition, on the second floor of the museum, is the control centre. Here a bioreactor breeds yeast connected to a computer that remembers the program of a past exhibition (Anywhen, Parreno’s Tate Modern Hyundai Commission 2016 in London). These living colonies are now exposed to a new context and are reacting to it. The dynamic systems trigger the order of appearances of events in the gallery space such as the projection of a film or the sound and light movements that reverberate throughout the building. By turning control of the show over to natural systems, Parreno’s work explores the realm between the human mind (el anfitrión) - the host that choreographs the exhibition and other spectral forms of intelligent or emergent matter and activity.

LIZ MAGOR @ Andrew Kreps Gallery, New York, OCT 27, 2017 – JAN 06, 2018

Liz Magor: "Previously..."

Andrew Kreps Gallery, New York

October 27, 2017 – January 06, 2018

Liz Magor's work finds its center in the peripheral, often replicating the overlooked trappings of daily life and re-presenting them in new contexts. Activated by an interest in the covert, these constructions blur the lines between reality, imagination, and simulation. Creating new and expanded associations, Magor simultaneously draws attention to the objects' original intentions to satisfy our need for protection, comfort, and affirmation.

The exhibition's title suggests an ongoing narrative - each day presents a new episode of object management that runs quietly parallel to our larger dramas. The things we assemble are quickly swapped out as their allure fades due to changes in fashion, as well as their own material deterioration; their value consistently tied to their role in our emotional lives. In an act of reversal, Magor's sculptures suggest the agency of objects, not defined by a relationship to their owners but through the possibility of objects acknowledging each other. The latent influence of these banal, discarded, sentimental and worn belongings is now activated, rescued and resuscitated, relegating Magor's efforts to the sculptural replication of materials such as cardboard and packaging material, which now serve as platforms and plinths.

On the floor, four large flattened pieces of cardboard cast in pigmented gypsum become stages for affiliations of ceramic objects, trinkets, and textiles. Forming fragmentary narrative excerpts with no specific past or future, these momentos are assigned roles of protection for the others, whose prior existence depended on the fleeting interest of their owners. In this moment of respite the objects entertain their concern for each other, their focus momentarily turned away from our world. In other works, the cardboard assumes volume, making a plinth or a shelf from which things are falling. Here, cartoonish figures tend toward heroism, with their limbs clutching the tops of the boxes as they maintain a tenuous grasp on items of worn clothing. Functioning as protagonists, the figures within these works are vigilant and steadfast, resisting the inevitability of dispersal, damage, and obsolescence.

Two wall-mounted sculptures continue a body of work incorporating damaged and discarded wool blankets. In these works, Magor continues the marks left from their previous lives protecting machinery in a toolshed with materials found within this context; oil-based wood stains, lubricants, marine paint, and rust. By way of her attention, the blankets assume a new self-assurance, simultaneously referencing and enlarging their origin. Hung on the wall and covered with folded acrylic boxes, these sculptures reiterate the protective impulse that unites all the works in the exhibition, as each sculpture leads a sustained struggle against the forces of change, gravity and time that will eventually pull them apart.

ERIK VAN LIESHOUT @ Annet Gelink Gallery, Amsterdam, OCT 28 – DEC 23, 2017

Erik van Lieshout: G.O.A.T.

Annet Gelink Gallery, Amsterdam

October 28 – December 23, 2017

THOMAS HIRSCHHORN @ Gladstone Gallery, New York, OCT 28 – DEC 22, 2017

Thomas Hirschhorn: "DE-PIXELATION"

Gladstone Gallery, New York

October 28 – December 22, 2017

"De-Pixelation" is the title of my exhibition at Gladstone Gallery. I will exclusively present new "Pixel-Collage". The exhibition will mark the ending of the "Pixel-Collage"-series that I have been working on for two years. My engagement in the problematic of 'pixelation' and 'de-pixelation' comes from the decision to see and look at the world as it is, and to insist in doing so. I believe that 'de-pixelation', 'pixelation', blurring or masking and furthermore censorship or self-censorship, is a growing and insidious issue, also in the social media today. I don't accept that, under the claim of 'protecting' - protecting me, protecting the other - the world is pixelated in my place. I want, I can, I need and I must use my own eyes to see everything in our world, as act of emancipation.

'De-pixelation' is the term I use to manifest that pixelating no longer makes sense. Pixels, blurring, masking, and censorship in general, can no longer hold back or conceal fake-news, facts, opinions or comments. Fake-news, facts, opinions, comments entirely take part in the "Post-Truth". We have definitely entered the post-truth world. Pixelation stands for the form of agreement in this post-truth world. I want to insist heavily on what makes me work in a kind of urgency and necessity: The world has to be 'de-pixelated'.

I want to question and integrate the growing phenomena of 'facelessness' today. What interests me about the aesthetic of 'facelessness' is its formal embodiment through pixelation. This phenomenon shows us that a picture needs to be pixelated, or partly pixelated, in order to be authentic. What interests me is that pixelating has taken over the role of authenticity. Partly pixelated pictures look even more authentic and are accepted as such. Pixels stand for authentication: Authentication through authority, because to pixelate is always an authoritarian act. What interests me is that pixelating - as an aesthetic - meets the demand for authority, for protection, for de-responsibilization and for de-emancipation. What interests me about this aesthetic, is that through pixels, abstraction can engage me in today's world, time and reality. How can I redefine my idea of abstraction today? What interest me is that I can understand abstraction as thinking, as political thinking. What interests me is that pixels build up a new form opening towards a dynamic and a desire for truth, truth as such, truth as something reaching beyond information, non-information or counter-information. Paradoxically - the authoritarian will to use pixelation in order to hide, 'protect', not show, or make something not visible, has become an invitation to touch truth. To touch truth does not mean verifying information; to touch truth is the beautiful gesture of emancipation. What interest me about the form of the "Pixel-Collage", is its 'belief' in the aesthetic of pixelation as abstraction. What interests me is that an existing published picture can become an abstraction. 'Pixelation' is a decision, not a technique or a system. Removing or adding a pixel - or even cutting it into smaller pixel parts - is a political decision.

"Pixel-Collage" are collages. A collage means pasting together at least two existing elements to create something new, a new world, a new image, a new light. Doing this means giving a response - through Form: Form is not just an idea, Form is the core. I want to give Form, and in giving Form I must show what I see, what I understand, what comes from myself without explanation or argumentation. In its own and non-systematic logic, the composition of each "Pixel-Collage" serves as the fundament: I want to reinforce the beauty of the pixelated part opposed to the non-pixelated part. I want to focus on its logic. Nothing is un-showable. The only thing which cannot be shown is what has no form. Everything within our world that is Form is showable and viewable, even when incommensurable. In order to confront the world, to struggle with it, with its chaos, its hyper-complexity, its incommensurability, I need to confront reality without distance. It is necessary to distinguish 'sensitivity', which to me means being awake and attentive, from 'hypersensitivity', which means self-enclosure and exclusion.

The "De-Pixelation" works will perhaps be judged 'difficult', but what is really difficult is to do an artwork today, in contact with complexity, in contact with reality, in contact with the time we are living in and in contact with the world. Today, more than ever, I need to see everything with my own eyes in our one world, no one can tell me what to see or not see. Therefore, I want to 'de-pixelate' the world, I want to live in a de-pixelated world.

Thomas Hirschhorn, Paris 2017

UGO RONDINONE @ The Bass, Miami Beach, OCT 29, 2017 – MAR 25, 2018

Ugo Rondinone: Good Evening Beautiful Blue

The Bass, Miami Beach

October 29, 2017 – March 25, 2018

Spanning the entirety of the museum's newly designed second floor, good evening beautiful blue by Ugo Rondinone is part of a major multi-institution retrospective comprising works that span three decades of the artist's practice, from the late 1990s to the present. From poetic installations in public spaces to life-size drawings, Rondinone's work balances on the edge of euphoria and detachment.

good evening beautiful blue begins with Rondinone's clockwork for oracles II (2008). The multi-wall installation is comprised of 52-mirrored windows (one for each week in the year) set against a backdrop of whitewashed pages from a local newspaper. Visitors encounter their mirrored reflections, stopping momentarily to contemplate how their temporary presence in the room contrasts with the dated newsprint behind the windows, which becomes more distant throughout the duration of the exhibition. The subsequent gallery houses vocabulary of solitude (2014), the centerpiece of the exhibition and the only work present in all venues of the retrospective. vocabulary of solitude (2014) is an installation of 45 life-size clown figures cast from 22 men and 23 women of various ages and ethnicities. The work takes inspiration from the artist's reflection on his daily actions, where each figure is engaged in a different quotidian activity, such as sleeping, dreaming, remembering, showering and walking.

Marking its first appearance in the U.S. in nearly two decades, the final gallery presents an immersive six-channel video installation titled It's late. It's late and the wind carries a faint sound as it moves through the trees. It could be anything. The jingling of little bells perhaps, or the tiny flickering out of tiny lives. I stroll down the sidewalk and close my eyes and open them and wait for my mind to go perfectly blank. Like a room no one has ever entered, a room without any doors or windows. A place where nothing happens. (1999–2000). The entire room is given a blue tint by an illuminated ceiling, as projected slow-motion loops of six men and six women, alone in their frames, perform an unresolved gesture without acknowledging the viewer, like opening an apartment door, or floating (or sinking) in water. The final line of the work's narrative title ...A place where nothing happens. aptly describes the cyclical loop of movements performed by each figure, resulting in a thought provoking and introspective space. Together, the selection of works places the visitor in an arena of contemplation and introspection, confronted by installations that stimulate self-reflection.

GERARD BYRNE @ Lisson Gallery, New York, NOV 2 – DEC 23, 2017

Gerard Byrne: "In Our Time"

Lisson Gallery, New York

November 2 – December 23, 2017

For his debut exhibition at Lisson Gallery New York, Gerard Byrne will present a new video installation, In Our Time. Commissioned for the 2017 edition of Skulptur Projekte Münster, In Our Time depicts the daily activities of an archetypal commercial radio station, provoking questions around the relationship between radio broadcasting, time, pop music and collective memory.

Centred around the control booth of the radio station, the camera moves continuously through the meticulously realised mise en scène Byrne has created, picturing in detail the cassettes and vinyl, the microphones and speakers, alongside the various other hardware used to coalesce pop music, call-ins, news bulletins and the voice of the presenter himself, into a seamless ethereal broadcast. Of non-fixed duration, In Our Time plays back in sync with actual time of day during the gallery opening hours, and as such establishes a richly complex relationship between the hidden space of the radio broadcast depicted, and the physical circumstances of the gallery viewer. As with many of Byrne's previous works, In Our Time conjoins ideas of naturalism from film, physical presence from theatre, together with the concrete temporality of radio broadcasting, into a hybrid form influenced by Bertolt Brecht.

In our Time is a study of Radio as a model of Time, from the micro level of adverts or radio jingles, to the macro level of timeless pop classics. The artist utilises and emphasises radio's inherent tapestry-like structure where different references and songs are interwoven, and key motifs are repeated at various intervals throughout the day. Radio's inherently rhythmic nature — from daily music or talk programmes to updates on weather or traffic repeated at symmetric intervals throughout the hour — creates a modular structure of indefinite duration, similar to the serial qualities of Minimalism. With a focus on this structure and the materiality of the radio studio and its contents, Byrne continues an ongoing interest in the legacies of Minimalism, and the complex nature of how Art engages its own place in time.

MATT MULLICAN @ Mai 36 Galerie, Zürich, NOV 02 – DEC 23, 2017

Matt Mullican: "Representing That World"

Mai 36 Gallery

NOV 02 – DEC 23, 2017

Mai 36 Galerie is delighted to present, for the very first time, the latest groups of works by American artist Matt Mullican, whose oeuvre encompasses such diverse media as painting, drawing, sculpture and photography alongside video, installations and performances. In this, his ninth solo exhibition at Mai 36 Galerie, two groups of new rubbings and glass works will be shown.

The Mai 36 Galerie exhibition title Representing That World can be read in two ways: on the one hand, it relates to the themes addressed in the new groups of works, such as everyday life, violence, food, and sex. On the other hand, it can also be read as an indication of the subject and of the ways in which it is observed and even emotionally processed, triggering intuitive responses. In this context, the focus is on the world of meaning, imbued as it is by our own experiences, prejudices, notions and childhood upbringing.

The series of rubbings on photographs and yellow canvas address issues of everyday life, violence, food and sex. The other series of rubbings featuring Mullican's hallmark typography and the glass works address the artist's cosmology and his ideas of Subject, Sign, World, Frame, Elements. The exhibition thus allows the viewer to delve into the world of the artist.

JIM SHAW @ Metro Pictures, New York, NOV 02 – DEC 22, 2017

Jim Shaw

Metro Pictures, New York

November 02 – December 22, 2017

Jim Shaw's exhibition of paintings and sculpture at Metro Pictures is the influential artist's first in New York since his 2015 New Museum survey "The End is Here," in which he exhibited an immersive installation; his idiosyncratic paintings, drawings and sculpture; his exalted collection of thrift store paintings (first shown at Metro Pictures in 1991); and densely accumulated oddball religious ephemera. An icon of the Los Angeles art scene, he is associated with a generation of artists that includes Mike Kelley, John Miller and Tony Oursler, all of whom studied at Cal Arts in the 1970s.

Rendered in exquisite detail, Shaw's virtuosic work combines his analysis of the political, social and spiritual histories of the United States with contemplative reflections of his own psyche. For more than three decades he has examined art history, comic books, subcultural undergrounds and consumer products—to name only a few of his wide-ranging fields of interest—to articulate a distinct visual language that charts the country's ever-shifting sociopolitical landscape.

The paintings in this exhibition incorporate symbols and characters of the past to comment on our fraught present. Using imagery drawn from Old Testament stories, pagan myths and satirical cartoons, Shaw relies on his encyclopedic knowledge to visualize our common vernacular. His layered symbology reads like an exaggerated mirror of our hyper-mediated, "post-truth" reality. These allusions to biblical prophecies and pulp imagery speak to the effects this bellicose time has on our collective subconscious. Shaw's Ms. Universe refers to the mythological tale of the rape of Europa, famously depicted by Titian and countless artists throughout history, in which the titular Phoenician woman is abducted by Zeus in disguise as a bull. In Shaw's interpretation of the scene, Zeus appears as an alpha male centaur bull wearing a modern business suit and checking his wristwatch. Walking along a beach he approaches Europa, who has washed ashore wearing a pageant dress and a Miss Universe sash, her face obscured by a swirling galaxy divinely emanating from her torso.

The first comprehensive presentation in Los Angeles of Shaw's work is on view at the Marciano Art Foundation through January 13. "Michigan Stories: Mike Kelley and Jim Shaw" will be on view November 18 through February 25, 2018, at the Broad Art Museum at Michigan State University. On December 6, Shaw's band D'red D'warf will perform at Soundscape Park as part of Art Basel Miami Beach's public programming. He has had additional one-person shows at Mass MoCA, North Adams, Massachusetts; BALTIC Centre for the Contemporary Art, Gateshead, UK; Kunstmuseum Luzern, Switzerland; CAPC Musée d'art Contemporain, Bordeaux; and the Los Angeles County Museum of Art. His work has been included in the Venice Biennale, Whitney Biennial, SITE Sante Fe Biennial and the Biennale of Sydney.

MAGALI REUS @ Bergen Kunsthall, NOV 3, 2017 – JAN 7, 2018

Magali Reus: "Hot Cottons"

Bergen Kunsthall

November 3, 2017 – January 7, 2018

Magali Reus creates sculptural objects that are seemingly recognizable, often appropriating the symbolism of ordinary objects from our immediate surroundings. In the detailed and meticulously produced surfaces of the sculptures, conventionally analogue gestures have been reproduced with complex casting and moulding techniques: autographs of famous athletes, graphics from an iconic Norwegian matchbox, as well as ornaments and details from architecture and industrial design. Throughout, there is a flourish of mechanisation relocated to the hand-touched. The result is objects that appear with an unclear, unsteady identity; between the commonplace and the hyper real.

Reus relates to seeing by studying the slightest details in the world that surrounds us. She introduces a distance and a delay in the reading of objects and images. Images do not necessarily coincide with their expected material properties. The objects appear mediated and modified, just as our screen-based culture's rendering of reality is always an edited – and often manipulated – version of the world.

The exhibition at Bergen Kunsthall consists of several new series of works. One, titled Sentinel, shares certain characteristic features with fire extinguishers. Hanging on the wall and set strictly beside each entrance or doorway, each is poised as if it might be a functional part of the interior. Another series, titled Hwael, employs the visual language of both classical decorative ironwork and modular frameworks. These are distributed through the exhibition galleries in the rhetorical manner of a fragmented whale skeleton. The effect is ruinous, yet in progress. Mounted on the skeletal frameworks, the visual motif of a backpack acts as a signifier for the transport of goods of an undefined content. As a thing the bag represents a kind of typological form whose manifestations, despite endless variations, also share certain mutual properties: its bodily connection, the outside shell of acting as protective membrane for the non-uniform content of its insides.

All the objects appear to the viewer in what seems to be a state of motion, in transition between different temporal stages; frozen in the process of becoming (mid-render), caught in the midst of a function (mid-use), or in a state of restoration, ruin or abandonment. Through a working process of continual accumulation and erasure Reus deliberately sets the idea of transitory status against what we claim to recognize, creating framing devices that ask new questions about the symbolic relevance of things we are so keen to define.

There is frequent multiplication in Reus' works. Throughout the exhibition, variations on similar objects appear; in different places, on different scales and with varying degrees of detail. Like teeth, bricks or rows of houses, they enact the formal grammar of an object obviously connected to a larger and more purposeful system or logic. Her work considers the way comic exaggeration or stylized appropriation can shift the rhythm of the decoding of a surface by a viewer. Oversized or imitative forms might therefore be said to be performing, and in this way Reus' work can be linked with conversations of material flirtatiousness, of sexuality or gender.

WADE GUYTON @ Giò Marconi, Milan, NOV 03 – DEC 22, 2017

Wade Guyton: "Siamo arrivati, in forma abbreviata"

Giò Marconi, Milan

November 3 – December 22, 2017

Giò Marconi is pleased to announce Wade Guyton's third solo exhibition with the gallery: Siamo arrivati, in forma abbreviata.

Siamo arrivati, Guyton's first solo show in a public Italian institution, the Museo Madre in Naples, was on view earlier this year. There the artist used the museum as a studio and worked in the galleries for two months producing new works.

At the end of the exhibition, the ten largest works could not fit through the doors of the museum and needed to be unstretched and rolled. Guyton used the gallery in Milan to re-stretch these works and decided to show these ten paintings together. Taken out of the original installation in Naples, the experience of these works is concentrated.

These paintings include images of the museum's galleries that Guyton used as a studio, the windows he asked the museum to reveal, the temporary Wi-Fi routers installed on the walls, works in progress on the floor, a page of the online edition of *Il Mattino*, a night view of via Giovanni Nicotera where the artist lived, enlarged fragments of digital bitmap files, and the towels used to soak up excess ink. One painting is a black monochrome comprised of rejected layers of imagery.

RICHARD PRINCE @ Gladstone Gallery, NOV 03 – DEC 22, 2017

Richard Prince: "Ripple Paintings"

Gladstone Gallery

November 03 – December 22, 2017

SHIRANA SHAHBAZI @ Fotogalleriet, Oslo, NOV 3 – DEC 17, 2017

Shirana Shahbazi

Fotogalleriet, Oslo

November 3 – December 17, 2017

MIKE KELLEY @ Luhring Augustine Bushwick, Brooklyn, NOV 4, 2017 – JAN 28, 2018

Mike Kelley: "Singles' Mixer"

Luhring Augustine Bushwick

November 4, 2017 – January 28, 2018

Mike Kelley (1954 – 2012) was a visionary artist whose complex and diverse body of work forges an incisive exploration into the underpinnings of violence within American culture. He rose to prominence in the 1980s with a series of sculptures in which he assembled discarded children's toys and blankets to create ebullient works that hinged on despair. While traces of neglect, trauma, and other forms of abuse thread throughout the objects and social rituals represented within his practice, his work remains defiantly irreverent, using humor and absurdity as a tactic for subversion.

One of Kelley's most ambitious works is his monumental theater-turned-vaudeville installation entitled *Day is Done* (2005). Comprised of thirty-one "reconstructions," *Day is Done* presents a collection of vignettes whose narratives are sourced from high school yearbook photographs depicting extracurricular activities. According to Kelley, afterschool activities such as clubs, sports, and dances are structured around socially accepted rituals that incite psychological stress, to which the mind reacts with a mechanism for subconscious repression. *Day is Done* attempts to recover such lapses in memory through a medley of imagery, props, and performances that loosely formulate a theatrical play.

On view at Luhring Augustine Bushwick is *Extracurricular Activity Projective Reconstruction #8 (Singles' Mixer)*, one of the many "reconstructions" within the larger production of *Day is Done*. Situated at its center is a multi-channel video featuring an eclectic group of characters identified by Kelley as a computer nerd, hillbilly, Kiss fan, witch, and four African American women. While they engage in a seemingly innocuous conversation about their dream men, insinuations about class differences, racial stereotypes, and sexuality gradually surface. The script is ostensibly fictional, though the nature of their exchange approximates real and relatable interactions occurring in society today. Fusing his personal history of abuse with references to popular culture, Kelley encourages viewers to project their own set of experiences and memories upon the work, piecing together a collective shared abuse which the artist sought to remedy.

DANIEL KNORR @ Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna, NOV 04 – DEC 23, 2017

Daniel Knorr: "Reduce Speed Now"

Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna

November 04 – December 23, 2017

Daniel Knorr likes to refer to his artistic practice as "contemporary archaeology." His conceptual works revolve around the appropriation and reformulation of reality using different artistic processes according to each new situation. Knorr's conceptual approach toward making history visible offers a relevant social critique that can be regarded as biopolitical in the broadest sense. His contributions to this year's documenta consisted of smoke billowing from the Zwehrenturm of the Fridericianum in Kassel, which could be seen for 163 days under the title Expiration Movement, along with an artist's book in which he pressed objects that had been discarded on the streets and squares of Athens. The book is the eleventh edition of a project that has been ongoing for ten years.

For his Depression Elevations series, which he began in 2013, Knorr creates "puddles" that he transforms into sculptures. He locates surface deformations and irregularities on the street and casts these in a complex procedure to create artistic representations. The resulting colored wall reliefs are completely abstract objects that reflect a specific time and practice. They refer to actual sites (which are named in the title) where surfaces have deteriorated due to their use as civil infrastructure. The title of the exhibition, Reduce Speed Now, is thus not only an important traffic directive that helps conserve streets and ensure human safety, it also has an economic aspect.

The casts in this series are made out of plastic – crystal-clear polyurethane to be precise, which is a material designed exclusively for the creative industries in the US. The copied indentations in the surface of the road resemble "inverted" reliefs in which aesthetics have also been turned inside out. The rough gray cracks in the road become eye candy, boasting a transparency and range of colors that harken back to the Light and Space movement of the American West Coast artists in the 1960s. In the newest works in this series, transparent casts have been mounted on matte lacquered metal plates in colors reflecting the latest automotive fashions.

Instead of warped roads, the casts in the Industrials subseries are of metal parts, corrugated iron roofs, plastic lids, and other industrial materials whose deformation and attrition – from natural causes or long-term use – are embedded in the reliefs. These traces highlight the processing of raw materials in the age of industrialization, with all its global, social, political, and ecological effects.

In terms of form, the works from the last series Minimal Change remind us of 1960s Minimal Art, which was founded on the principle of serial repetition as a means of reflecting on the conditions of industrial production. By focusing on the theme of resources through the exposure of square metal plates to high temperatures, letting them bend and change color and assume rectangular and other undefined geometric shapes, Daniel Knorr's works once again insist on our awareness of the finiteness of resources.

ALEX KATZ @ Gavin Brown's entreprise, New York, NOV 5 – DEC 22, 2017

Alex Katz

Gavin Brown's entreprise, New York

November 5 – December 22, 2017

ISA GENZKEN @ König Galerie, Berlin, NOV 10, 2017 – JAN 07, 2018

Isa Genzken: "Issie Energie"

König Galerie, Berlin

November 10, 2017 – January 07, 2018

JOHN BALDESSARI @ Museo Jumex, Mexico City, NOV 11, 2017 – APR 08, 2018

John Baldessari: Learning to Read with John Baldessari.

Museo Jumex, Mexico City

November 11, 2017 – April 08, 2018

Museo Jumex presents Learning to Read with John Baldessari. This major survey will feature more than 80 works including early instruction paintings and his iconic photo-collages, as well as videos, sculptures, text-based works and editions from a career spanning more than half a century.

CHRISTIAN MARCLAY @ White Cube, Hong Kong, NOV 15, 2017 – JAN 13, 2018

Christian Marclay: "SCREAMS"

White Cube, Hong Kong

November 15, 2017 – January 13, 2018

White Cube is pleased to present new work by Christian Marclay. This exhibition, his first in Hong Kong, includes a series of unique, large-scale woodcut prints that explore the physical and cultural intersection of sound and vision, reflecting the artist's ongoing interest in the sonic perception of still images.

This new series of expressive prints are created through a combination of collage, digital technology and traditional printmaking techniques. Fragments of screaming faces are cut out of Manga books and other comics and collaged into new, composite faces that take on a haunting, mask-like quality. These emotionally charged hybrid cartoon characters, often crying or sweating, emit a silent yet explosive energy with multiple narrative potential.

A starting point for this body of work was Norwegian painter Edvard Munch's lithograph print *The Scream* (1895), one of the most enduring and recognisable artworks of modernity. Like Munch's iconic image, which depicts a shrieking figure, Marclay's characters express an existential trauma that is seen but not heard.

Combining digital and traditional techniques, the prints originate from small-scale collages that have been scanned, enlarged and carved into plywood or OSB boards (Oriented Strand Board, made from wood chips) using a CNC machine (a computer controlled carving machine). The woodcuts are then printed using an etching press, incorporating the woodgrain pattern into the composition by carefully considering the unique texture and grain of each board before allocating them to a specific image. Knots appear like eyes, or growth rings like rippling sound waves which then morph into a chin, nose or ear, interfering with the carved design. In this way, Marclay creates an intriguing visual interplay of push-and-pull tension where image and texture, foreground and background, become compressed into one visual field.

'A lot of my work is about how an image is expressive of sound, how sound is expressed visually' Marclay has said. As with his well-known onomatopoeic works, these new prints reflect this concern. Making a correlation between visual scale and its sonic dimension, they suggest a notion of amplification, creating what curator Tom Morton has identified as 'mental collage' through the projection of a 'silenced' cacophony of aural and visual effect. And, like the *Body Mix* series (1991−92) which collages vinyl covers into 'exquisite corpse' or the early work *Chorus* (1988), where isolated mouths taken from found photographs are hung together like a singing ensemble, they create deliberate visual ruptures. Rooted in a sampling aesthetic fundamental to the artist's practice – from his early musical performances using vinyl records to more recent works in video, photography and printmaking – they use fragments from the ephemera of popular culture to arrive at new forms and meanings through re-contextualisation.

RODNEY GRAHAM @ Galerie Rüdiger Schöttle, Munich, NOV 17, 2017 – FEB 03, 2018

Rodney Graham

Galerie Rüdiger Schöttle

November 17, 2017 – February 3, 2018

“50 years and something new” – that’s the motto for the forthcoming 12 months, beginning with the solo exhibition of the Canadian artist Rodney Graham on 16th November 2017, for the Rüdiger Schöttle Gallery will be celebrating its 50th anniversary in 2018. Conceptual art, which certainly counts Rodney Graham among its renowned exponents, has from the very beginning been an essential part of the gallery’s programme. Rüdiger Schöttle first exhibited Rodney Graham’s work in a group exhibition in Munich in 1985. His oeuvre embraces painting, music, film and sculpture, genres in which he often humorously addresses past or contemporary movements and trends in art, culture and philosophy.

In this year’s solo exhibition it is music that occupies centre stage. On show will be both new and existing works that have as their theme various genres of music and their respective levels of interpretation. Shown on the ground floor of the gallery is Graham’s multi-piece work “Black Tapestry”, which comprises 25 darkly painted-over copies of Carole King’s legendary record album “Tapestry”, with which she celebrated her breakthrough in Rock and Pop Music in 1971. Standing in the middle of the room is a cello on an old Persian carpet, an extended version of “Large Rattle” of 2012. This particular musical instrument was custom-made in Italy and is distinguished by the absence of f-holes, which are essential for a cello’s fullness of tone. Silver cuff links were incorporated in the belly of the cello as an additional alienation effect. Displayed on the first floor are new works belonging to Graham’s series of “Rock Paintings”. Here the artist processed 1980s material from Circus Magazine, which at that time had been specializing in Hair Metal. The sources of inspiration for Graham’s painted-over rock stars were Robert Rauschenberg and Franz West. The principle of the “quote within a quote” is typical of his works. Shown alongside the “Rock Paintings” is one of Graham’s famous Lightboxes: “Dead Flowers in my Studio”, a bunch of withered flowers in a vase standing in Rodney Graham’s studio: a memento mori of the artist’s everyday life.

Born in Abbotsford, British Columbia, in 1949, Rodney Graham today lives and works in Vancouver. Together with Jeff Wall and Stan Douglas he counts among today’s leading exponents of the Vancouver School. His itinerant solo exhibition “That’s not me” has been on tour in Europe since the beginning of the year. Following the BALTIC Centre for Contemporary Art in Gateshead and Museum Voorlinden in Wassenaar the exhibition will be shown at the IMMA in Dublin from the end of November. The Frieder Burda Museum in Baden-Baden will continue to show Graham’s monumental Lightboxes until the end of November.

SETH PRICE @ Galerie Gisela Capitai, Cologne, NOV 17, 2017 – JAN 05, 2018

Seth Price: "Raw"

Galerie Gisela Capitai, Cologne

November 17, 2017 – January 05, 2018

LIZ MAGOR @ MAMAC, Nice, NOV 18, 2017 – MAY 13, 2018

Liz Magor

MAMAC, Nice

November 18, 2017 – May 13, 2018

Depuis plus de 40 ans, Liz Magor interroge l'infra-ordinaire, la trivialité et la modestie du quotidien, la compulsion de notre société pour l'achat, l'accumulation puis l'oubli et notre relation intime aux objets. Découvrir son travail, c'est entrer dans un univers silencieux peuplé d'objets familiers qui semblent porter l'éloquence de leur vécu, la patine de l'usage et la marque d'un temps récemment révolu. « Semblent », car sa recherche sculpturale se glisse précisément dans la rencontre entre le champ du réel - avec le recours à des objets tombés dans la désuétude, prélevés du quotidien -, et le simulacre, l'illusionnisme d'objets minutieusement élaborés dans un rapport mimétique. Ainsi, les sculptures d'objets tels que les serviettes, vêtements et plats sont intimement articulés avec des choses réelles : cigarettes, bière et bouteilles d'alcool, générant une confusion entre la production de l'atelier et le manufacturé. Le trouble né de cette perception permet de réorienter le rapport entre les choses et finalement leur relation à nous-mêmes.

Les sculptures de Liz Magor semblent surgir dans l'évidence de leur forme, de leur fonction identifiée, avant que le trouble ne s'installe face à ces intérieurs figés, ces festins abandonnés pour l'éternité, ces animaux, vêtements et peluches pétrifiés. Entre nature morte contemporaine et memento mori, ses sculptures disent l'obsolescence et la disparition - celle des objets et la nôtre. Elles jouent aussi sur le registre de l'absence et de la réminiscence en esquissant en creux des histoires et identités potentielles des anciens propriétaires des objets, des périodes données et des classes sociales. Ainsi, son vocabulaire convoque des notions de différence, d'identité, de conditionnement psychologique ou encore des interrogations d'ordre anthropologique.

De cette domesticité allégorique qu'elle explore, émanent désir, manque, dépendance (avec le recours à des substances « addictives » telles que cigarettes, bouteilles d'alcool, chocolat, snacks, etc.), recherche de réconfort ou protection, quête d'apparat mais aussi usure, négligence, abandon. Le spectre de notre relation au monde des objets et à leur familiarité affective se déploie ainsi dans son travail.

Singulière, l'oeuvre de Liz Magor subvertit l'exigence conceptuelle du minimalisme (travail sériel, emploi de matériaux non-traditionnels et de formes abstraites, approfondissement des notions de répétition, de variation), par la trivialité des sujets, par le raffinement et la sensualité de son travail sur les matériaux, et la charge symbolique, mémorielle et émotionnelle des objets choisis.

Son attention aux outrages du temps, aux traces d'usure, la préciosité des « réparations » apportées aux objets - à rebours de notre appétit compulsif pour le nouveau et l'inaltérable - la situe également dans la lignée d'une éthique du care ou de la sollicitude. Théorisé dans les milieux féministes, ce courant de pensée ancré dans le champ social et politique privilégie l'attention à la vulnérabilité et le fait de « prendre soin de » versus le processus de domination et de conquête qui caractérise la société occidentale.

MIKE KELLEY @ Eli and Edythe Broad Art Museum, NOV 18, 2017 – FEB 25, 2018

MICHIGAN STORIES: Mike Kelley and Jim Shaw

Eli and Edythe Broad Art Museum

November 18, 2017 – February 25, 2018

New Year's Eve, 1974. Ann Arbor, Michigan. The sounds of a vacuum cleaner, a coffee can, and a violin. It was an unusual version of Black Sabbath's "Iron Man" that was being played by the newly formed proto-punk band Destroy All Monsters—an experimental group consisting of the artists Mike Kelley, Jim Shaw, Cary Loren, and Niagara. A while later, someone unplugged their speakers and the show was over.

Fast forward a few years and there are more Michigan stories to be told, this time through the many signs, symbols, and rituals that Mike Kelley (1954–2012) and Jim Shaw (b. 1952) accumulated through their work, in a meticulous if not obsessive manner. These source materials, culled from the vernacular cultures native to their midwestern upbringing, have been continuously reworked over the course of their careers, cycling through different projects, returning again and again like recurring and persistent musical riffs. Religious and secular rituals, folk tropes, zines, comic books, secret societies, conspiracy theories—the fears, desires, and beliefs of diverse subcultures displayed through narrative illustrations, objects, and source materials.

Against the backdrop of 1960s counterculture, Kelley and Shaw shared a lifelong friendship and common background: an upbringing and education in the state of Michigan. After growing up in the Detroit area and Midland, respectively, Kelley and Shaw met in Ann Arbor at the University of Michigan, then moved to Los Angeles in 1976 to pursue graduate school at the California Institute of the Arts. "Michigan Stories" is the first exhibition to place these artists' practices alongside each other in historical context, approaching their work as parallel visual meditations on midwestern culture in particular, and on American culture more broadly.

SYLVIE FLEURY @ LUMA Westbau, Zurich, NOV 18, 2017 – FEB 04, 2018

Sylvie Fleury: "Theft is Vision"

LUMA Westbau, Zurich

November 18, 2017 – February 04, 2017

The notion of Theft establishes a site of investigation. This exhibition examines the desire to appropriate – a fundamental theme in the production of art. Throughout art there are typologies that ensue from the appropriation of motifs or of other works of art. As just one form of aggressive theft, the act of citation was already a cultural strategy long before Appropriation Art manifested itself.

At LUMA Westbau the following questions are posed from a contemporary perspective:

What are the genres established through appropriation today? What does stealing mean for artistic production? Is it an act of removal and subtraction? Or can it be a productive strategy as suggested by the art history of Appropriation Art? In the context of this exhibition, Theft is presented as dialogues and translations between artists. In essence, the exhibition confronts two opposing concepts in appropriation: the desire to appropriate as the idolization of sources or as an attack on and subversion of the established.

The typology of the enfilade—a suite of rooms in grand architecture—is reconfigured in translucent plastic in the exhibition design by Petra Blaisse / Inside Outside and inserted into the White Cube space. It encloses formative typologies of works of art productively used by numerous artists.

The investigation leads to a wild variety of iconic and unexpected results: reconfigurations of Marcel Duchamp's readymades, Kazimir Malevich's Black Square, Lucio Fontana's Concetto Spaziale, Jasper John's Target, Fra Angelico's Annunciation, Jacques-Louis David's Napoleon Crossing the Alps, book illustrations by Bernard Buffet, and Courbet's L'Origine Du Monde or variations on shopping-bag installations. By gathering these typologies together, the exhibition reveals and contrasts different appropriation strategies in art, and invites to discern and encounter sources, counterparts, and sundry partners in crime.

With Cosima von Bonin, Maurizio Cattelan, Maria Eichhorn, Marie-Louise Ekman, Sylvie Fleury, Isa Genzken, Richard Hamilton, Charline von Heyl, Pierre Joseph, Valentina Liernur, Dan Mitchell, Mathieu Malouf, Malcolm Morley, Albert Oehlen, Betty Tompkins and Gili Tal.

Exhibition architecture by Petra Blaisse / Inside Outside

Curated by Fredi Fischli and Niels Olsen

ISA GENZKEN @ LUMA Westbau, Zurich, NOV 18, 2017 – FEB 04, 2018

Isa Genzken: "Theft is Vision"

LUMA Westbau, Zurich

November 18, 2017 – February 04, 2017

The notion of Theft establishes a site of investigation. This exhibition examines the desire to appropriate – a fundamental theme in the production of art. Throughout art there are typologies that ensue from the appropriation of motifs or of other works of art. As just one form of aggressive theft, the act of citation was already a cultural strategy long before Appropriation Art manifested itself.

At LUMA Westbau the following questions are posed from a contemporary perspective:

What are the genres established through appropriation today? What does stealing mean for artistic production? Is it an act of removal and subtraction? Or can it be a productive strategy as suggested by the art history of Appropriation Art? In the context of this exhibition, Theft is presented as dialogues and translations between artists. In essence, the exhibition confronts two opposing concepts in appropriation: the desire to appropriate as the idolization of sources or as an attack on and subversion of the established.

The typology of the enfilade—a suite of rooms in grand architecture—is reconfigured in translucent plastic in the exhibition design by Petra Blaisse / Inside Outside and inserted into the White Cube space. It encloses formative typologies of works of art productively used by numerous artists.

The investigation leads to a wild variety of iconic and unexpected results: reconfigurations of Marcel Duchamp's readymades, Kazimir Malevich's Black Square, Lucio Fontana's Concetto Spaziale, Jasper John's Target, Fra Angelico's Annunciation, Jacques-Louis David's Napoleon Crossing the Alps, book illustrations by Bernard Buffet, and Courbet's L'Origine Du Monde or variations on shopping-bag installations. By gathering these typologies together, the exhibition reveals and contrasts different appropriation strategies in art, and invites to discern and encounter sources, counterparts, and sundry partners in crime.

With Cosima von Bonin, Maurizio Cattelan, Maria Eichhorn, Marie-Louise Ekman, Sylvie Fleury, Isa Genzken, Richard Hamilton, Charline von Heyl, Pierre Joseph, Valentina Liernur, Dan Mitchell, Mathieu Malouf, Malcolm Morley, Albert Oehlen, Betty Tompkins and Gili Tal.

Exhibition architecture by Petra Blaisse / Inside Outside

Curated by Fredi Fischli and Niels Olsen

RICHARD HAMILTON @ LUMA Westbau, Zurich, NOV 18, 2017 – FEB 04, 2018

Richard Hamilton: "Theft is Vision"

LUMA Westbau, Zurich

November 18, 2017 – February 04, 2017

The notion of Theft establishes a site of investigation. This exhibition examines the desire to appropriate – a fundamental theme in the production of art. Throughout art there are typologies that ensue from the appropriation of motifs or of other works of art. As just one form of aggressive theft, the act of citation was already a cultural strategy long before Appropriation Art manifested itself.

At LUMA Westbau the following questions are posed from a contemporary perspective:

What are the genres established through appropriation today? What does stealing mean for artistic production? Is it an act of removal and subtraction? Or can it be a productive strategy as suggested by the art history of Appropriation Art? In the context of this exhibition, Theft is presented as dialogues and translations between artists. In essence, the exhibition confronts two opposing concepts in appropriation: the desire to appropriate as the idolization of sources or as an attack on and subversion of the established.

The typology of the enfilade—a suite of rooms in grand architecture—is reconfigured in translucent plastic in the exhibition design by Petra Blaisse / Inside Outside and inserted into the White Cube space. It encloses formative typologies of works of art productively used by numerous artists.

The investigation leads to a wild variety of iconic and unexpected results: reconfigurations of Marcel Duchamp's readymades, Kazimir Malevich's Black Square, Lucio Fontana's Concetto Spaziale, Jasper John's Target, Fra Angelico's Annunciation, Jacques-Louis David's Napoleon Crossing the Alps, book illustrations by Bernard Buffet, and Courbet's L'Origine Du Monde or variations on shopping-bag installations. By gathering these typologies together, the exhibition reveals and contrasts different appropriation strategies in art, and invites to discern and encounter sources, counterparts, and sundry partners in crime.

With Cosima von Bonin, Maurizio Cattelan, Maria Eichhorn, Marie-Louise Ekman, Sylvie Fleury, Isa Genzken, Richard Hamilton, Charline von Heyl, Pierre Joseph, Valentina Liernur, Dan Mitchell, Mathieu Malouf, Malcolm Morley, Albert Oehlen, Betty Tompkins and Gili Tal.

Exhibition architecture by Petra Blaisse / Inside Outside

Curated by Fredi Fischli and Niels Olsen

ALBERT OEHLER @ LUMA Westbau, Zurich, NOV 18, 2017 – FEB 04, 2018

Albert Oehlen: "Theft is Vision"

LUMA Westbau, Zurich

November 18, 2017 – February 04, 2017

The notion of Theft establishes a site of investigation. This exhibition examines the desire to appropriate – a fundamental theme in the production of art. Throughout art there are typologies that ensue from the appropriation of motifs or of other works of art. As just one form of aggressive theft, the act of citation was already a cultural strategy long before Appropriation Art manifested itself.

At LUMA Westbau the following questions are posed from a contemporary perspective:

What are the genres established through appropriation today? What does stealing mean for artistic production? Is it an act of removal and subtraction? Or can it be a productive strategy as suggested by the art history of Appropriation Art? In the context of this exhibition, Theft is presented as dialogues and translations between artists. In essence, the exhibition confronts two opposing concepts in appropriation: the desire to appropriate as the idolization of sources or as an attack on and subversion of the established.

The typology of the enfilade—a suite of rooms in grand architecture—is reconfigured in translucent plastic in the exhibition design by Petra Blaisse / Inside Outside and inserted into the White Cube space. It encloses formative typologies of works of art productively used by numerous artists.

The investigation leads to a wild variety of iconic and unexpected results: reconfigurations of Marcel Duchamp's readymades, Kazimir Malevich's Black Square, Lucio Fontana's Concetto Spaziale, Jasper John's Target, Fra Angelico's Annunciation, Jacques-Louis David's Napoleon Crossing the Alps, book illustrations by Bernard Buffet, and Courbet's L'Origine Du Monde or variations on shopping-bag installations. By gathering these typologies together, the exhibition reveals and contrasts different appropriation strategies in art, and invites to discern and encounter sources, counterparts, and sundry partners in crime.

With Cosima von Bonin, Maurizio Cattelan, Maria Eichhorn, Marie-Louise Ekman, Sylvie Fleury, Isa Genzken, Richard Hamilton, Charline von Heyl, Pierre Joseph, Valentina Liernur, Dan Mitchell, Mathieu Malouf, Malcolm Morley, Albert Oehlen, Betty Tompkins and Gili Tal.

Exhibition architecture by Petra Blaisse / Inside Outside

Curated by Fredi Fischli and Niels Olsen

Extra Bodies @ Migros Museum für Gegenwartskunst, Zurich, NOV 18, 2017 – FEB 04, 2018

Extra Bodies @ Migros Museum für Gegenwartskunst, Zurich, NOV 18, 2017 – FEB 04, 2018

The exhibition sheds light on a phenomenon in art that first rises to prominence in the 1990s and then explodes in the early years of the new millennium: the artistic practice of resorting to and deploying 'extra bodies'. Artists select these 'other bodies' because of their specific social or biosocial role—which is why they may also be characterized as extras. All works on view share a basic 'performative' or 'theatrical' quality. Strikingly, the viewer is neither drawn into the action nor invited to participate. Unlike many artistic productions discussed under the rubric of relational aesthetics, these pieces do not demand his active engagement. Taking up both exhibition floors at the museum, the extensive group exhibition featuring numerous works from the collection scrutinizes the various modes in which extras with their social and biosocial roles are presented, and function, in art.

GILBERT & GEORGE @ White Cube, London, NOV 22, 2017 – JAN 28, 2018

Gilbert & George: "THE BEARD PICTURES"

White Cube, London

November 22, 2017 – January 28, 2018

THE BEARD PICTURES are violent, eerie, grotesque, lurid and crazed. They show a dream-like world of paranoia and destruction and madness. Their strange sickly colours and creeping, smashed up, absurd landscapes confront the viewer with relentless aggression. THE BEARD PICTURES depict a world bereft of reason, in which negotiation no longer exists.

Gilbert & George take their place within THE BEARD PICTURES as intense, red, staring, empty-headed and sinister versions of themselves. Their eyes are shadowed and bizarrely prettified. Mutant, impish explorers or dead-headed sentinels, they seem to look at, into and through the viewer. They look possessed and serious. They look as though their spirits might have left their bodies. They look stern, absurd, imprisoned, mocking and mocked.

In each picture they wear beards that are surreal and symbolic. Beards made of wire mesh, beards made of beer foam, beards made of flowers, beards comprising rabbits with snakes for tongues. Secular and sacred, the throwback emblem of hip millennial youth as well as a mark of religious faith, the beard is depicted in THE BEARD PICTURES as both mask and meaning: a sign of the times.

In some of THE BEARD PICTURES, the artists stand either in front of a barbed wire or mesh fence, or behind one. Elsewhere, rusted steel rods sprout from collapsing buildings of pre-stressed concrete. In yet other pictures, Gilbert & George are unsmiling comic grotesques, with tiny bodies and huge heads. Behind them a blank silvery void, extravagant ornamental foliage, wire mesh fencing, newspaper advertisements for bouncers, builders and sex workers, the heads in relief of popes, monarchs, worthies and heroes.

Aggressively absurd, trashing contemporary artistic niceties but resonant with intense symbolism, THE BEARD PICTURES turn history into a mad parade, their mood shape-shifting between that of science fiction, lucid dreaming and Victorian caricature. It is a vision and a form which brings to mind Oscar Wilde's account of Walter Pater's 'Appreciations' (1889): 'others are medieval in their strangeness of colour and passionate suggestion, and all of them absolutely modern, in the true meaning of the term modernity. For he to whom the present is the only thing that is present, knows nothing of the age in which he lives.'

In the half century that they have lived and worked together as Living Sculptures, embarked on a visionary journey through the modern world, always together and always alone, Gilbert & George have made fiercely singular Anti-Art that is poetic, primal and emotionally driven. Order and madness are held in tension, vaudevillian and nursery rhyme absurdity take on the air of paranormal ritual.

The more the viewer contemplates THE BEARD PICTURES, the more Gilbert & George appear like poltergeists within the cause of art and spirit sentinels within a world gone mad. In this chaos of trashed aesthetics and reversed values, all has become symbol and surface: mad symbols, presented with deadly seriousness. And as such they study the viewer.

In keeping with their career-long merger of cultural and artistic provocation, the FUCKOSOPHY of Gilbert & George exhaustively employs the common yet taboo swear word to create a vast directory of absurd, unusual, amusing, bland or memorable statements. As with their GODOLOGY the artists interrogate the nature of a culturally primal word through myriad repetitions, each in a different context.

Text by Michael Bracewell, 2017

UGO RONDINONE @ Aspen Art Museum, NOV 27, 2017 – MAY 13, 2018

Ugo Rondinone: "moonrise. east. july"

Aspen Art Museum

November 27, 2017 – May 13, 2018

Ugo Rondinone's moonrise. east. july—one of twelve sculptures representing each calendar month in the artist's Moonrise series—is a nearly nine-foot-tall bust of a masklike figure. Paying homage to the moon and its many changes and mythologies, each sculpture dons a different exaggerated expression, similar to the waxing and waning of the moon. First modeled in clay before being cast in aluminum and painted, some of these heads are inviting and playful, while others are more unsettling. In each of Rondinone's striking creations, the artist's hand is apparent through the texture of their fantastical shapes and enigmatic features.

JOHN STEZAKER @ The Whitworth, The University of Manchester, DEC 1, 2017 – JUN 2018

John Stezaker

The Whitworth, The University of Manchester

December 1, 2017 – June 2018

Using vintage photographs, old film stills, postcards and book illustrations, John Stezaker makes collages that subvert their original imagery, creating unique and compelling works of art. Collages from his Mask series will be shown, in which glamorous sitters' faces are overlaid with scenic postcards featuring waterfalls, bridges, seascapes; Untitled (Film Portrait Collages) in which photographs of B-movie actors are spliced together; and other works that combine and mirror photographs to subtly destabilise the image. This exhibition marks the gift from Karsten Schubert to the Whitworth of nineteen collages by John Stezaker, and a further three collages presented by the artist himself.

HEIMO ZOBERNIG @ Galerie Chantal Crousel, Paris, DEC 01, 2017 – JAN 20, 2018

Heimo Zobernig: This new this

Galerie Chantal Crousel, Paris

December 01, 2017 – January 20, 2018

RASHEED ARAEEN @ Van Abbemuseum, Eindhoven, The Netherland, DEC 02, 2017 – MAR 25, 2018

Rasheed Araeen: A Retrospective

Van Abbemuseum, Eindhoven, The Netherland

December 02, 2017 – March 25, 2018

The Van Abbemuseum will stage Rasheed Araeen: A Retrospective, the first comprehensive survey of the artist. The exhibition, spanning 60 years of work, presents a body of work that has had a profound influence on generations of artists, writers and thinkers.

Rasheed Araeen: A Retrospective is structured across five chapters: from his early experiments in painting in Karachi in the 1950s and early 60s, his pioneering minimalist sculptures carried out after his arrival in London in 1964, key pieces from the 70s and 80s following Araeen's political awakening, his nine panel cruciform works from the 80s and 90s and a selection of his new geometric paintings and wall structures. Alongside this, material relating to Araeen's writing, editorial and curatorial projects will be presented as part of an expanded artistic practice that in its scope and ambition continues to challenge the formal, ideological and political assumptions of Eurocentric modernism.

FISCHLI AND WEISS@ SFMOMA, San Francisco, DEC 02, 2017 – MAR 20, 2018

Fischli and Weiss: "Snowman"

SFMOMA, San Francisco

December 02, 2017 – March 20, 2018

Over the course of thirty years, Fischli and Weiss created a world of unexpected and playful films, photographs, videos, and sculptures. In this whimsical work, a life-size snowman—one of the oldest types of ordinary sculpture still made today—is created and preserved in a normally inhospitable environment, in this case, an outdoor sculpture terrace. The work, which is made as water condenses and freezes around a copper figure in a refrigerated case, explores tensions between the ephemeral and permanent, and the natural and artificial.

JOHN STEZAKER @ Govett-Brewster Art Gallery, New Plymouth, New Zealand, DEC 9, 2017 – MAR 4, 2018

John Stezaker: "Lost World"

Govett-Brewster Art Gallery, New Plymouth, New Zealand

December 9, 2017 – March 4, 2018

The British artist makes his collages from out-of-date images – mostly vintage film stills, actor and actress head shots and postcards. Stezaker crops and cuts shapes out of stills, recalibrating the action. He grafts portraits together, creating gender-and-genre-blending hybrids. He creates surreal blends of faces and places. And more.

In addition to collages, Lost World includes poignant found-object sculptures of old mannequin hands and the flicker video Crowd, presenting hundreds of film stills of crowd scenes, each for one frame only, in a bewildering blur.

His source images come from a pre-feminist age, when men were men and women were women, when gender was more defined and constrained—especially in the movies. Stezaker both revels in and queers stereotypes, making them dance to his own tune.

Prix Pierre Daix 2017 for Elisabeth Lebovici

Congratulations!

Elisabeth Lebovici has been awarded
with the Prix Pierre Daix 2017
for her recent book

"Ce que le sida m'a fait.
Art et activisme à la fin du XXe siècle",

co-published by JRP|Ringier, Zurich and La Maison rouge, Paris.

GILBERT & GEORGE @ Alfonso Artiaco, Napoli, DEC 16, 2017 – FEB 03, 2018

Gilbert & George: "The Beard Pictures"

Alfonso Artiaco, Napoli

December 16, 2017 – February 03, 2018

RAYMOND PETTIBON @ OV Project, Brussels, JAN 11 – FEB 24, 2018

Boris Beaucarne & Raymond Pettibon: "Project 07"

OV Project, Brussels

January 11 – February 24, 2018

JOSH SMITH @ Massimo De Carlo, London, JAN 18 – MAR 24, 2018

Josh Smith: "I Will Carry The Weight"

Massimo De Carlo, London

January 18 – March 24, 2018

The American painter Josh Smith, whose practice encompasses prints, drawings, and sculptures, creates works characterised by dramatic brushstrokes, compulsive repetition of subjects, calligraphic lines and the intensity of colour.

In *I Will Carry The Weight*, the title being the artists answer to Gang Starr's song *Who's Gonna Take the Weight?*, Josh Smith presents a series of new, large and small scale, oil canvases depicting variations of the personification of death: the grim reaper. In each canvas the grim reaper is portrayed with the customary black robe and scythe, positioned in surreal and hallucinatory dark landscapes marked by multi-coloured and vibrant brushstrokes.

The artists commenced the series by drawing cartoon sketches, and slowly started to render the sketches in oil. The weightiness of the subject was for Josh Smith a gift, allowing him to devote more energy to the paintings themselves, giving each painting "enough personality to warrant its existence". The artist assigns to the paintings titles that he felt nebulously amplified his desire for what each work might convey. About the viewers potential quest for a meaning in the series Josh Smith states "There is no meaning except that they mean everything you want them to. I believe any good painting could just as easily mean nothing as it could mean everything. Ideally you look at the paintings and then think about whatever it is that you end up thinking about. That's what happens with me".

The exhibition also includes a group of monotypes, made a few years earlier, portraying the same subject. Josh Smith will usually go into the print shop before he starts to make a new set of paintings and is able to test out everything and see if an idea is worth pursuing. Monotyping produces a unique print, made by drawing or painting on a smooth, non-absorbent surface. The image is then transferred onto a sheet of paper by pressing the two together. In this case, this was done with a printing press. About making the monotypes Josh Smith says, "I feel as if the monotypes are a type of painting. The process of creating a monotype allows for reaction and reflection as you are creating. In this exhibition you will notice the changes between the monotypes and the paintings."

In both the canvases and the monotypes, Josh Smith creates a series of expressive and colourful memento mori. The inevitability of death is depicted not as an evil or sinister fact, but rather as a harmless reality.

DIETER ROTH @ Hauser & Wirth, Zurich, JAN 18 – MAR 03, 2018

Dieter Roth: "Paper"

Hauser & Wirth, Zurich

January 18 – March 03, 2018

'Paper' offers a unique window into the artist's explorations and expansions of the medium. Enduring curiosity and artistic restlessness led Roth to make strides in virtually all visual art forms including drawing, book-making, film, sculpture and immersive installations, but his pervasive manipulations of paper – whether in cardboard, waste material, photographic paper, prints or books – can be considered the crux of his oeuvre.

Roth's knowledge and appreciation of graphic design developed from his studies in the late 1940s and was most vividly realised in the over 200 artist books he created. Roth, alongside Ed Ruscha, is considered the inventor of the artist book and is credited with giving the medium significance throughout his career. The exhibition features more than 100 examples of Roth's Copy Books, produced from the late 1970s using a simple photocopier. By using the rapid and most readily available form of printing and copying, unhampered by constraints or the need to liaise with professional printers, Roth was able to quickly and easily express himself as his poetry and drawings took the form of these books.

The Copy Books showcased are accompanied by various series of unique drawings including '13 Lollies mit Rückseiten (13 Lollies with reverse sides)' (1981) and '11 Heterogenii' (1981 – 1982). These biomorphic and experimental drawings are presented on the wall in their original state but also incorporated within the editioned books. This dual viewing opportunity offers an exceptional appreciation of Roth's interchangeable use of media and his constant furthering of source material.

Roth's preoccupation with documentation and diaries is compellingly shown in his opus 'Flacher Abfall (Flat Waste)'. The project originated when the artist began collecting for periods in the 1970s and is an archive of all flat objects that went through Roth's hands, under 1 cm of thickness, in a period of one year. In hundreds of binders, plastic sleeves house objects of utter banality: cigarette packets, fruit cartons, jam jar lids, and pieces of paper featuring the artist's scrawl. Roth's conservation of these items stems from his appreciation of the work and design each object was subject to in its fabrication. Roth found beauty in the banality of these everyday objects and in 1972 while travelling realised he was carrying various scraps of paper from place to place. When asked about this preoccupation answered simply 'I do not seem to be able to throw them away'. The painstaking preservation of detritus both advances the diary format, which Roth explored till the very end of his life and, through the physical trove of garbage, confronts the viewer with the transient nature of our existence.

A number of collections exist from the 1970s and 1980s but the version shown is an archive of the 'flat scrap' that passed through Roth's assistant's hands in the year 1987. At the time Roth was collaborating with this assistant on a museum that would house Roth's manuscripts, prints and books. The museum did not come to fruition but this iteration of 'Flacher Abfall (Flat Waste)' exists as a mark of their partnership.

Waste material is also the medium of 'Kartonabfälle (Cardboard Waste)' (1986), a 33-part collage of cardboard. On his 'Fundbilder' or 'found pictures', Roth wrote 'I often felt, to paint or draw or collage on those pieces of cardboard was too nice, too timid, too clever. I saw, I could not keep – looking for something 'better' – the simple (and tough to take) beginnings. So I took aside certain pieces – of cardboard, wood or anything – and had them on the wall (at exhibitions – not at home), without doing myself anything to them.' The simplicity of this concept again preserves, this time in frames, what the viewer might discard. Roth's fascination with recording his life and leaving a physical and weighty imprint of it bequeaths us the understanding of a life philosophy in which his daily life and art were wholly entwined.

HEIMO ZOBERNIG @ Petzel Gallery, New York, JAN 18 – FEB 24, 2018

Heimo Zobernig: "network"

Petzel Gallery, New York

January 18 – February 24, 2018

n network—the artist's first solo show at our Upper East Side location, Zobernig exhibits nine new text paintings. The sans serif typeface, Helvetica has been used by Zobernig since 1986 in his catalog and poster designs. For a 1993 group exhibition Zobernig, using orange, brown, gray, black, and white, subdivided the letters of the show's main title REAL into four fields, in reference to Robert Indiana's iconic LOVE paintings. One year later, the first REAL pictures were produced in the same colors. Bit by bit, Zobernig extended the color scale of the REAL images and years later added the word EGAL (German for "whatever"), which fills the canvas to the same extent as REAL. The words appear written into one another, and thus their meaning disappears, and a new, interpretive zero point of complex construction has been reached.

Zobernig's practice is grounded in an awareness of his position as an artist and producer in the broader context of culture. His work is framed by the impact Modernism has had on the trajectory of art history and a questioning of the institutional mechanisms that support the exhibition of artwork.

HEIMO ZOBERNIG @ Petzel Gallery, New York, JAN 18 – FEB 17, 2018

Heimo Zobernig: "chess painting"

Petzel Gallery, New York

January 18 – February 17, 2018

At our Chelsea location, chess painting—the artist's fourth solo show at the gallery—recasts Zobernig's 2017 show at the MIT List Visual Arts Center, Cambridge, MA. Making use of the gallery's architecture, Zobernig allows viewers to confront the constructed, at times theatrical, experience of visiting an art exhibition.

Zobernig creates a discrete installation that includes a series of eight white large-scale, primed, monochrome canvases, hung in scacchic configuration atop rolls of black photography paper. Repurposed mobile podiums with cozy, black-and-white checkered faux-fur blankets on top, offer platforms like daybeds, which invite the visitors to stay within the gallery rooms. Taking in the light and architecture of the space, they become part in the figure-ground-relationship of the spatial configuration.

MAJA BAJEVIC @ Peter Kilchmann, Zurich, JAN 20 – MAR 17, 2018

Maja Bajevic: "New Works By" (group show)

Peter Kilchmann, Zurich

January 20 – March 17, 2018

ZILLA LEUTENEGGER @ Peter Kilchmann, Zurich, JAN 20 – MAR 17, 2018

Zilla Leutenegger: "New Works By" (group show)

Peter Kilchmann, Zurich

January 20 – March 17, 2018

MAGALI REUS @ Galerie Eva Presenhuber, Zurich, JAN 20 – FEB 24, 2018

JEAN-MARIE APPRIOU, MARTHA ATIENZA, DORA BUDOR, SHARA HUGHES, IMAN ISSA, JUSTIN MATHERLY, TOBIAS PILS, MAGALI REUS, YVES SCHERER

Galerie Eva Presenhuber begins the year with a group exhibition featuring works of nine artists from different countries and generations working in different mediums and materials. Highly heterogeneous in terms of approach, materiality, and media, the works are connected by kind of archeological interest in excavating layers of a certain field, be that implications of the subconsciousness, invisible parts of a certain culture or forgotten yet influential parts of art history.

Magali Reus (born 1981 in Den Haag, Netherlands) shows two sculptures from her Leaves series. Formally reminiscent of padlocks, yet inflated to a just uncomfortably larger scale, they have been constructed as densely decorative forms. Comprising of multiple levels of engineered metals, plastics and cast components, these works use the calendar as a model for repetition and speed. Graphic notations suggestive of days of the week, numbers and seasonal implications are all housed within a larger enveloping casing.

The floor-based work Mt. Lugs features a metal tubular frame, onto which a curved fiberglass shell clad in layers of fabric of processed leathers and textiles is mounted. The soft materiality of the leather and shape of the work clearly references a body's contours in motion (albeit human, animal, or technological) however this body is anchored and immobilized; a ghostly presence animated by the sprawling details unfolding on its skin.

Reus' work focuses on translating a familiar object or image into sculptural forms that are more frustrated and collapsed. Through this process of transformation, the object disposes of its expected purpose of function and is allowed to perform a different image of itself.

DAVID MALJKOVIC @ Metro Pictures, New York, JAN 24 – FEB 24, 2018

David Maljkovic: "Alterity Line"

Metro Pictures, New York

January 24 – February 24, 2018

David Maljkovic's exhibition "Alterity Line" at Metro Pictures includes a series of paintings and expands upon his practice of reconfiguring and re-presenting his earlier works into site-specific installations. The intricate transformation of works from various stages of his practice into new ones functions to obfuscate hierarchies between media and artworks, considering the relationship between art's autonomy and its formal developments, the nature of the gaze and the complexities of time.

Nineteen new monochromatic paintings mounted on aluminum hang throughout the gallery, each laser-etched with small drawings, many that Maljkovic found in his old sketchbooks. Referring to the production of these works, he exhibits inside vitrines three utilitarian grates that the mounted canvases were placed on during the laser-etching process. In another series, Maljkovic, who began his career studying painting in Zagreb, presents his old paintings rolled and encased in plexiglas boxes that lay across trestles or lean against the wall. A further reflection on his painting background can be seen in two large wallpaper works that incorporate documentary images from Frustrated painter or something about painting, a performance he staged in 2003 while studying at the Rijksakademie in Amsterdam. Maljkovic makes the adhesive visible through the wallpaper by mixing pigment into glue, giving the works a painterly effect.

"Alterity Line" presents the evolution and transience of elements of Maljkovic's work, underscoring key concerns like the construction of time and strategies such as the exhibition of display structures. The carefully composed scenography of the exhibition includes a tall, oversized pedestal in the front gallery with the videos *Afterform*, *Undated* and a single-channel version of *Out of Projection* projected high on the wall. All three of these works were previously shown as parts of larger installations at Metro Pictures. In the back gallery, another imposing pedestal stands stretching toward the skylight with "Moovie" Concept-Car (Peugeot), a sculpture previously exhibited at Palais de Tokyo made from a resin mold of the windshield of a futuristic-looking Peugeot prototype. Shown on the pedestal alongside this work is a selection of drawings and collages made throughout the artist's career that have been stacked and leaned against the wall high above viewers, making them out of reach and partially out of sight.

KELLEY WALKER @ Thomas Dane Gallery, Naples, JAN 25 – MAR 24, 2018

Kelley Walker: "Naples: Mostra inaugurale" (group show)

Thomas Dane Gallery, Naples

January 25 – March 24, 2018

For the inaugural exhibition at Thomas Dane Gallery in Naples, five rooms of the renovated Casa Ruffo have been dedicated to five artists whose work, whether literally or allegorically, draws inspiration or substance from Naples, or our idea of Naples.

Each room is dedicated to a single artist. The works on view by Bruce Conner, Steve McQueen, Catherine Opie, Caragh Thuring and Kelley Walker, echo and illustrate – each in their own way – the bustling, hedonistic beauty of the city; a place where old and new collide, and where urgency for life coexists with a looming sense of mortality.

Kelley Walker has created a new group of works especially for the exhibition, also mining subjects and ideas from his own work. Drawing on Naples' rich art history, Walker looks to the culturally active period following the Irpinia earthquake of 1980, when Lucio Amelio (1931-1994) brought many international contemporary artists to Naples, who, in turn, became in awe of its creative charge. Walker uses as his starting point the iconic exhibition poster of Andy Warhol and Joseph Beuys' joint exhibition at Galleria Lucio Amelio that year, showing them side by side with the civic lions of Piazza dei Martiri. Using the image of the lion and Warhol's hand as a unifying ground, Walker fractures it through processes of digital corruptions and manipulations - the effect is almost as if strata of personal and local histories have been excavated to uncover the fragments of a frieze. Conceived as architectonic features within the room, Walker's photo-objects are like columns and architraves that activate the space, creating narratives that echo the real life layering of histories of the city.

RAYMOND PETTIBON @ Galleri Nicolai Wallner, Copenhagen, JAN 26 – MAR 17, 2018

Raymond Pettibon

Galleri Nicolai Wallner, Copenhagen

Januar 26 – March 17, 2018

A selection by Dan Graham

DAN GRAHAM @ Galleri Nicolai Wallner, Copenhagen, JAN 26 – MAR 17, 2018

Dan Graham: "DAN'S WORLD"

Galleri Nicolai Wallner, Copenhagen

Januar 26 – March 17, 2018

MARK WALLINGER @ Victoria Miro Gallery, Venice, JAN 27 – MAR 10, 2018

Mark Wallinger: "Italian Lesson"

Victoria Miro Gallery, Venice

January 27 – March 10, 2018

"In a sense, the exhibition is like my mini Grand Tour." – Mark Wallinger

Encompassing autobiography and art history, the Italian Lessons of the exhibition title are manifold. They refer to Wallinger's own education and to his exposure to the Italian masters: via a charismatic college lecturer in his native Essex; a seminal exhibition in London; a bicycle tour from Paris to Florence. Equally, the Lessons make reference to the cornerstones of art history – such as the development of perspective and trompe-l'oeil techniques – and the shifts in consciousness they have brought about. Lessons theological as well as pedagogical may be deduced in the content or context of his source material, part of a long-term consideration of religion as one of the ideological forces through which order is imposed on the world.

The earliest work in the exhibition, *Genius of Venice*, 1991, features a series of pages from the catalogue of the 1983–1984 Royal Academy exhibition *The Genius of Venice 1500 – 1600*, a blockbuster show of Venetian masters remembered chiefly for introducing British audiences, including a young Mark Wallinger, to Titian's late masterpiece *The Flaying of Marsyas*, c1570 – 1576 (on permanent display in the National Museum, Kroměříž, Czech Republic). Seven reproductions from the exhibition catalogue are displayed, each sandwiched between glass and illuminated from behind by a flickering nightlight to reveal the presence of an image overleaf. Uncanny juxtapositions – the sacred and profane, youth and old age, for example – might encourage us to tease out new interpretations from these ghostly composites, while the format of the work lends these candlelit reproductions the gravitas of devotional images – and perhaps unlocks a concomitant desire for transcendent meaning.

MARTIN BOYCE @ Tate Britain, London

Martin Boyce: "Remembered Skied"

Tate Britain, London

Martin Boyce's installation outside Tate Britain links the main gallery building with the Clore Gallery, home of JMW Turner's paintings.

It consists of the words 'Remembered Skies' spelled out in lights across a paved terrace. With some letters upside down or on their side, the constellation of tumbling shapes deliberately slows down the act of reading. The viewer has to piece together the phrase by walking across the work and seeing it from different angles.

Boyce says the phrase 'Remembered Skies' comes from the way Turner constructed his compositions. His skies were a combination of the seen, imagined and remembered.

RENEE GREEN @ Carpenter Center for the Visual Arts, Cambridge, FEB 1 – APR 15, 2018

Renée Green: "Within Living Memory"

Carpenter Center for the Visual Arts, Cambridge

February 1 – April 15, 2018

Renée Green's (b. 1959) exhibition *Within Living Memory* is a meditation spurred by inhabiting an architectural icon—Le Corbusier's Carpenter Center—while exploring the historical and institutional legacies of modernism's other forms, including cinema, visual art, poetry, music, and literature. *Within Living Memory* brings together interconnected bodies of work produced by Green over the past decade that address conditions of residency and displacement, subjective experience, institutional memory, notions of progress, and the inevitability of decay. The encounters that unfold through films, videos, sound works, photographs, banners, and prints draw linkages between the forms and concepts of seriality, modularity, and refrain.

Many bodies of work on display will be exhibited for the first time in the Eastern United States, including the debut of a new essay film, commissioned by the Carpenter Center, inspired by materials found in Harvard libraries and archives. In this new work, Green positions Le Corbusier's Cambridge-situated Carpenter Center for the Visual Arts in dialogue with his Casa Curutchet, located in La Plata, Argentina, as the architect's only two built structures in the Americas (despite Le Corbusier's ambition to apply his sweeping urbanistic vision to locations on both continents).

Including Green's recent essay films *ED/HF* (2017), *Walking in NYL* (2016), and *Begin Again, Begin Again* (2015), *Within Living Memory* advances new visual and aural linkages between diverse international figures and sites, spanning Asia, Europe, North America, and South America. In other time-based works, Green connects Viennese émigré architect Rudolf M. Schindler, literary luminaries Gertrude Stein, Laura (Riding) Jackson, and Muriel Rukeyser, and polymaths and activists Albert Einstein and Paul Robeson.

Within Living Memory also showcases a rare presentation of Green's installation *Secret* (1993, 2006, 2010). Comprised of a video in three parts with soundtracks in English and French, along with dozens of black-and-white photographs, *Secret* reflects on the artist's experience inhabiting a semi-deserted apartment in Le Corbusier's concrete housing block, *Unité d'habitation*, located in Firminy, France. Designed in 1952 as a utopian proposal for collective living, Green encountered the iconic housing complex as a "modern ruin" when she was invited to participate in the 1993 group exhibition "Project Unité."

Within Living Memory is the final installment of *Renée Green: Pacing*, the artist's two-year residency at the Carpenter Center for the Visual Arts.

LYGIA PAPE @ Moderna Museet, Stockholm, FEB 2 – MAY 13, 2018

Lydia Pape: Ttéia1,C

Moderna Museet, Stockholm

February 2 – May 13, 2018

As one of the protagonists of the concrete and neoconcrete movements in Brazil, Lygia Pape (1927–2004) has had an undeniable impact on the development of conceptual and non-figurative art. Ttéia 1,C is connected to Pape's longstanding interest in liberating the artwork from a static form. Its title is a Portuguese pun on teia (web) and teteia (something or someone of grace).

Pape's experiments with architecturally installed wire interventions began in 1978 and have taken many forms since then. Ttéia 1,C is created in dialogue with the individual's embodied engagement. As Pape said: 'Because to me, art is a way of knowing the world... of seeing what the world is like... of getting to know the world.'

WOLFGANG TILLMANS @ Galerie Buchholz, Köln, FEB 2 – APR 7, 2018

Wolfgang Tillmans: "Fest"

Galerie Buchholz, Köln

February 2 – April 7, 2018

SHEILA HICKS @ Centre Pompidou, Paris, FEB 7 – APR 30, 2018

Sheila Hicks: "Lignes de vie"

Centre Pompidou, Paris

February 7 – April 30, 2018

Since the late 1950s, Sheila Hicks has been producing work exceptionally difficult to categorise. Knotting, wrapping, folding, twisting and stacking wool, linen and cotton: these are only some of the techniques and materials that have seen her undermine conventional artistic categories and their hierarchical relationships. A pupil of Josef Albers at Yale, Sheila Hicks is the heir to both a Modernist spirit that holds the distinctions between fine art, decoration and design to be unimportant and a textile practice that has its roots in pre-Columbian America.

If Sheila Hicks chose textiles, it is because from clothes to furniture, interior decoration and on to the canvas that undergirds the high art of painting, these are materials that life constantly puts in our way, in a vast variety of contexts. It also allows works to remain alive, taking different forms each time they are shown. Ductile and tactile, Hicks's work occupies a singular place in the art of our time. It combines forms typical of modernism with non-Western traditions, the play of colour, and a concern to maintain the vital openness of the work. The Lignes de vie (Life Lines) exhibition at the Centre Pompidou brings together pieces representative of her whole career: a vast, vibrant and vital installation, pulsing with form and colour, and open onto the city thanks to the gallery's full-length glazing giving onto street level outside.

JIM SHAW @ Simon Lee Gallery, Hong Kong, FEB 8 – MAR 31, 2018

Jim Shaw "Drawings"

Simon Lee Gallery, Hong Kong

February 8 – March 31, 2018

On show as part of its 'Viewing Room' programme, Simon Lee Gallery presents a concise selection of drawings by Los Angeles-based artist Jim Shaw. The remarkable variation in scale and visual narrative on display highlights a crucially important part of the artist's oeuvre, and the works on view trace defining elements in his ongoing artistic practice with humour, skill and insight. Whether as preparatory studies or as works in their own right, these monochromatic works on paper offer an intimate sense of the artist's creative and conceptual process that mines the collective subconscious of American culture through a mix of the familiar and the absurd.

A polyphony of sources - comic books superheroes, Blakean mysticism, utopian idylls, symbols of pop culture - crowd Shaw's drawings and demonstrate his unique style of post-modern eclecticism. The abundance of visual imagery on display, used by Shaw as a critical strategy in his work, is mirrored in the busy installation of the exhibition, at the centre of which is work from the Blake/Boring series. Here Shaw mimics the stylised bodies and fantasy world of the pre-Romantic artist William Blake and 1950's silver age superhero comic style of Wayne Boring, a leading Superman artist of his youth. Like the inward-looking, imaginary trajectory of Blake's oeuvre, Shaw's feverish exposure of representational narratives and pseudo-worlds are charged with a supernatural, dream-like subtext.

LORIS GREAUD @ Galerie Max Hetzler, Paris, FEB 10 – MAR 31, 2018

Loris Gréaud: "Ladi Rogeurs"

Galerie Max Hetzler, Paris

February 10 – March 31, 2018

Ample, vibrant, unruly, the vocation of the sketch, in Loris Gréaud's project, is to fix in a rough and uninhibited way, by a few gestures, the formal and conceptual structure of the work: its essential intentions are thus laid down. As such it is a memory, at once schematic and transient.

The idea of transition, indeed, takes on a particular dimension here. This infinitesimal passage, or rather, this continuous back-and-forth movement, between the programme and its trajectory, is for Gréaud the work's true place. Therefore he uses the space of Galerie Max Hetzler in Paris as a global landscape, an incubator inside which many different propositions interact.

The nebulous arrangement of this new body of work will paradoxically be the template for future developments of "LADI ROGEURS".

Intended as a framework, the exhibition allows a glimpse of the petrified breath of explosions, the glimmer of opioid landscapes, the stigmata of unresolved places, the nervous agitation of an arborescence-machine whose language seems inaccessible — or the presence of a Khöömei master whose pluralistic voice resonates in echoes with the song of dead stars...

JOHN STEZAKER @The Approach, London, FEB 14 – MAR 25, 2018

John Stezaker: "Love"

The Approach, London

February 14 – March 25, 2018

EVA KOTATKOVA @ Pirelli HangarBicocca, Milan, FEB 15 – JUL 22, 2018

Eva Kot'átková: "The Dream Machine is Asleep"

Pirelli HangarBicocca, Milan

February 15 – July 22, 2018

The work of Eva Kot'átková (born 1982 in Prague) investigates the internal and external forces that influence human behavior, in particular the institutional rules and educational systems that can manipulate and produce situations of control.

For "The Dream Machine is Asleep," Kot'átková presents a compelling selection of her installations, sculptures, collages, and performative works, focusing on the idea of the human body as a machine and an organ that continues to function while sleeping, creating parallel inner worlds.

Drawing on personal experiences and a recent body of work—like the multimedia installation *Stomach of the World* (2017)—for this show in Milan, Kot'átková transforms the exhibition space into a labyrinthine organism in which to explore private thoughts, intimate visions, and dreams, as well as the anxieties and struggles of contemporary society.

SOL LEWITT @ Vito Schnabel Gallery, St. Moritz, Switzerland, FEB 15 – MAR 11, 2018

Sol Lewitt: "1 + 1 = 1 MILLION"

Vito Schnabel Gallery, St. Moritz, Switzerland

February 15 – March 11, 2018

Tom Sachs on Sol LeWitt

January 2018

New York City

The Greeks had it right. Divide our consciousness in two: rational and irrational. The Romans screwed it up by representing this duality as God versus the Devil. Perhaps a more esoteric reading of the Bible would demonstrate a more sensitive and accurate reading of the human condition, but that's harder to sell to busy working people than good versus evil. The dual nature of man continues in mythology, philosophy, theatre and art for millennia. Yet our ability as individuals to occupy both states simultaneously persists.

Art has found many dualities that support this reductionist understanding: Caravaggio only remembered as Bacchus in his paintings and life. Picasso as the ultimate Dionysian. Pollock becomes nature and all its chaos. Rational thought goes to the rationalists and the intellectuals: da Vinci, Duchamp, and the universe of Conceptual Art.

These artists were great thinkers and men of passion. It's the limit of language and its users inability to convey simultaneous contradiction that has cast these men as logical or intuitive when they are in fact both.

Sol LeWitt's 'Sentences on Conceptual Art' stand as a manifesto for using logic and intuition to coax the muse from the ether. To find the magic in the unknown, he states, "the artist is a mystic."^[2] That rigor applied to an irrational act will yield new information but only if the idea is followed through to the end without changing tactic mid-stream.

Sol approaches art with the passionate inquisitiveness of a young person learning to command the language of geometry. Sol uses math as Pythagoras did, by respecting inflexible rules challenged to the limit by every possible permutation in an attempt to find a hole into the infinite. His work applies the rigidity of a formal mathematical theorem. While allowing for potentially infinite permutations within this rigid structure they enter the realm of the mystic(al). Sol uses what appears at first glance to be a completely rigid and formal system to create, meanwhile he is quietly subverting this system with the potential for infinite possible possibilities. Truly the mark of the jester or the genius. In Sol's case, I would argue both. With his wall drawings, Sol has gone beyond the infinite, by subtracting himself from the equation and allowing any individual to be added to the creation. Allowing for the whole world to be the creator is perhaps the most irrational rational thought ever conceived. The evidence of this work, presented with style and elegance, is his art.

Sol LeWitt's work of the 1970s epitomizes what Lucy Lippard describes as the "Dematerialization of Art," a time in the early 1970s when the efforts of many artists, after having exhausted the apparent possibilities of making formal art, found meaning in the performative act of making itself. By codifying or describing in words the intent of their actions, artists created Conceptual Art.

LeWitt's work best represents this time in history and the efforts of many artists in the United States and Europe. These seeds of strategy have grown in the fifty years since to help different artists to bear fruit. By applying extreme rigor to what may seem like a capricious idea, serious art may emerge. If we stick to the idea and don't change horses mid-stream, we may be able to coax the muse out of the ether.

The current exhibition will feature works that demonstrate Sol's mystical use of math which enabled him to relentlessly pursue a rational irrational thought to its irrational rational conclusion, that in fact, $1 + 1 = 1$ million.

LEON FERRARI @ PAMM, Pérez Art Museum Miami, FEB 16 – AUG 12, 2018

León Ferrari: "The Words of Others: León Ferrari and Rhetoric in Times of War"

PAMM, Pérez Art Museum Miami

February 16 – August 12, 2018

Originally organized as part of Pacific Standard Time: LA/LA (2017–18), an initiative of the Getty Foundation, this solo exhibition of the Argentinian artist León Ferrari (b. 1920, Buenos Aires; d. 2013, Buenos Aires) focuses on his influential practice from the 1960s to the 1980s. With a particular emphasis on his literary collages—works that incorporate text excerpts from different sources that are reassembled to create an altogether new message—the exhibition features the first full live reading of his seminal 1967 publication *Palabras ajenas* (The Words of Others)—an important Vietnam-era anti-war piece written in the form of a dramatic script.

Palabras ajenas was Ferrari's first literary collage, composed as an extensive dialogue among various characters, including President Lyndon B. Johnson, Adolf Hitler, Pope Paul VI, and God. By means of a cut-and-paste exercise, the work associates the atrocities of the Vietnam War, the horrors of Nazism, and the representations of redemption and punishment in religion through quotations selected from history books, literature, the Bible, newspapers, and magazines. The result is a chorus of contemporary voices that recite and interpret the text, which will be read in full in PAMM's auditorium on February 15 from 1 to 9 pm.

Ferrari's literary collages were a central element of his practice, yet most remain unpublished or have experienced minimal circulation as limited editions or sketchbooks. This exhibition revisits many of these works, exploring uncharted territory and offering a new perspective on Ferrari's work while exploring the aesthetic forms of political intervention that emerged in Latin America in the 1960s. This profoundly contemporary project examines the obscenity of war, the ways the media represents conflict, and the role of political and religious discourse in the expansion of Western culture.

KADER ATTIA @ Palais de Tokyo, Paris, FEB 16 – MAY 13, 2018

Kader Attia: "L'Un et l'Autre"

Palais de Tokyo, Paris

February 16 – May 13, 2018

« L'Un et l'Autre est un laboratoire de recherche plutôt qu'une exposition. Il est né de l'échange de nos regards, d'une alliance doublée d'une profonde amitié entre nous. Nous y présentons certains de nos travaux liés aux enjeux majeurs de notre civilisation, principalement deux installations : la première consacrée à la fabrication dans et par les médias dominants de l'Autre absolu, comme une entité à craindre, violente et belliqueuse, le Satan, le Sauvage, le Terroriste – ; la seconde consacrée à la persistance transhistorique de l'humiliation, du viol et de la torture en tant que crimes de guerre impérialiste. En contrepoint de ces installations, nous présentons des objets énigmatiques et polysémiques que nous avons collectés ici où là, des objets chargés d'esprits invisibles à l'oeil nu, qui nous parlent à tous, nous transmettent des discours codés, et procèdent à des réparations et des détournements.

À cet ensemble hétérogène de points de vue, d'œuvres visuelles et sonores, d'objets sans nom, de masques de visages et de ventres et de films, tous tissés les uns dans les autres, nous avons tenu à associer des plasticiens et cinéastes amis dont les démarches croisent les nôtres. Nous produisons ainsi ensemble un « agencement collectif d'énonciation » (Félix Guattari), un « montrage » sans fin qui démultiplie les regards, les horizons et les critères d'appréciation. Ce laboratoire transculturel n'en est qu'à ses débuts. »

Kader Attia et Jean-Jacques Lebel

LOUISE BOURGEOIS @ Hauser & Wirth, Los Angeles, FEB 17 – MAY 20, 2018

Louise Bourgeois: "The Red Sky"

Hauser & Wirth, Los Angeles

February 17 – May 20, 2018

'The Red Sky,' the gallery's first Los Angeles solo exhibition devoted to the legendary French-American artist whose remarkable life yielded what she once described as 'an exorcism in art.' 'The Red Sky' is an intimate presentation of never before exhibited works on paper from the final years of the artist's life: six multi-panel works on paper, created between 2007 and 2009, with words and images mining Bourgeois's central themes of memory, trauma, nature, and the body.

Shedding new light on Bourgeois's creative process and the importance of working relationships to her practice in old age, the hybridized works on view combine printmaking, drawing, painting, and writing, but extend beyond the confines of each individual medium through the artist's intensive and inventive collaborations with publishers and printers. The panels, which are six feet high by over 20 feet wide, each feature different stages of etching and form the armature for a layering of loose gestures in watercolor, gouache, ink, pencil, and hand-applied fabric. With these final expressions by one of the most influential artists of the late 20th and early 21st centuries, 'The Red Sky' reveals a woman courageously confronting her past and finding redemption through tireless art making that continued to her last days.

For Bourgeois, the process of making art was a means of working through personal trauma, transmitting, and metabolizing emotion through her materials, and thus creating a form of self-portraiture. The early loss of her mother, the feeling of abandonment brought on by her father's multiple war deployments, and the pain of perceived betrayals by both her philandering father and her tutor, had deep and lasting effects on Bourgeois and shaped a highly charged temperament. For decades she sought to exorcize her devastation through the cathartic effects of art making. And through ceaseless examination of her own fear, loneliness, and anxiety, Bourgeois found that she could reach the viewer on an ineffably intimate level. She reflected on this transformation of emotion into object, saying, 'Life is made of experiences and emotions. The objects I have created make them tangible.'

Although Bourgeois is known for a heterogeneous body of sculpture extending over seven decades, writing, drawing, and printmaking were also essential to her artistic practice. Over the course of her prolific career, Bourgeois experienced two major periods in which her print output flowered in particularly significant ways. She first engaged with printmaking in the 1940s while raising three boys, when time and space to work were scant commodities. In this period, Bourgeois experimented with a variety of printing methods, including drypoint, engraving, etching, aquatint, and relief printing. She learned many of these techniques at Stanley William Hayter's Atelier 17, a renowned print studio which had relocated from Paris to New York during World War II. Her second phase of intensive printmaking began in the late 1980s, subsequent to her first retrospective at The Museum of Modern Art in New York. At this point, Bourgeois collaborated with a number of printmakers who re-invigorated her interest in the medium. The working relationships she developed with printers and publishers at this time allowed Bourgeois to continue her copious output, benefitting from the nature of the medium and the physical assistance of her collaborators.

The Los Angeles exhibition begins with multi-panel works comprised of conjoined sheets that capture the strength and immediacy of the artist's hand as she drew directly on copper plates to revisit elements in her personal lexicon of shapes and symbols. Since printmaking allowed the artist to explore the endless possibilities of shapes and marks through repetition, Bourgeois was able to combine themes, colors (especially tones of red), and words, which she culled from her decades-old notebooks and psychoanalytic texts.

For Bourgeois, colors were symbolic of distinct emotional states, and could be deployed to communicate in profound subliminal ways. Red represented for her 'the intensity of the emotions involved,' and was often synonymous with pain. She equated it with blood, violence, danger, shame, jealousy, and depression, when she wrote, 'Depth of depression is measured by your attraction to red.' In 'The Red Sky' (2008), Bourgeois applied red to nature, linking the landscape with the body and its attributes – blood, muscles, vessels and capillaries, organs, and breasts – and heightened emotions. The sky in particular was a constant reference point for the artist. Its stars helped reorient her in times of emotional vulnerability, while the serene blue of a clear day had a positive, calming energy. By infusing the sky with the color red and its symbolic associations, Bourgeois correlated her physical experiences in the natural world with the inner turmoil of the psyche.

ISA GENZKEN @ David Zwirner, New York, FEB 22 – APR 7, 2018

Isa Genzken: "Sky Energy"

David Zwirner, New York

February 22 – April 7, 2018

David Zwirner is pleased to present new and recent work by Isa Genzken, on view at the gallery's 533 West 19th Street location. This exhibition, the artist's fourth with the gallery, will showcase the diversity of her practice and include a selection of new concrete sculptures, wall-mounted paintings and assemblages, and iterations of her ongoing Schauspieler (Actors) series.

With a career spanning over four decades, Genzken has incessantly probed the shifting boundaries between art, design, architecture, media, technology, and the individual. Her prodigious oeuvre frequently incorporates seemingly disparate materials and imagery to create complex, enigmatic works that range in medium, including sculpture, painting, collage, drawing, film, and photography. Deeply attuned to both the legacies of the twentieth-century avant-garde and the materials and forms of twenty-first-century global society, Genzken's work interrogates the impact of our increasingly commodified and interconnected culture on our everyday lives.

STURTEVANT @ Galerie Thaddaeus Ropac, London, FEB 22 – MAR 31, 2018

Sturtevant: "Vice Versa"

Galerie Thaddaeus Ropac, London

February 22 – March 31, 2018

Sturtevant has been acknowledged as one of the most important artists of the 21st century, having presaged the endlessly repeating, unattributed imagery that characterises the digital world of today. 'All reality is now virtual reality', said Sturtevant. There is a unique blend of urgency and timelessness in her work that explains its growing impact on younger generations of artists. 'Sturtevant's work is very "now", and even her pieces from the '60s look as fresh today as they did when she created them', states Hans Ulrich Obrist, co-curator of the triumphant Sturtevant retrospective at London's Serpentine Gallery in 2013.

A female artist in a male-dominated world, Sturtevant took on a role that was both one of exception and belonging. Through the lens of her investigation into notions of authorship and aesthetics, she examined the relation between original and origins. By 'pushing the limits of resemblance', Sturtevant's repetitions of works by other artists articulate a tension between the source image and the resulting artwork, which she created from memory. According to Peter Eleey, curator of Sturtevant: Double Trouble at MoMA in 2014, 'she was not a copyist, plagiarist, parodist, forger, or imitator, but was rather a kind of actionist, who adopted style as her medium in order to investigate aspects of art's making, circulation, consumption, and canonisation'.

MARK WALLINGER @ Centro Pecci, Prato, Italy, FEB 24 – 3 JUN, 2018

Mark Wallinger: "Mark Wallinger Mark"

Centro Pecci, Patronen, Italy

February 24 – June 3, 2018

Centro Pecci present MARK WALLINGER MARK, the first solo exhibition in Italy of the British artist Mark Wallinger.

Wallinger, born 1959 in Chigwell/UK, is one of the most prominent contemporary artists living and working in Great Britain today. Known for his investigations of identity and a career-long engagement with ideas of power, authority, artifice and illusion, he works in a wide range of media, covering painting, sculpture, photography, film, installation, performance and public art.

Wallinger was nominated for the Turner Prize in 1995 and won in 2007 for his installation State Britain, an exact replica of peace campaigner Brian Haw's protest camp in London's Parliament Square.

On view at Centro Pecci will be central works from different phases of Wallinger's career, giving an insight into the artist's manifold practice.

DAVID HOMINAL @ Karma International, Zurich, FEB 24 – MAR 31, 2018

David Hominal

Karma International, Zurich

February 24 – March 31, 2018

SEAN LANDERS @ Petzel Gallery, New York, MAR 1 – APR 21, 2018

Sean Landers

Petzel Gallery, New York

March 01 – April 21, 2018

If the early works were considered Landers' antidote to the aesthetics of a hyper-inflated art industry of the 1980s, these twelve new paintings (approximately 36.25 x 27.5 inches, and 71.5 x 55.5 inches) are more elegiac. The paint is delicately applied on pre-printed yellow canvas; each touch is clearly a mark in script. Disguised as 'finished' bozzetti, these works seem to further illuminate the private thoughts Landers unleashed almost 30 years ago. Not only do the new paintings arrest the artist's stream-of-consciousness, but they also elevate his meditations on mortality, our current political climate, and the success of a middle-aged artist—while simultaneously injecting new urgency and amplifying scale.

Parallel to Landers first solo show at Petzel's uptown location, the gallery will premiere a suite of new tree paintings at The Art Show, Park Avenue Armory. Some, if not all, of the quotes on the yellow legal pad paintings will find another form of expression as "carvings" in the bark of Landers' painted trees. As if the thoughts in the gallery show were still a preliminary language (or nascent state of mind) here they are 'realized' as images.

RYAN GANDER @ Lisson Gallery, London, MAR 1 – APR 21, 2018

Ryan Gander

Lisson Gallery, London

March 1 – April 21, 2018

Ryan Gander's sixth exhibition with Lisson Gallery draws on notions of time and its passage. With a philosophical overture and a sharp existential focus, the exhibition illustrates the innate ability of all things, in both physics and the wider human context, to naturally self-right themselves. Drawing on the simple yet profound advice given by his father – "Let the world take a turn" – Gander encourages the viewer to sit back and watch, to observe, and allow for a natural course of action, as time has power: to heal, transform, shift perceptions and elicit change. Rather than trying to control time, to stop it or to change it, Gander embraces a more *laisse faire* attitude. Things change as the world changes, while everything stays the same, and if we are open to this approach, we can see the world, and our place in it, in a more honest and empathetic light.

A cube made entirely of flip-dot panels, like those formerly found in public transportation timetables, hangs from the front ceiling of 67 Lisson Street. Analogous to a massive clock, the large-scale installation measures time in an abstract way, showing its passage both audibly and visibly. Different tears of coloured dots rain down each panel, programmed according to an algorithm set by the artist. The clicking sound of the dots is accompanied by Gander's voice, telling autobiographic stories that are at once humorous and melancholic. Each story hints at the destruction that surrounds us, shadowed by an overarching sense of anxiety and loss, although not without a touch of the artist's usual hope and playfulness. The texts, which include a series of poems and essays, will be transcribed on the back of a poster, with the quote by Gander's father on the front, the first 100 of which will be given away through a social media competition announced on the artist's Instagram page (@ryangander).

WALEAD BESHTY @ Regen Projects, MAR 2 – APR 7, 2018

Walead Beshty: "Equivalents"

Regen Project

March 2 – April 7, 2018

Regen Projects is pleased to present *Equivalents*, an exhibition by LA-based artist Walead Beshty. The show brings together a selection of photographs, sculptures, and collages that incorporate the traces of bodies, circulation, and labor within the surface of the artwork. This marks the artist's fourth solo presentation at the gallery.

The installation of the works in *Equivalents* is premised on the relationships between the artist's seemingly disparate bodies of work on view. The RA4 Contact Prints are examples of Beshty's use of a fixed set of predetermined constraints. These works represent a recent shift of this practice, whereby two lengths of the photographic paper are simultaneously exposed and then sent through the processor face-to-face to create a diptych. The lengths are measured against the scale of the human body in complete darkness, resulting in two slightly unequal sizes whose colors and physical markings index the work's production.

Dangling from the ceiling of the gallery or skewered on steel poles, the *Office Work* sculptures are comprised of deconstructed office equipment. Powered on, these reconfigured computers, printers, and scanners tirelessly attempt to function despite the constraints imposed upon them. Similarly, LED televisions punctured with a standard 12-inch diameter cement drill bit or sliced evenly in half expose their inner machinations. The resulting impact to the screen creates colorful, aleatory abstractions trickling across its surface.

Also on view is a selection of machine polished copper sculptures. Referred to as "surrogates," the works are installed and de-installed without the use of protective gloves. This process accrues the indelible imprint of their handling onto the surface of the material, making the index of the labor involved in their display central to the work. Elsewhere, polished copper plates are etched with images of medical scans of the artist's body and reproductions of his prescriptions.

A side gallery features a row of blue, black, and purple hued square prints from his ongoing travel *Transparencies* series. These images are created by exposing positive and negative 4 x 5 transparency film to the X-rays emitted from airport security screening equipment. Once developed, the film reveals unforeseen phantom abstractions. Nearby, a suite of newspaper collages feature delicately sliced concentric circles incised into the surface of the newsprint. Each cut out section is rotated to create new patterns and combinations of image, color, and text. The misregistration that occurs between the separated forms is further bonded with gold leaf. The headlines and contents of each paper situate the exhibition in a particular time and place, and represent the current affairs that transpire outside the gallery walls.

– Ben Thornborough, Los Angeles

GÜNTER UMBERG @ Galleri Riis, Oslo, MAR 3 – APR 7, 2018

Günter Umberg: "Plan No. 7"

Galleri Riis, Oslo

March 03 – April 07, 2018

AVERY SINGER @ Gavin Brown's Enterprise, New York, MAR 4 – APR 22, 2018

Avery Singer

Gavin Brown's Enterprise, New York

March 4 – April 22, 2018

LUTZ BACHER @ Lafayette Anticipations, Paris, MAR 10 – AVR 30, 2018

Lut Bacher

Lafayette Anticipations, Paris

March 10 – Avril 30, 2018

MATTHEW RONAY @ Perrotin, Paris, MAR 17 – MAY 26, 2018

Matthew Ronay: "Ramus"

Perrotin, Paris

March 17 – May 26, 2018

Ronay works from drawings—deceptively simple sketches in a small notebook he keeps with him at all times. They are drawings of intertwined bodies, of limbs and protuberances, cuticles, peduncles, carbuncles, calci cations, intersections of hard and soft matter, barnacles, burls, tumors, phantom limbs and vestigial appendages. These are not drawings of sculptures, they are drawings that become sculptures, which is to say they are neither plans nor diagrams, but something more free form, more intuitive, unburdened by regard for the structural particulars of the sculptures they will come to describe.

Once the drawings are complete, Ronay switches authorial modes and begins the task of deciphering his own marks, of reading each sketch as a diagram for a sculpture. At this transitional moment in a process that is literallybicameral, work moves from the studio's clean room, piled with notebooks and hardcover monographs, to a smaller dirty room where a block of basswood waits to be hewn, gouged, rasped, scorped, shaved, sanded, pocked, ocked, dyed and dimpled. Ronay works alone and on one sculpture at a time, carrying each piece from conception to completion before starting on the next. Translating each sculpture from drawing to object requires solving problems of balance, resolving impossible perspectives, interpreting texture and adding color (this latter detail being of particular importance because despite the fact that Ronay uses color as well as any artist working today, he draws only in black and white).

Justin Beal October 2017

MAGALI REUS @ South London Gallery, MAR 23 – MAY 27, 2018

Malaie Reus: "As mist, description"

South London Gallery

March 23 – May 27, 2018

London-based Dutch artist Magali Reus's first major institutional solo exhibition in London comprises an entirely new body of work, framed by architectural interventions designed specifically for the South London Gallery's main space. Reus's interest in material as evidence of process is articulated in interlinked series of sculptures through the use of complex casting, moulding and weaving techniques, pitting the aggressive emptiness of manufacture against the slow diligence of handwork.

DOUG AITKEN @ Massimo De Carlo, Hong Kong, MAR 26 – MAY 19, 2018

Doug Aitken

Massimo De Carlo, Hong Kong

March 26 – May 19, 2018

WOLFGANG TILLMANS @ David Zwirner, Hong Kong, MAR 26 – MAY 12, 2018

Wolfgang Tillmans

David Zwirner, Hong Kong

March 26 – May 12, 2018

Spread over the four exhibition spaces of the Hong Kong gallery, Tillmans presents recent developments in his portraiture and still lifes. Featuring several new works not publicly shown before, the show juxtaposes pictures of intimacy and friendship with views and angles of the world at large. A wall-sized aerial view of the Sahara desert displays almost infinite detail while being monochromatic and near-abstract in appearance.

In line with Tillmans's interest in exhibitions as amplifiers of a particular underlying perspective, each of the works engages in an intricate system of relationships between its aesthetic elements, subject, and institutional setting. Seen together, they implicate the viewer as an active part of the dialogue.

