

David Robbins: read High Entertainment online

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

Mike Kelley at Stedelijk Museum in Amsterdam

Philippe Parreno CCS Bard in Annandale o.H.

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

Karla Black at Kunsthalle Nürnberg

Unusual substances like powdered plaster, make-up, Vaseline, coloured pigments and nail varnish are the components used in Karla Black's sculptures and installations. In her exhibition at Kunsthalle Nürnberg, the Scottish artist also fills the rooms with these raw materials, which generally have feminine connotations in Europe. The fragile installations and sculptures develop energy from their unusual materials, which also contain a touch of chaos and the processual: a breath of air can change the appearance of the fragile installation and a drop of water may damage its surface structure. The works are usually ephemeral, therefore, and their transience is always present as a subliminal motif. This strategy means that works by Karla Black, who lives in Nuremberg's partner city Glasgow, are generally a reaction to the current exhibition space: her installations are context-related and they are not produced until she herself is on the spot. The complex ensembles comprising pieces of cellophane that hang from the ceiling, powder strewn into miniature deserts, or paper that adopts amorphous container-like forms represent a reaction to the relevant architectonic and social space. The reduced formal language here is always combined with a conceptual starting point, for the apparent harmlessness of the objects is extended by references to a meaning that slumbers below the surface. The minimalist strategies represent a point of reference for Karla Black, like Arte Povera and Land Art, trash and glamour, feminism and psychology.

Henry Moore at Tate Britain in London

Radical, experimental and avant-garde, Henry Moore is one of the greatest sculptors that Britain has ever produced. This major exhibition will reassert his position at the forefront of progressive twentieth-century sculpture, bringing together the most comprehensive selection of his work for a generation.

Moore first emerged as an artist in the wake of the First World War. His sculpture expressed new ideas about the human body, reflecting the birth of psychoanalysis and growing public anxiety about further conflict. The exhibition will begin with his carvings from the 1920s and 1930s, including a selection of his iconic 'mother and child' figures. Also on display will be Moore's drawings of Londoners sheltering from the Blitz, as well as his celebrated sculptures from the 1950s and 1960s, reflecting the humanitarian anguish and political uncertainty of the post-war era.

Wade Guyton at Museum Ludwig in Cologne

Promises of the Past at Centre Pompidou in Paris

Crossing nations and generations, Promises from the past presents the work of fifty artists, many of them from Central and Eastern Europe.

Twenty years after the fall of the Berlin wall, the exhibition looks at Europe's old East/West divide, and challenges the idea of art history as something linear and continuous.

The Centre Pompidou thus hopes to introduce the public to artists whose artistic work and choice of subject matter have marked their countries of origin, and explain the salient influence of the tutelary figures of Central and Eastern Europe on the younger generation of international artists.

The exhibition highlights the work of some of the most emblematic artists of the former Eastern Europe countries and underlines their influence on the international art scene. Some of these are already well-known artists such as Sanja Ivekovic, Dimitrije Bašićević Mangelos and Edward Krasin'ski. .

The exhibition comprises 160 works of art, across all disciplines, on show in the South Gallery of the Centre Pompidou in an original setting by Sosnowska (Poland). An exceptional installation by Tobias Putrih (Slovenia) shows archival documents relating to the former Eastern Europe. Also on display will be archives tracing the artistic exchanges between Paris and Eastern Europe as well as films by artists and documentaries about their performances.

Rachel Harrison at Whitechapel Gallery in London

Consider the Lobster

Renée Green at Yerba Buena Center in San Francisco

The exhibition features two recent large-scale multilayered installation projects as well as selected earlier works with a focus on film, video and sound as central transmitters for explorations in the arts, humanities and sciences that intersect with the artist's personal experiences and research. The currently San Francisco-based artist has been creating works of art for more than 20 years that critically assess the intersection of ideas, processes and creativities around a range of topics including contemporary culture, history, fiction, transnational travel, dislocation, migration and cosmopolitanism, as well as feminism and biography.

Endless Dreams and Time-Based Streams focuses on two large and complex installations, and related new works, that together offer audiences a chance to view many of the major works produced throughout her exceptional career.

Endless Dreams and Water Between (2009), a commission from the National Maritime Museum, Greenwich, UK, makes its US premier at YBCA. It includes banners with "space poems," audio works, a feature length experimental film, three short films and printed ephemera. Sensations and perceptions are intertwined with various histories, sites and people surrounded by water. The installation unfolds from a script written by the artist containing a series of long, contemplative letters exchanged between four female characters and their engagement with a memoir by French novelist George Sand. It is saturated with images of the sea as well as the Bay Area, Manhattan and Mallorca, locations where the fictional characters live.

United Space of Conditioned Becoming (2007) explores passages of time, various lacuna, locations and forms of living via a selection of films, videos, websites, and live events produced over a 15-year span by Green's (dream) production company Free Agent Media (F.A.H.). Visitors can perceptually travel to Berlin, Los Angeles, Kent State University, Kwangju, Barcelona, Lisbon and Naples at different historical times dating from the 19th through the 21st centuries. Featuring over 45 videos and several sound works, it includes Wavelinks (2002), seven videos shot in New York, Vienna, Berlin, Los Angeles and Barcelona that include interviews with composers of electronic music on topics such as activism and sound, laptop music and sound's relationship to pleasure; and Secret comprised of videos, photographs and sound works situated in the famous apartment block in Firminy, France, designed by Le Corbusier.

Ari Marcopoulos at Foam in Amsterdam

Ari Marcopoulos - It might seem familiar

This spring Foam_Fotografiemuseum Amsterdam presents an exhibition by the Amsterdam-born photographer and filmmaker, Ari Marcopoulos. Marcopoulos (Amsterdam, 1957) set off for New York in 1979 and quickly became a significant documenter of alternative youth culture in America throughout the last three decades. Foam is showing work from his entire oeuvre, ranging from photos of the emerging hip-hop and downtown art scene in New York in the 1980s and the snowboard and skate culture in the 1990s, to frequent depictions of his own family in Northern California over the last ten years.

Marcopoulos's work is characterized by a remarkable feeling of intimacy. Whether it concerns celebrities from the world of music or art, or his own family, he approaches his subjects in an intuitive manner and he always knows how to get close to the heart. His photos are direct, extremely personal and subtly structured. Recurrent themes are art, music, graffiti and the vulnerability of the human body. The exhibition shows a cross-section of his work from the last 30 years, varying from grainy black and white copies, monumental colour photos, videos, books and zines.

Upon arriving in New York, self-taught Marcopoulos had the opportunity to learn the profession from two great, but very different masters. He started out as a darkroom printer for Andy Warhol, from whom he learned that anything is worth photographing. Marcopoulos also worked as an assistant to photographer Irving Penn, from whom he gained more technical skill and learned that control and a simple approach produce the best images.

At the beginning of the 1980s, Marcopoulos began to photograph street culture in New York, which at the time was characterized by an emerging graffiti and hip-hop scene. As is evidenced throughout his entire oeuvre, Marcopoulos has the ability to assimilate into the group he's following, by which he seems to stay ahead of the Zeitgeist. His earlier work contains portraits of personalities that later emerged as the leading players of their time, such as Jean-Michel Basquiat, Robert Mapplethorpe and rappers like Rakim, LL Cool J or Run DMC.

In the 1990s, Marcopoulos became interested in the lives of skateboarders. He befriended a group of young skaters who were recruited for the film *Kids* by Larry Clark in 1995. Marcopoulos followed them on a bicycle and documented them both as a group and in their personal lives. An assignment for a snowboard company introduced Marcopoulos to a new youth culture of snowboarders. In documenting these groups, he combined images of extreme physical exertion and concentration with intimate images of their daily lives.

After his marriage, Marcopoulos moved to the West Coast, where he became the father of two sons, Cairo and Ethan, who frequently appear in his photos. The themes from his earlier years return in photographs of his children growing up, such as skateboarding, graffiti and music.

Ari Marcopoulos became acquainted with photography at an early age, when he received an SLR camera as a gift from his father. After living in New York for a long time, for the last few years he has resided in northern California. Marcopoulos has exhibited his work in Gavin Brown's Enterprise, NY (2000), Deitch Project NY, The Photographer's Gallery, London (2002), MOMA (2005), MU Eindhoven (2006), Gallery White Room, Tokyo (2008), Berkeley Art Museum and Pacific Film Archive, CA (2009), amongst others.

Ann Craven at Maccarone in New York

Ari Marcopoulos at Whitney Biennial in New York

see "Ari Marcopoulos: FIFA 10, 2010" at

<http://www.whitney.org/Exhibitions/2010Biennial>

While Bodies.. at Migros Museum in Zurich

While Bodies Get Mirrored - An Exhibition about Movement, Formalism and Space

With: Anetta Mona Chişa & Lucia Tkáčová, Martin Soto Climent, Maya Deren, William Forsythe, Julian Goethe, Delia Gonzalez, Babette Mangolte, Anna Molska, Kelly Nipper, Paulina Olowaska, Silke Otto-Knapp, Mai-Thu Perret, Hanna Schwarz

The exhibition gathers works together that create a relationship of tension between movement and space and in so doing take on and reactivate a formalist vocabulary of signs. Another central question raised is brought about by the re-presentation of the performative and the notation of movement and dance-like actions – above all in terms of the sculptural and installative. As a result there is a sharp focus on postmodern dance and choreography in contemporary art. Early postmodern dance – and its claim that “every movement is part of a dance and every person is a dancer” postulates that everyday movements can be read as an historical bridging moments. In this manner the inheritance of formalist expressions of movement pertaining to modernity have been further developed and investigated in reaction to contemporary visual art. The last few years has registered an intensified interest on the part of younger artists in replaying and discovering the avant-garde movements of the early 20th century – both from a formal aesthetic perspective as well as a social one. Here the formal aesthetic moments of mirroring, reflecting, coruscating and the dissection of complex forms in their simple, geometric components have once again become important means of expression of this language.

The exhibition is curated by Raphael Gygax and Heike Munder. In affiliation with the exhibition, in June 2010, an extensive anthology entitled *Zwischenzonen (Between Zones)* is to appear which draws together the current exhibition as well as the *Interwoven Echoes Drip into a Hybrid Body – An Exhibition about Sound, Performance and Sculpture* exhibition of 2006. At the centre of this discussion is the intersection and folding into one another of the category installation and the performative with various fields of art.

Robert Morris at Museum Abteiberg in Mönchengladbach

Notes on Sculpture

Objects, Installations, Films

ARTIST LECTURE Samstag, 24. April, 15 Uhr

Vortrag und Diskussion mit Robert Morris, Prof. Gregor Stemmrich und weiteren Gästen.

Das Werk des amerikanischen Künstlers Robert Morris (*1931) ist unvergleichlich bedeutsam für die Entwicklung der heutigen Gegenwartskunst gewesen: Vielfach nur erinnert in minimalistisch reduzierten Formen - in einer Reihe mit Carl Andre, Donald Judd oder Dan Flavin – ist sein künstlerisches Werk von Beginn an ein multimediales gewesen, das sich nicht mehr durch Stil oder Form, sondern vielmehr durch wechselnde künstlerische Mittel sowie völlig neuartige kunsthistorische und -theoretische Intentionen bemerkbar machte.

Morris betrachtete die Bedeutung von Kunst am Ende der modernen Avantgarden. Er thematisierte die Rolle des Kunstobjekts und dessen Verhältnis zum Betrachter und entdeckte dabei - bereits in den frühen 1960er Jahren - die Notwendigkeit einer weiter ausgreifenden, kulturhistorischen Auseinandersetzung in der Gegenwartskunst und die Möglichkeit einer neuen Funktion von zeitgenössischer Skulptur.

So bildet eine manchen Betrachter überraschende These den Ausgangspunkt des Vorhabens: Robert Morris zählt, nach Joseph Beuys und Andy Warhol, zu den wichtigsten Künstlern am Ende der modernen Avantgarden.

Das Ausstellungsprojekt des Museums Abteiberg zeigt sich bereits mit dem vorab installierten Außenwerk Steam (1967, dt. Dampf, seit 29. November 2009 auf der Grünfläche vor dem Museum Abteiberg) als ein Vorhaben, das den völlig verschiedenen Medien von Robert Morris folgt.

Anders als die 1994 realisierte Ausstellung des Guggenheim Museums New York (anschließend Centre Pompidou Paris und Deichtorhallen Hamburg) hat sie nicht den Anspruch einer neuen umfassenden Werk-Retrospektive, sondern eher den eines räumlichen Essays, der sich mitten aus bzw. in enger Relation zur Architektur und Sammlungsgeschichte des Museums Abteiberg entwickelt.

Gezeigt werden Morris' Gestaltformen der mittleren 1960er Jahre (Two Columns, Three L-Beams, Mirror Cubes) und die anschließenden Übergänge zu Anti-Form (Felt Piece, Threadwaste), desweiteren Morris' Adaptionen des Selbstportraits (EEG Selfportrait, Brain, Pine Portal, Portal with Mirror) sowie 12 Filme des Künstlers, deren Präsentation teils in die der Objekte integriert, teils eigene, theatralische und kinohafte Orte hat. Eine kabinetartige Präsentation erhält die Zeichnungsserie Crisis (1962/1991), in der die charakteristische Verschlüsseltheit von gesellschaftlicher bzw. politischer Aufklärung besonders deutlich wird: "... ein Appell dafür, den „Hermetismus“ der bildenden Kunst aufzubrechen und die Welt auf eine andere Weise in sich hinein zu lassen als durch bildliche Darstellung.“ (R. Morris, Einige Bemerkungen zur Phänomenologie des Machens: die Suche nach dem Motivierten, 1969).

Robert Morris' Texte hatten eine sehr wichtige, heute erneut zu entdeckende Funktion für die kunsthistorische und -theoretische Selbstreflexion in der bildenden Kunst.

Vor diesem Hintergrund sollen denn auch die eigenen Texte des Künstlers zum vermittelnden Medium dieser Ausstellung werden: Die Besucher erhalten ein Heft mit rund 25 Auszügen aus Morris' Texten, beginnend mit den „Notes on Dance“ und der berühmten Serie der „Notes on Sculpture“ (1966 – 1969).

Samstag, den 24. April wird Robert Morris persönlich anwesend sein und einen Vortrag im Museum Abteiberg halten, der die bis heute anhaltende Aktualität seines kunsttheoretischen Denkens darstellen wird. Am gleichen Tag wird auch Pr. Dr. Gregor Stemmrich, Professor für moderne Kunstgeschichte an der FU Berlin, zu Gast sein, der anlässlich der Ausstellung am Abteiberg eine kommentierte Edition und Untersuchung von Morris' Medieninstallation Hearing (1972) erarbeitet hat.

Die besondere Bedeutung des Forschungsaspekts in dieser Ausstellung soll sich auch in den anschließenden Publikationen dokumentieren. Im Frühsommer 2010 wird erstmalig eine umfassendere deutschsprachige Übersetzung der Texte von Robert Morris veröffentlicht, herausgegeben und übersetzt von Susanne Titz und Clemens Krümmel, sowie auch die Studie „Listening to Hearing“ von Gregor Stemmrich in Buchform erscheinen.

Das mehrteilige Ausstellungs- und Publikationsprojekt wurde realisiert mit Unterstützung durch den Ministerpräsidenten des Landes Nordrhein-Westfalen, die Kunststiftung NRW und die Hans Fries- Stiftung.

Valentin Carron/> at Palais de Tokyo in Paris

Monsieur

On his way from vernacular iconography to religious symbols, passing through pastiches of public spaces, Valentin Carron interrogates identities through the forms that they celebrate. By invoking these archetypes, the artist doesn't give in to forgeries, imitation, or even simple reproductions. Seemingly displaced, fragmented and multiplied, his works are either synthetic, serial, or monumental; since they have cashed in on minimalist abstraction, they are freed from a single and unchanging viewpoint.

Here, he uses humour to hijack objects, images, symbols, and their popular usages. Imagery from modern art as well as traditional and contemporary folklore redeploy under a regime of falsehoods, with the candour of a roundabout sculpture. The lanterns evoke either a fanciful Switzerland with mountains and chalets or a heavenly Midwest with wooden sculptures, natural parks, and amusement parks. All these works oscillate between the celebration and the criticism of a romantic and wild country—an elaborate myth that moulds a nation. But even though he plays with notions of authenticity, the handmade, the readymade, and the kitsch aesthetic, Valentin Carron holds out against all ideologies. Or rather, he gives in to all of them: he “poaches” in the matrix of popular consumer culture. Through his works, collective memory becomes a monument that glorifies each of our lives.

[1977] Born in Fully (Switzerland). Lives and works in Martigny (Switzerland).

Michael Cline at BFAS in Geneva

Third Rail

Elaine Sturtevant at ARC in Paris

The Razzle Dazzle of Thinking

Elaine Sturtevant, artiste conceptuelle américaine (née aux États-Unis, vit et travaille à Paris) interroge la valeur de l'art (marchande et symbolique) et mène un débat sur la question de l'originalité, de l'aura et du pouvoir (masculin) de l'œuvre. Précédant de quinze ans les « appropriationnistes » des années 1980, Sturtevant présentera des œuvres « pivot » éclairant les principales problématiques de sa démarche ainsi que des œuvres inédites spécialement conçues pour l'exposition.

Conçue par l'artiste, une publication sera aussi la première compilation de ses écrits et d'une sélection de textes de l'artiste et de critiques sur son œuvre. Elle fera pendant à son catalogue raisonné déjà publié, et constituera le premier ouvrage en français sur l'artiste. Il s'agit de la première exposition monographique de l'artiste à Paris.

Richard Hamilton at Serpentine Gallery in London

A solo exhibition.

Martin Bigum at Dogenhaus Galerie in Leipzig

This exhibition consists of three large paintings hanging from the ceiling, slowly turning around, like mobiles. Although every painting is an independent work, new meanings occur when the three paintings are taken away from the traditional installation on the wall. The visual energies and the symbols evokes a “dance macabre” of meanings. The work becomes more intense for the viewer, as it slowly passes by. It requires a new way of looking at the works, and as it reveals the back of the canvas, with signature, title and stretchers, new peculiar dimensions are added to the old media that painting is.

The main inspiration for the show is the theories by Swiss philosopher Carl Jung on “synchronicity”, which is “the experience of two or more events that are causally unrelated, occurring together in a meaningful manner. To count as synchronicity, the events should be unlikely to occur together by chance”.

To the artist the exhibition is an investigation of vision and inspiration, and how the two phenomenon’s weaves in and out of each other in the artistic process.

Alongside the spinning paintings, three photographs are presented, each showing the motif that was the original inspiration for the painting. Or was it the other way around? When does a vision come alone and when is a vision an inspiration? When do we think we know what lies behind a work of art and when is it just a visual and symbolic coincidence?

Three videos are also presented, showing the artist dancing with each of the three paintings: Yet another example of how one genre of art can inspire another, these dancing videos also inspired the idea of letting the three large canvases spin.

Through the theories of Jung, the idea of a “SynchroniCity” has occurred: A place, where, just for a moment, a city of dreams are built, without its inhabitants ever meeting each other, besides in a small glimpse.

Martin Bigum belongs to the part of the Copenhagen artscene, that has gained great international recognition through the 90s and 00s.

In the recent years MB have had soloshows at Air De Paris (FR), BFAS in Geneva (CH) and Wohnmaschine in Berlin (DE), and is represented in several international collections.

He is a well-established artist in Scandinavia, with representation in 16 museums and 9 museum solo exhibitions.

Martin Bigum ist bekannt für seine cartoonhaften Gemälde, ist aber auch als Fotograf, Video-künstler, Dichter und Schriftsteller aktiv. Im Alter von 15-22 war Martin Bigum Cartoon-Künstler für die dänische Ausgabe des amerikanischen Satire-Magazins MAD.

Easily transgressing one mode of expression to another, the artist deploys a form of complex allegory to which there is no real equivalent on the contemporary art scene.

SynchroniCity at www.spinnerei.de

Ingeborg Lüscher at Kunstmuseum Luzern

'Please conjure, whatever this means to you at the moment.' The playing instruction is simple and clear. The game rather difficult and not immediately transparent. For more than thirty years the Swiss artist Ingeborg Lüscher has been beguiling friends, neighbours and, time and again, fellow-artists to play her 'magician' game. Location and props are determined by her team-mates. There are no preparations, the team leader is behind the camera, and what remains in each case is nine photographs. In this way a collection of contemporary self-representations is unsystematically produced, and one which long ago acquired the traits of an original portrait gallery.

The exhibition brings together around 120 selected 'sessions' from three decades – from James Lee Byars to Andy Warhol, from Paul Thek to Lawrence Weiner. Notable artists taking part in the concentrated yet relaxed 'magician' game. Alongside this, the Museum will be showing another winking conceptual work by Ingeborg Lüscher: *The Heart on the Way to Becoming* (1975).

Curated by Peter Fischer

Euan Macdonald at Western Bridge in Seattle

A Little Ramble

Scotland-born, LA-based artist Euan Macdonald presents A Little Ramble, a solo exhibition at Western Bridge. The exhibition features video, drawings, photographs, and new two newly commissioned works. "The idea of landscape is a thread that runs through all the work," says Macdonald, not as a scene but as "a changing space to move through in time."

The show's centerpiece, A Little Ramble (2010), brings a full scale replica of a mountaintop into Western Bridge. Realistically rendered by a local scene shop, the mountain is surmounted by a pair of taxidermied mountain goats, frozen in circulation on a looped path around the summit. The work takes its title from a short prose piece by Robert Walser (1878-1956) recounting a trek in the mountains, most likely in Switzerland but unspecified, easily projected onto the landscape around Seattle. "I walked through the mountains today," the account begins. "The weather was damp, and the entire region was gray." The narrator limits himself to the observable, giving little indication of his interior state. The ending asserts the power of the mundane: "We don't need to see anything out of the ordinary. We already see so much."

A mountain encountered inside a gallery is clearly out of the ordinary, but the piece asserts itself as a commonplace despite its uncanniness. The extraordinary is expressed as if ordinary.

Upstairs, in Western Bridge's connected apartment, a smaller sculptural work gives a long view of the same scene. In 98134, (2009) Western Bridge itself is set, as a scale model, atop a large mountain. Drawing from a trope of science fiction, the work shows the building "at the mercy of geological change," in the artist's words, a vision out of J.G. Ballard or Planet of the Apes.

Landscape appears in both the imagery and structure of Selected Standards (2007), an installation of 84 diptychs pairing found sheet music covers with drawings and photographs made or appropriated by the artist. Macdonald came across a box of sheet music for pop standards in a second-hand shop in Los Angeles. The song titles, arranged more or less in the order in which the artist found them, read as a loose narrative. "The narrative is about someone moving to a new place, finding enchantment and then disillusion," says Macdonald. "It's also a narrative about someone falling in love, but it's ambiguous whether it's with a person or with a city."

This narrative connects to the journey taken by the sheet music, mostly published in New York and dispersed around the nation via commerce or migration before arriving in Los Angeles. The titles' narrative connects to the artist's own life in direct ways, and the drawings and photographs draw on a range of themes and subjects that have been significant in his practice, but the work is not autobiographical. Instead, it operates as a pop standard does, as a subjective experience that a mass audience can experience personally, relating to the song's tale (verse) and its emotions (chorus), identifying with the singer or protagonist. "Any of those songs can relate to any number of people," says Macdonald. "Not only are the songs standard but the experience can be standard as well."

The exhibition offers the viewer a series of little rambles, encounters with the familiar--reminders of how much we already see.

Marc Bauer at White Columns in New York

Ademit

a film by Michael Bauer and Marcus Werner Hed

premier screening March 5, 2010 at 7 pm

Sean Landers at Contemporary Art Museum St. Louis

The Contemporary Art Museum St. Louis presents the first survey of the early work of New York-based Sean Landers. Since the 1990s, Landers' work has been one of the most captivating enterprises in contemporary art, as a practice that has long gamed sincere attempt to map the boundaries of human-nature and the self. This exhibition proposes that Landers' formative body of work, produced from 1991-1994, was one that defined the artist, the persona, and the conceptual conceits that he has cultivated and enriched over the course of his twenty-year career. The show presents an overview of the artist's oeuvre including text works on paper, photographs, paintings, sculptures, and diaristic calendars, with a focus on his performative videos shot in the studio. Across this diverse range of media, Landers presents a holistic set of themes and methodologies, key among them a sincere and unflinching presentation of the artist's consciousness. Weaving stream-of-thought text or soliloquizing on lo-fi video, Landers presents the artist as an object of study: from the earliest yellow legal pads featuring as autobiographer the fictional artist Chris Hamson, to the reclaiming of the persona by Landers' own voice. In this relentless articulation of emotion, at its most base and its most noble—from self-loathing, self-doubt, and humiliation, to humility, empathy and true love—Landers' explores the process of artistic creation through the invention, and simultaneous revelation, of the self.

Stefan Brüggemann at Yvon Lambert in New York

Headlines & Last Line in the Movies

The Storyteller at The New School for Design in NY

Parsons The New School for Design will present The Storyteller, an exhibition exploring how artists use the narrative form to process and explain important social and political events. The exhibition features work by an international group of artists, including Cao Fei, Turner Prize winner Jeremy Deller with filmmaker Mike Figgis, Omer Fast, Mounir Fatmi, Ryan Gander, Lamia Joreige, Joachim Koester, Emanuel Licha, Missing Books (Maria Barnas, Maxine Kopsa and Germaine Kruij), Steve Mumford, Adrian Paci, Michael Rakowitz, Liisa Roberts, and Hito Steyerl.

Curated by Claire Gilman and Margaret Sundell and organized by iCI (Independent Curators International), The Storyteller features video, still photography, drawing, mixed media and installation works that engage the documentary capacity of art to bear witness to world events.

The works in The Storyteller engage a range of narrative strategies. In some cases, the story is a drama based on real events, as in Deller and Figgis' The Battle of Orgreave, a reenactment of the violent clashes between police and local plant workers in 1984 England, as well as the works of Gander and the collective called Missing Books. In other cases, the stories function less as reconstructions of the past than investigations into the relationship between past and present, as in the Roberts' What's the Time in Vyborg and Fast's Spielberg's List, a video exploring the experiences of extras in Stephen Spielberg's film Schindler's List. A third group, which includes Fei, Koester, Paci, and Fatmi, invokes the literary genres of fairy tales, photo essays, and folklore. Finally, other projects such as those by Joreige, Mumford, and Rakowitz involve active participants in contemporary political situations.

Multimedia works by Deller, Figgis, Fast, and Roberts will be presented in special screenings throughout the course of the exhibition. Parsons and iCI also will present a series of related programs during the exhibition run. In addition, many New School courses will use the exhibition as a learning laboratory, hosting class meetings, discussions, and design charettes. For more information, please visit www.newschool.edu/events.

The Storyteller is a traveling exhibition organized and circulated by iCI (Independent Curators International), New York. The exhibition, tour, and catalogue are made possible, in part, by a grant from The Andy Warhol Foundation for the Visual Arts; the Horace W. Goldsmith Foundation; iCI Benefactors Agnes Gund, Gerrit and Sydnie Lansing, and Barbara and John Robinson; the iCI Partners and iCI Advocates.

Justin Lieberman at Bernier Eliades in Athens

SAlto Mortale

Beat Streuli at Murray Guy in New York

Alighiero e Boetti at Sprüth Magers in Berlin

Monika Sprüth und Philomene Magers freuen sich, die Arbeit ‚Insicuro Noncurante‘ von Alighiero e Boetti in Berlin zeigen zu können. Das Werk hat die Form eines Portfolios mit 81 nummerierten Blättern, die einen Überblick über das künstlerische Schaffen Alighiero e Boettis der Jahre 1966 bis 1975 geben. Die Arbeit umfasst unterschiedliche Werkformen, wie originale Skizzen und Klebearbeiten, Postkarten und Briefe, aber auch Kopien seiner großformatigen Hauptwerke, zu denen sich die Blätter in unterschiedlichem Verhältnis befinden.

Alighiero Boetti, alias Alighiero e Boetti, wurde 1940 in Turin geboren und verstarb 1994 in Rom. Als Künstler war er Autodidakt: sein Studium an der Universität Turin brach er ab um sich der Kunst zu widmen, ab Mitte der 60er Jahre machte er durch künstlerische Aktivitäten auf sich aufmerksam. Nach seiner ersten Ausstellung im Jahr 1967 schloss er sich kurzfristig der Arte Povera-Bewegung an, ab Mitte der 70er Jahre trat Boetti als fiktives Künstlerduo ‚Alighiero e Boetti‘ auf um opponierende Faktoren in seinem Werk zu signalisieren: Individualität und Gesellschaft, Irrtum und Perfektion, Ordnung und Unordnung.

In ‚Insicuro Noncurante‘ hat Boettis Lust an der Analyse, Neuzusammenstellung und somit Kenntlichmachung von Ordnungssystemen auch auf sein eigenes Werk übergegriffen. Es bietet eine persönliche als auch überblickartige Zusammenstellung vieler seiner wichtigsten Werke, wie auch persönliche Skizzen kleineren Formats. Zudem gewinnt man einen Eindruck, wie Boettis Wohnung im römischen Viertel Trastevere aussah: an den Wänden hingen Gegenstände, die ihn interessierten, hierunter Postkarten und Fotos sowie eigene Skizzen und Bilder, die sich im Portfolio wiederfinden.

Zahlreiche Blätter der Arbeit geben Aufschluss über die analytische und gleichzeitig spielerische Beschäftigung des Künstlers mit den menschlich geschaffenen Ordnungssystemen, mit Mathematik, Sprache und deren Basiselementen wie Zahlen und Buchstaben. Skizzenhafte Zahlenspiele auf Karopapier finden sich hierunter ebenso wie eine Version eines seiner Hauptwerke mit dem Titel ‚Classificazione dei mille fiumi più lunghi del mondo‘ (1970-1977), das in Buchform eine Klassifizierung der tausend längsten Flüsse der Welt darstellt und gleichzeitig die Unmöglichkeit einer solchen Operation verdeutlicht. Auch Kopien seiner ersten in Afghanistan in Auftrag gegebenen Stickereiarbeiten von 1971, dem Jahr als Boetti das Land als seine zweite Heimat für sich entdeckte, sind zu sehen, ebenso wie Briefe und Postkarten, die er ab 1969 an Freunde und sich selbst verschickte und somit die mail art vorwegnahm. Das Portfolio schliesst des weiteren eine skizzenartige Version des Kugelschreiberbilds ‚Mettere al mondo il mondo‘ ein. Anführungszeichen und Buchstabenleiste sind hier auf Karopapier gezeichnet und somit einander leichter zuzuordnen und zu entschlüsseln als auf den großformatigen Bildern, in denen die weiß ausgesparten Zeichen sich auf dem mit Kugelschreiber ausgefüllten Grund zu verlieren scheinen, jedoch gleichzeitig einem bestimmten System gehorchen. Die hier gezeigte Version ist wie ein Lehexemplar für das Lesen von Boettis Kugelschreiberbildern.

H5 wins Oscar 2010 for Best Animated Short Film

CONGRATULATION!

Liam Gillick at Casey Kaplan in New York

Mike Kelley at Schinkel Pavillon in Berlin

Sterling Ruby at Pace Wildenstein in New York

For his first installation at PaceWildenstein, Sterling Ruby has transformed a public transportation vehicle into a ready-made sculpture titled BUS, outfitted with a series of interior solitary confinement cages, speakers, sub-woofers, chrome fixtures, and exterior security doors. Inside this muted, claustrophobic environment, notions of excess and suppression are heightened to new extremes. Situated nearby, and mirroring BUS in scale (each sculpture measures approximately 10' x 9' x 40'), PIG PEN is a massive rectangular grid configured from a series of smaller custom-built rectangular blocks. Each individual block is comprised of four metal security doors, identical to those found on homes in urban environments. Both of these sculptural traps act symbolically as relics of a tarnished past, signals of a stagnating present, and warnings for an apocalyptic future.

In Max Weber's book, *The Protestant Ethic and The Spirit of Capitalism*, he describes the end result of contemporary society's adherence to rationality, reason, and progress as the iron cage of modernity. The consequence, Weber claimed, was a technically ordered, rigid, dehumanized society, governed by one set of rules, which limits human freedom and individuality. He argued that society at large was ultimately responsible for changing the social bureaucracies it created.

Throughout Sterling Ruby's diverse practice, he has sought to breach the dichotomy of liberation and repression. In constructing these places of confinement and stagnation, the artist confronts contemporary isolation in the face of the social structures that create it. BUS and PIG PEN are physical allegories for the powerful traps that human beings construct for themselves and metaphorical manifestations of marginal places that exist outside the past, present, or future. The sculptures reinforce society's need for recognition and transformation.

Sterling Ruby has explored extreme and traumatic territories and transient states in the past. For SUPERMAX 2008, at the Pacific Design Center, Museum of Contemporary Art, Los Angeles, he filled the museum with his signature stalagmite structures, large-scale spray-paint paintings, poured urethane blocks, and his defaced minimalist monoliths. He correlated the architecture of the Pacific Design Center with Pelican Bay, a maximum-security prison in Northwest California. Also included in this exhibition was Time Machine, a wooden cage-like structure, inscribed with the text:

THE PAST HAS CHEATED ME...
THE PRESENT TORMENTS ME...
THE FUTURE TERRIFIES ME!

The installation at the Pacific Design Center concluded the artist's SUPERMAX trilogy. Previous incarnations were exhibited at Galerie Christian Nagel in Cologne, Germany (2006) and Mark Foxx, Los Angeles (2005).

Sterling Ruby (b. 1972) lives and works in Los Angeles, California. His most recent solo exhibitions include Sterling Ruby/Robert Mapplethorpe, Xavier Hufkens, Brussels (2009), *The Masturbators*, Foxy Production, New York (2009), SUPERMAX 2008, Museum of Contemporary Art, Los Angeles, CHRON, The Drawing Center, New York (2008), and *Grid Ripper*, Galleria d'arte Moderna e Contemporanea, Bergamo, Italy (2008). Ruby's work was also included in the recent group exhibitions *New Photography 2009*, Museum of Modern Art, New York (2009-10), *New York Minute*, Depart Foundation, Macro Future Museum, Rome (2009), *Beg, Borrow and Steal* at the Rubell Family Collection, Miami (2009), *Abstract America: New Painting and Sculpture*, Saatchi Gallery, London (2009), *Five*, Red October Chocolate Factory, Moscow (2009), and *Stray Alchemists*, Ullens Center of Contemporary Art, Beijing (2008). His work can be found in numerous public collections worldwide, including the Hammer Museum, Los Angeles; Museum of Modern Art, New York; Seattle Art Museum, Washington; and The Solomon R. Guggenheim Museum, New York.

Liam Gillick at Meyer Kainer in Vienna

Everything Good Goes, 2008

Liam Gillick

Digital Video ("Red One") 14' 52"

A film produced by Laurent Vacher, Stephen Ghukfvin and Catherine Camille Cushman.

In New York, 2008, Liam Gillick was in the process of preparing and editing a series of texts, clips and recordings derived from a series of lectures presented at unitednationsplaza, Berlin in 2006. While reviewing the content of the lectures the artist built a 3d computer model of the set from the Godard–Gorin film "Tout va Bien". A telephone call was made to the Fly collective and recorded. The phone call outlined the issues that the film's producers should think about while documenting the process of building the 3D computer model.

The resulting film is a portrait of an artist working and thinking while we hear the original telephone recording as a soundtrack. The work is a reflection on a context and an outline of the artist's main concerns over the last few years.

"Tout va bien" by Godard was set in 1972, i.e. four years after the "events" of 1968. President De Gaulle and his successor president Pompidou had rolled back the would-be revolution and the political right wing held France in its grip. And yet "everything's fine" (tout va bien). Relations between people have changed. A factory is occupied, a woman striker phones her husband and tells him to mind the children, a Communist Party militant sells party literature in a supermarket and is ignored by young people (his party dominated the left before 1968). (Albert Rozenboom, @imdb.com)

"Everything Good Goes" was produced as contribution for the Vincent Award (Stedelijk Museum, Amsterdam).

2009 Liam Gillick represented Germany at the 53rd Venice Biennale. A major monographic exhibition of his work over the last twenty years opens at the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland in Bonn in April 2010. His exhibition Executive 2 Litre GXL is on show at the MAK in Vienna until March 31.

Wolfgang Tillmans at Andrea Rosen in New York

PICTURES IN THE PLACE OF OTHERS

things thought while looking at Wolfgang Tillmans's new work

- Dominic Eichler

In a wind blown Norwegian museum, a specialist in photography conservation working on 19th Century prints recording a solar eclipse turns to a group of journalists, many clutching impressive digital cameras. Rueful, he reminds the company that if a pile of prints and a stack of hard-drives packed with image data were left side-by-side in a room, and then the electricity went out and many years were to pass, that it is highly probable that only some of the paper prints would survive and none of the data. Feet shuffle awkwardly as that apocalyptic information sinks in, especially because we still mix up pictures with memories. It seems ironic that even though we know this, or ought to, that we don't make prints and trust our disorganized data like ourselves. The vanitas theme expressed through loose, day-lit fruit or the fragile expressions of a small group of close friends and muses, has been a constant trope of Wolfgang Tillmans's photographic work over the last two decades. In this period arguably our relationship to the photographic image has changed forever, while Tillmans's work has shown remarkable constancy and led the way for many.

During eyes-open, waking hours, evidently a large slab of our brains is busy processing images whether we want it to or not. Perhaps for that internally exhausting reason most people secretly think that they are on top of the picture game, that not only do they know a good picture when they see one but if they had the time, they could also make one if they wanted to. It doesn't seem to matter that evidence to the contrary is everywhere. Actually we remain ignorant, gullible and easily manipulated when it comes to pictures and weirdly 'less and less impressed by impressive pictures', as Tillmans observed to me. For his part though, he wants it to be possible to trust his pictures, which perhaps seems like a tall order getting taller, but that's still what he hopes or works at making possible.

The digitization of the image world has cemented this egoistic fantasy of picture mastery and added another dimension because in the uploaded world, next to scraps of text, pictures are the essence of virtual existence. Given the drama of this situation, the limitless production and distribution of an arsenal of personal pictures has come to be considered a right, something which makes pictures as ubiquitous but also as necessary as air. Generally, we are just as blasé about pictures as air and in truth don't really bother with looking and even when we do, we do it without much attention to detail or understanding of really what makes what we are looking at tick. Art suggests that when we do that we deny ourselves both knowledge and pleasure. Tillmans's pictures have never denied either the highly subjective or personal on one hand or the enrichment of the experience of looking through art on the other. His unapologetic attachment to colour and colour combinations is one example of this. Bring on those sapphire blues and golden yellows, those overly demanding greens, says his work - maybe it doesn't even matter on who or what they are found.

This text accompanies a new solo exhibition of his work, which at the time of writing, has no title. The confronting, intense constellation of pictures Tillmans has chosen for this exhibition have - in a classic sense of how artists used to work and galleries used to schedule - been drawn from his new work of the last year or so. Actually, Tillmans is constantly taking pictures in one way or another, although he says he is still never sure if he can do it. I joke that the closed shutter is the photographer's equivalent of the writer's blank screen.

What has Tillmans seen and captured for us? In this exhibition he has left to one side for the moment works of the last years entailing abstract examinations of photographic materiality and process. Instead he has chosen to self-consciously revisit the aesthetic innovations and pictorial methods for which he became renowned. For example: the pictures all come in three standard sizes; nothing is framed, just scotch-taped or hung on binder clips like banners on the wall; one picture is repeated somewhere to keep you awake and wink at photography's anti-art reproducibility; and, the hanging gravitates around a horizon and a virtual grid in which images don't fill all of the gaps but a sense of balance and rationality is conveyed from the placement.

At the same time, he told me he wanted to aesthetically: "move the goal posts a little." Aside from changes in subject matter there is a 'newness' in these pictures, which involves working with the benefit of hindsight in order to allow steps forward. There is self-quotation with twists and developments. A few images of clothes and fabric are case in point - his new 'faltenwürfe' (crease or fold) pictures point in two directions, one which evokes the absent bodies and the other which suggests they would be happy to dissolve onto another plane, perhaps one of pure abstraction. Up to this point I have intentionally avoided his new subjects because lazy-looking involves reducing pictures to labels. Here is a problematic list of some: the leaning tower of Pisa, grey relentless guest worker's housing in Dubai seen from a plane, the security barrier in Jerusalem, a rack full of tabloid magazines, a pile of eggs in cartons, the folds of a rain-proof jacket, South East Asian small businesses, a man cleansing in the river Ganges, and a computer room in a research station monitoring climate change. But there are many, many more, each one particular and stand-alone.

For some days before typing this now I was wondering how to avoid writing this sentence: Wolfgang Tillmans's new exhibition addresses life on the planet now. He would never claim that and somehow that version sounds awful like it should be read by a voiceover baritone, but at least it gets around the now empty sounding 'global' view. Let's keep it simple - Tillmans has made and collected a bunch of fine pictures from all over the place. He told me he liked the possibilities and the problems of a certain amount of randomness in subject matter and selection. He wrote to me:

In a way to reconcile or address the randomness of the world today is the biggest task, to let it all in, but still hold course. Colour help me! It's

a pure seeing I'm interested in the mind being stretched by trying to pull this world of pictures together, like a bit of a screw-up. Eat this! Previous shows also often included absurd moments and odd subject matter that had nothing to do with the core narrative of the 'real' utopias portrayed in my pictures. But this show reverses the balance - a few pictures from 'my world' are met with a majority of 'outside' world.

Thus these pictures are worldly but it is not a glamorous world. When they show economy, power, capital - whether monstrously built, in violent action or advertising its things - it is from a distance or with dry sarcasm or with a firmly held mirror. When they show people - sexy out-of-it friends or strangers in crowds regardless of their milieu - they create intimacy, win your sympathy or represent freedom. When they show things and surfaces and light hinting things and surfaces they celebrate really, really looking and looking again and the ancillary art of composition whether we are thinking of fruit or a bunch of lines.

Not shying from either the socio-political difficult or the fatigued iconography of everyday subjects Tillmans makes striking picture-making look easy. He allows recognition, identification, familiarity and discovery. He likes his pictures to be affective, to be good, embedded in them is belief.

walter hopps will be here in 20 minutes

walter hopps will be here in 20 minutes

Scott King Blog at Spex website

have an excellent read:

<http://dear.me/spex.de/>

