

HELEN MIRRA at Haus Konstruktiv in Zurich

Field Recordings 1-3

TINO SEHGAL at Tate Modern in London

Tate has announced that Tino Sehgal will undertake the annual commission for Tate Modern's Turbine Hall in 2012. To be unveiled on 17 July that year, Sehgal's new work will be the thirteenth to be commissioned in The Unilever Series.

Tino Sehgal 2012 will be part of the London 2012 Festival, the finale of the Cultural Olympiad. Sehgal has risen to prominence for his innovative works which consist purely of live encounters between people. Avoiding the production of any objects, he has pioneered a radical and yet entirely viewer-oriented approach to making art. His works respond to and engage with the gallery visitor directly, creating social situations through the use of conversation, dance, sound and movement, as well as philosophical and economic debate. Having trained in both political economics and choreography, the resulting works are renowned for their high levels of interaction, intimacy, and critical reflection on their environment.

YVONNE RAINER at Museum Ludwig in Cologne

Space, Body, Language

CYPRIEN GAILLARD at Mima in Middlesbrough

In his largest UK exhibition to date, awardwinning artist Gaillard presents two major film installations. These cinematic works show contemporary architecture as a modern ruin on the verge of being taken over by nature. *Real Remnants of Fictive Wars (Part V)* is a slow film of fire extinguisher smoke engulfing a romantic landscape, as a violent and mesmerizingly beautiful act. *Cities of Gold and Mirrors* brings together archaeological and human ruin in its hypnotic depiction of the ancient city of Cancun. Curated by AV Festival in partnership with mima.

RONAN & ERWAN BOURoulLEC at Centre Pompidou-Metz

Le Centre Pompidou-Metz propose la première grande rétrospective dédiée au travail de Ronan et Erwan Bouroullec en France.

Respectivement diplômés de l'École nationale supérieure des arts décoratifs de Paris et de l'École nationale supérieure d'arts de Cergy-Pontoise, Ronan (né en 1971) et Erwan Bouroullec (né en 1976) s'associent en 1999 pour mener un travail au sein d'un dialogue permanent et d'une exigence commune vers plus de justesse et de délicatesse. Aujourd'hui ils sont édités par les plus grands industriels tels que Vitra, Magis, Alessi, Established & Sons, Axor Hansgrohe, Kartell, Kvadrat, Cappellini, Camper, Ligne Roset tout en menant une activité de recherche avec la Galerie kreo et en réalisant ponctuellement des projets d'architecture.

Élus Créateurs de l'année au Salon du meuble en 2002, ils ont reçu, entre autres, le Grand Prix du Design de la Ville de Paris en 1998, le New Designer Award de l'International Contemporary Furniture Fair de New York en 1999 et le Finn-Juhl Prize de Copenhague en 2008. Plusieurs expositions monographiques leur ont été consacrées notamment au Design Museum de Londres en 2002, au Museum of Contemporary Art de Los Angeles, au Musée Boijmans van Beuningen de Rotterdam, à La Piscine, Musée d'Art et d'Industrie de Roubaix en 2004, à la Villa Noailles, Hyères en 2008 et au Grand Hornu, Belgique en 2009.

Leurs créations appartiennent aux collections d'institutions telles que le Centre Pompidou - Musée National d'Art Moderne et le Musée des Arts Décoratifs de Paris, le Museum of Modern Art de New York, l'Art Institute de Chicago, le Design Museum de Londres ou encore le musée Boijmans van Beuningen de Rotterdam.

Le Centre Pompidou-Metz leur consacre à partir d'octobre 2011 un plateau d'exposition de 1 000 m² pour déployer leurs réalisations de ces dix dernières années ainsi que certains projets de recherche.

KATERINA SEDA at Museum of Art Lucerne

The artist Kateřina Šedá works with people, and because communication is central to this, she usually works with people in her Czech homeland. Her actions, performances, video works, drawings and objects speak of the joys and anxieties of a specific group, but are universally comprehensible. When, for example, the supposed boredom of village life is pierced by a daily routine as choreographed by the artist, the video produced ('There is Nothing There') deals less with the actual abandonment and emptiness of the provinces than with urban prejudices towards rural remoteness.

Kateřina Šedá is interested in prejudices, conflicts and the drawing up of borders. With her sense of communication and common features she manages to take people out of their routine. Beyond fixed habits, the people develop their own story with Kateřina Šedá and participate in the discovery of their community's identity. Not theatre, not therapy, not sociology, Kateřina Šedá's work operates on the boundaries of art and is thus once again characteristic of a contemporary art that brings together a previously unknown diversity of forms, themes and media.

Museum of Art Lucerne is showing the first retrospective exhibition of the artist, who has taken part in many Biennales and Documenta 12, and was invited to present a full-day performance at Tate Modern in London this autumn.

DAVID CLAERBOUT at Secession in Vienna

The Belgian artist David Claerbout works primarily in photography, animation, and video. His contemplative installations study the qualities of these media, often employing them in parallel arrangements: motion versus standstill, duration versus moment, evanescence and change versus permanence and continuity. His artistic practice revolves around the passage of time, and slowness and precision are distinguishing features of his work. Many of his video works are based on historic photographs, to which he adds a dimension of time and motion by means of digital manipulation; see, for instance, his Kindergarten Antonio Sant'Elia, 1932 (1998). In the viewer, the simultaneous presence of contrary phenomena inevitably triggers a perceptual irritation. Claerbout's fictional films take the concept of the simultaneity of antagonisms a step further; the narrative recedes into the background as natural phenomena that elude deliberate control, such as the sunlight, become the real-time protagonists (see the thirteen-hour Bordeaux Piece, 2004). The artist plays with the expectations the viewers' visual habits generate, teasing them to the point where the semblance of stasis becomes a painful experience. To immerse themselves in Claerbout's work, viewers accordingly need one thing above all else: plenty of time.

SLAVS AND TATARS at Secession in Vienna

The collective Slavs and Tatars defines itself as “a faction of polemics and intimacies devoted to an area east of the former Berlin Wall and west of the Great Wall of China known as Eurasia.” The collective’s work spans several media and disciplines and a broad spectrum of cultural registers both high and low while focusing on an area in which Slav, Caucasian, and Central Asian influences overlap. In their mainly research-based work, Slavs and Tatars address the ancient and the past, the marginal and the oft-forgotten. Always on the lookout for points of comparison, they find the similarities between things that appear to be incommensurable. This process of equation leads to appropriations and reinterpretations of history that contradict the well-known narratives of the mighty and victorious. During the past four years the group produced two cycles of work, with projects such as Kidnapping Mountains (2009), Hymns of No Resistance (2009), and Molla Nasreddin (2011) addressing the Caucasus, while the unlikely shared heritage of Iran and Poland is the subject of Friendship of Nations: Polish Shi’ite Showbiz (2010), 79.89.09 (2010), and A Monobrow Manifesto (2010). The exhibition at the Vienna Secession inaugurates the third cycle of works by Slavs and Tatars, which will be an attempt to paint the portrait of the contemporary anti-modern.

AI WEIWEI at Magasin 3 in Stockholm

Magasin 3 presents the Chinese artist Ai Weiwei in his first solo exhibition in Sweden.

The exhibition will focus on a number of Ai Weiwei's monumental installations and his political work. A reading room, which will also include documentary films, will give visitors a chance to learn about his multifaceted efforts to foster social change in China—an activism that puts him on a collision course with the regime.

Ai Weiwei often refers to pre-revolutionary China and its cultural and craft traditions in his work. He seeks out iconic objects with great cultural and symbolic value for the Chinese, and then deliberately treats them with complete disregard for its worth or intended function. The artworks can be seen as commentary on the disdain that Mao's Cultural Revolution showed the past as well as a way for Ai Weiwei himself to dispatch with conventional notions about art and its value. The works chosen for the exhibition all address Chinese socialism, mass production and global trade.

ROMAN ONDAK at K21 Ständehaus in Düsseldorf

Within Reach of Hand or Eye

Ondák – who was born in 1966 in Bratislava, where he still lives – is showing two older pieces, as well as a new work conceived especially for this location. His often subtle interventions into everyday life situations may assume the most diverse forms, from brief to more extended appearances of individuals or objects, as well as drawings or notations, and all the way to the participation of the public.

Even when he investigates themes or phenomena associated with art and the museum, his production as a whole expresses a consistent interest in “the everyday behavior of real people,” and in “the qualities behind the objects.” (R.O.) Despite the unassuming character of its manifestations, his conceptual art – with its humanistic orientation – always addresses the breadth and complexity of reality itself. The exhibition title “Within Reach of Hand or Eye” refers to three works, and poses questions about our perceptions of the world, about distance and proximity, about boundaries, and about the individual's capacity for acquiring knowledge or exerting influence.

MARK MORRISROE at Villa Stuck in Munich

Zum ersten Mal in Deutschland präsentiert die Villa Stuck eine grosse Übersichtsschau des amerikanischen Fotokünstlers Mark Morrisroe. Sein aussergewöhnlich vielseitiges Werk wurde in Europa bisher äußerst selten präsentiert. Bekannt durch Gruppen- und Themenausstellungen ist Morrisroe bislang vor allem in Zusammenhang mit seinen Bostoner Kollegen Nan Goldin und David Armstrong. Die Ausstellung «Mark Morrisroe» entstand in Zusammenarbeit mit dem Nachlass Mark Morrisroe (Sammlung Ringier) im Fotomuseum Winterthur. Kuratoren sind Beatrix Ruf (Direktorin Kunsthalle Zürich/Künstlerische Leiterin Sammlung Ringier) und Thomas Seelig (Fotomuseum Winterthur). Die Werke in der Ausstellung stammen zum großen Teil aus dem Nachlass Mark Morrisroe (Sammlung Ringier) im Fotomuseum Winterthur.

Mark Morrisroe war im Boston der frühen 1980er Jahre eine charismatische Figur, erschien er doch mit seinen Künstlerfreunden aus Studienzeiten oft gemeinsam in Drag und performte mit Stephen Tashjian, alias Tabboo!, unter dem Pseudonym „Clam Twins“ in den Bars und Clubs der Stadt. Auch als Künstler und Fotograf war er faszinierender Mittelpunkt einer lebendigen Bostoner Punk- und Kunstszene, deren wichtigste Protagonisten weit über die Stadt hinaus bekannt waren. Wie Nan Goldin und David Armstrong vor ihm, zog Mark Morrisroe Mitte der 1980er Jahre nach New York, um dort sein Glück zu suchen. Bereits im Juli 1989 starb er, viel zu früh, mit nur 30 Jahren an den Folgen von Aids.

Eine Ausstellung des Fotomuseums Winterthur in Kooperation mit dem Artists Space, New York und der Villa Stuck, München

WHITNEY BIENNIAL in New York

NICOLE EISENMAN

MIKE KELLEY

NICK MAUSS

ALIGHIERO BOETTI at Tate Modern in London

Alighiero E Boetti (1940–1994) was one of the most important and influential Italian artists of the twentieth century. He was a key member of the Arte Povera group of young Italian artists in the late 1960s which was working in radically new ways using simple materials. This will be the first solo show by an Arte Povera artist at Tate Modern. Boetti used industrial materials associated with Turin's booming economy and later made works using postage stamps, biro pens, and magazine covers. His work engaged with the changing geopolitical situation of his time, much of it made on his travels to places such as Ethiopia and Guatemala and Afghanistan. Between 1971 and 1979 he set up a hotel in Kabul as an art project and created large colourful embroideries, the most famous of these were the Mappa, world maps in which each country features the design of its national flag. Highlights include works never seen in the UK such as the iconic Self-Portrait 1993, a life-size bronze cast of the artist hosing his head with a jet of water.

ELAD LASSRY at David Kordansky in Los Angeles

JOHN BALDESSARI at MCASD in La Jolla

John Baldessari is an internationally celebrated artist, yet southern California is and has always been his home. He began his art making in his birthplace, National City, located between San Diego and the U.S./Mexico border. In 1960, MCASD, then the La Jolla Art Center, gave Baldessari his first exhibition. His relationship with the Museum has continued, including the 1997 one-person show National City. Once again MCASD is honored to welcome Baldessari back to the Museum, this time with an expansive survey of his entire body of printmaking.

Baldessari took on printmaking in the 1970s and has continued unabated. With laconic wit and visual restraint, he alters and crops photographic images to build a beguiling visual vocabulary. This current retrospective of Baldessari's prints, including more than 100 works made between 1973 and 2010 in media as diverse as lithography, etching, photogravure, aquatint, photo intaglio, embossing, silkscreen, and beyond, presents a beautiful and cacophonous example of the adventures in seeing and thinking he can conjure.

Drawn from the impressively rich and deep holdings of contemporary prints assembled by collector, business man, and philanthropist Jordan Schnitzer, this exhibition represents the largest offering of Baldessari's graphic oeuvre ever assembled.

VALENTIN CARRON at 303 Gallery in New York

Valentin Carron has recently exhibited work at Kunstmuseum Liechtenstein, Vaduz, The French Embassy, New York and Kunstmuseum Lausanne. Valentin will have his second solo exhibition at 303 Gallery opening in April 2012 featuring all new works.

HEIDI SPECKER at Leopold Hoesch Museum in Düren

Termini

Ai WEIWEI at Jeu de Paume in Paris

"Ai Weiwei – Interlacing" is the first major exhibition of photographs and videos by Ai Weiwei. It foregrounds Ai Weiwei the communicator – the documenting, analyzing, interweaving artist who communicates via many channels. Ai Weiwei already used photography in his New York years, but especially since his return to Beijing, he has incessantly documented the everyday urban and social realities in China, discussing it over blogs and Twitter. Photographs of radical urban transformation, of the search for earthquake victims, and the destruction of his Shanghai studio are presented together with his art photography projects, the Documenta project Fairytale, the countless blog and cell phone photographs. A comprehensive book accompanies this exhibition.

Ai Weiwei is a generalist, a conceptual, socially critical artist dedicated to creating friction with, and forming reality. As an architect, conceptual artist, sculptor, photographer, blogger, Twitterer, interview artist, and cultural critic, he is a sensitive observer of current topics and social problems: a great communicator and networker who brings life into art and art into life.

Ai Weiwei deliberately confronts social conditions in China and in the world: Through photographically documenting the architectonic clear-cutting of Beijing in the name of progress, with provocative measurements of the world, his personal positionings in the Study of Perspective, with radical cuts in the past (made to found pieces of furniture) in order to create possibilities for the present and the future, and with his tens of thousands of blog entries, blog photographs, and cell phone photographs (along with many other artistic declarations). This first, large exhibition and book project of his photography and videos focuses on Ai Weiwei's diversity, complexity, and connectedness, his "interlacing" and "networking" with hundreds of photographs, blogs, and explanatory essays.

STERLING RUBY at Centre d'Art Contemporain in Geneva

Soft Work

JIM SHAW at Metro Pictures in New York

ALAIN HUCK at CCS in Paris

Ancholia est la première exposition personnelle dans une institution en France de l'artiste. Alain Huck (né en 1957, vit à Lausanne) pratique principalement le dessin. Un dessin virtuose, au fusain, qui, à partir de plusieurs images sources, propose des compositions envoûtantes dans lesquelles le regard peut voyager longtemps. L'exposition présente, dans une articulation spatiale conçue par l'artiste, quatre nouveaux dessins monumentaux, une grande sculpture inédite en aluminium, des photographies, des vidéos et une installation composée d'agaves scarifiés.

YVONNE RAINER at Kunsthaus Bregenz

With Yvonne Rainer, who was born in San Francisco in 1934, the Kunsthaus Bregenz is presenting in collaboration with the Museum Ludwig in Cologne and the Getty Research Institute, Los Angeles, an internationally leading choreographer, dancer, and film-maker. Already at the beginning of the 1960s, Yvonne Rainer surprised the New York art and dance scene with choreographies in which she succeeded impressively in developing a completely new fascinating language characterized not least of all by the introduction of everyday gestures and actions into modern dance.

Ten years later, Yvonne Rainer took leave of the stage to make feature films that united fiction and reality as well as the personal and the private with a way of directing specific to her. Apart from their character as documents of the times, political topics such as racism, autobiographical aspects, and feminist questions render her seven films made between 1972 and 1996 as outstanding exemplars of 20th century film history.

Already at the beginning of her career, she was, both personally and professionally, constantly in close contact with artists of whom some, such as Carl Andre, Robert Morris, and Robert Rauschenberg, became involved as actors or in some other way in her dance pieces.

Since 2000, Yvonne Rainer has been choreographing again, drawing on elements of pop culture, sport, general dance history, and her own works.

Even though Yvonne Rainer has had film retrospectives in institutions such as the Museum of Modern Art in New York and the London Tate Modern, and her influence on the visual arts, especially among the younger generation, cannot be overestimated, up until now there has been no large comprehensive exhibition in Europe that has undertaken to ascribe to this complex oeuvre its significance for art history and to come to terms with its current relevance. The exhibition curated by Yilmaz Dziewior and Barbara Engelbach in Bregenz and Cologne (April 28 to July 29, 2012) will change this.

MICHEL MAJERUS at Kunstmuseum Stuttgart

Michel Majerus wurde nur 35 Jahre alt, und doch hinterlässt der Künstler (1967 – 2002) ein vielschichtiges und umfangreiches Werk. In seinen Arbeiten zitiert er Phänomene der Alltagskultur wie Computerspiele, Comics und Werbung ebenso wie das kunsthistorische Repertoire von Minimal Art und Pop Art. Mit dieser Samplingmethode, die verschiedene Bildelemente frei und unhierarchisch kombiniert, hat er der Malerei neue wichtige Impulse gegeben. Aufgrund der großen Formate seiner Arbeiten und ihres installativen Charakters konnten bislang nur wenige Museen das Werk von Michel Majerus in allen Facetten zeigen. Diese Lücke schließt das Kunstmuseum Stuttgart mit einer über hundert Gemälde und Installationen umfassenden Werkschau.

DARIA MARTIN at MK Gallery in Milton Keynes

Sensorium Tests

Daria Martin's first survey, solo exhibition in a UK public gallery presents a selection of short 16mm films made over the last 10 years, including the premier of an ambitious new work, *Sensorium Tests*. Throughout this period, Martin has pursued a sustained enquiry into numerous pressing issues relating to film, art and culture, including enchantment, voyeurs and artificial intelligence.

The exhibition includes the following films: *Closeup Gallery* (2003), in which a magician and his assistant engage in a strange game where cards dance, as if dramatising an inner world; *Soft Materials* (2004) where intimate relationships between man and machine are nurtured in an artificial intelligence laboratory; *Harpstrings and Lava* (2007) a dark narrative that animates dream images through clashing textures and structures; and the new film *Sensorium Tests* (2012), which revolves around a recently recognised neurological condition called 'mirror-touch synaesthesia'.

People affected with mirror touch synaesthesia experience a heightened empathy, whereby visually observed touch applied on the bodies of others triggers the perception of a similar touch in their own bodies. Using staged scenarios based on a real life experiment into this condition, the film explores how sensations might be created and shared between people and objects.

Encountering art has always produced varying degrees of engagement and interaction, whether triggering personal memories, associations or feelings, or more recently in literal, physical responses to immersive, participatory installations. In some ways, Martin's work turns these distinctions on their head, using mirror-touch synaesthesia to render virtual or remote activities indistinguishable from literal actions.

Martin's work often raises questions about what it means to be 'touched' by cinema and alternates playfully between luring the viewer through sensuous images and lush archetypes, and pushing them back into an awareness of artifice. This intentionally crafted push and pull, Martin says, is a reflection of the essential contradictions of the medium of film: its ephemerality and sensuality together with a physical realisation of fantasy.

Combining elements of painting, sculpture, performance art, dance, music and science, Martin's films re-enact on a modest basis the historical ideal of the 'gesamtwerk' or total artwork in order to create new frictions. Her casts frequently include musicians, choreographers and actors, and practitioners of professions or members of subcultures not normally placed before the camera. *Sensorium Tests'* cast comprises the Romanian actress Anamaria Marinca as well as several non-actors, including the synaesthete James Wannerton, who 'tastes words'.

The exhibition design has been produced by London-based architects and designers Melissa Appleton and Matthew Butcher from Post Works, while the accompanying publication has been designed by APFEL – A Practice for Every Day Life.

SAADANE AFIF at MMK in Frankfurt

Anthologie de l'humour noir

The French artist Saâdane Afif (b. 1970) – recipient of the acclaimed Marcel Duchamp Prize in 2009 – is coming to the MMK Zollamt to stage the first solo exhibition of his works ever to take place in a German museum. The exhibition title was derived from André Breton's Surrealist work *Anthologie de l'humour noir* of 1940.

In his presentation, Afif will retrace African influences on the European avant-garde while also linking it to modern French art and literature. With a coffin model manufactured in Ghana, he will moreover respond to a custom which has recently taken hold in that West African country whereby figurally designed coffins serve as a form of commemoration of the deceased. By virtue of its shape, the coffin entitled *L'Humour Noir* at the centre of the MMK Zollamt show will make reference to the Centre Pompidou.

In keeping with his usual approach, Saâdane Afif has called upon well-known protagonists of the art world to write texts about the coffin, taking his own thoughts about it as their point of departure. The texts will be part of the exhibition and form the contextual key to understanding the work.

ALIGHIERO BOETTI at Sprüth Magers in London

MATHIEU MERCIER at le Crédac in Ivry

Sublimations

An uncertain cross between the avant-gardes' project of imbuing the artistic object with practical value, and the Duchampian gesture of lending symbolic value to the object of everyday use, Mercier's work is endlessly redefining the production modalities of objects and their passage in the field of art.

A series of printed white pedestals associates objects having an everyday use with images of measuring tools that are slightly distorted and imprinted directly on these bases. Bananas, for instance, are displayed side by side with a curved color chart, while the image of an exploded chromatic circle is featured with a vase. Selected with great precision, these compositions suggest multiple associations of ideas. Both object and image, they simultaneously assert their materiality and their representational nature, and seem above all to summon the use of our eye and our attention to reality.

In another gallery, a bike, a bench made up of sections of water pipe and an updated, oversized light fixture from the 1950s conjure up an urban scene. Playing on the transformation of standards, this setting reformulates our relationship to the outside world and our way of understanding the forms all around us.

Elsewhere, in a darkened gallery, a diorama, that outmoded system of display, a kind of grand showcase inherited from natural history museums of old, harbors a pair of live axolotls. These animals seem frozen at an intermediary representation of evolution, between water and earth, and the elementary setting around them forces us to face our own archaisms in terms of representation.

Halfway between the natural and the artificial, sculpture and readymade, science and illusion, Mercier's show at Crédac plays on our systems of representation, proposing to examine our connection with reality and in particular what happens in the in-between area of that relationship.

IN NUMBERS at ICA in London

In Numbers: Serial Publications by Artists Since 1955 is a survey exhibition of the often-overlooked genre of serial publications produced by artists around the world from 1955 to the present day. From the rise of the small press in the 1960s, followed by the correspondence art movement, where artists exchanged art by post, to the DIY zine culture in the 1980s and early 1990s, professional artists have always seized on the format of magazines and postcards as a site for a new kind of art production.

In Numbers is the first survey to define a neglected artform that is neither artists' book nor ephemera, but is entirely its own unique object. The publications are by young artists operating at the peripheries of mainstream art cultures and established artists looking for an alternative to the marketplace. The publications are artworks, often idiosyncratic and produced in collaboration, and they do not feature news items, criticism, or reproductions of artworks.

The diversity of the publications is reflected in the backgrounds of the producing artists and in the wide range of techniques, nationalities and media; the survey does not attempt to be exhaustive, but simply to define the genre's contours and identify certain thematic threads.

PIETRO ROCCASALVA at David Kordansky in Los Angeles

David Kordansky Gallery is very pleased to announce *The Strange Young Neighbours*, a solo exhibition by Pietro Roccasalva. The show is Roccasalva's first with the gallery, as well as his first solo gallery exhibition in the United States. It will include paintings, drawings, a neon work, and a large-scale sculptural installation that will serve as the site for a *tableau vivant* performance. The performance will take place on Saturday, February 11th, beginning at 11:00am and continuing until the end of the opening reception at 9:00pm.

Roccasalva explores the potential for art objects to become active agents of simulacrum, sites where the animate and inanimate worlds undergo profound crossing. Painting serves as the orbital center for a practice that includes sculpture, performance, and video, and that has increasingly come to represent a self-contained universe of poetic narratives and philosophical inquiries. Roccasalva has referred to his paintings as 'microchips', devices that organize an ever-expanding network of processes and allusions. Synthesizing compositional strategies drawn from religious iconography, modernist collage, and digital distortion, and skillfully rendered over months and even years, the figures in the paintings are both deeply familiar and impossibly strange. They freeze the gaze and conjure the sense that though artworks can never be fully understood, they are caught with their viewers in an endless feedback loop of exchanged signification.

The Strange Young Neighbours borrows its title from a standalone tale in Goethe's 1809 novel *Elective Affinities*. In the story, a near-catastrophic drowning plays a key role in uniting a young couple destined to be together since childhood. Though the onset of adulthood and its misunderstood passions temporarily drive them apart, when the girl jumps from a moving boat and the boy saves her, they finally realize that they are in fact meant to be married.

This tale is just one of the texts that inform *Just Married Machine*, a major sculptural installation that occupies the center of the gallery and sets the stage for a series of new paintings as well as the *tableau vivant*. A wooden boat suggests direct connection to Goethe's narrative, but the other objects suggest that additional processes are at play. In fact, the scene is also based on a still/still life taken from the short Pasolini film *La Ricotta*. Roccasalva has allowed a series of visual slippages to transform objects depicted in what is essentially a traditional *nature morte* into fully realized, life-sized objects: a shallow tray becomes the mandolin-shaped boat, an overturned basket becomes the hot air balloon, and heads of garlic are translated, via a humorous visual 'misunderstanding', into a sculpture that resembles a crown of toilets. The work's most profound slippage, however, takes place between genres as the *nature morte* is repositioned within the realm of living things. For instance, a bottle in the *La Ricotta* still life is reinterpreted as a woman; accordingly, on the day of the opening, an actual married couple will inhabit *Just Married Machine*.

The performance and sculptures trace an arc that encompasses Pasolini, Goethe, and the concept of the 'bachelor machine.' However, where the 'bachelor machine' maintains desire by prolonging a state prior to consummation, *Just Married Machine* completes a circuit by unifying *nature morte* and living couple in a single visual experience. This process is further borne out by Roccasalva's practice, in which *tableaux vivants* often become the subjects of future drawings and paintings. Meanwhile, an accompanying still life painting entitled *Study for Just Married Machine* points to this process by enacting its reversal. The work depicts a goblet and a traditional Italian rosetta bread, seemingly gendered objects that will memorialize the departed actors when the *tableau vivant* is over. Here, Roccasalva continues to elaborate upon polarities of male and female and the fusion of animate and inanimate forms.

Surrounding *Just Married Machine* are a group of paintings featuring a recurring character in Roccasalva's work. *Il Traviatore* (the waiter) is always depicted carrying a lemon juicer on an otherwise empty tray. In the context of this exhibition, he is also the figure that bears witness to the elaborate coupling of genres that takes place before him. But because Roccasalva distorts, blurs, and deconstructs his face and body, the waiter's surreal fragmentation embodies that coupling: he is both a witness and a thing to be witnessed. His metallic tray and lid often become the subjects of extreme focus, *tours de force* of reflection and revelation in which an elaborate architecture, otherwise absent from the picture, can be viewed.

Given that Roccasalva is constantly drawing on one aspect of his practice to inform another, the reflected architecture is perhaps best understood in relation to the lemon juicer. A foundational image in the artist's practice, the juicer has previously been seen as the imagined cupola of a cathedral in drawings, videos, and digital prints. It has been described by Roccasalva as the metonymic symbol of a potentially unachievable work: the construction, in some distant future, of the cathedral itself as a culminating artistic statement. If it is this cathedral that appears in the waiter's tray, then he, like the lemon squeezer, is the bearer only of implied—rather than tangible—presence.

By their very nature, artworks exemplify openness of meaning. The intimate embrace between artwork and viewer can never be fully consummated. Nevertheless, a neon text from Lacan that marks the entrance/exit of the exhibition suggests that object and viewer share a common genetic source: the gaze. The words "you never look at me from the place I see you" are arranged as a linguistic Möbius strip; they

carry the intimation that objects, once they have been looked upon with enough intensity, possess the haunting potential to stare back at their viewers. Like the waiter and his reflective tray, the viewer of *The Strange Young Neighbours* is implicated as another of its uncanny projections, an object that painting sees.

Ai WEIWEI at Martin Gropius Bau in Berlin

For the first time in Germany, the Martin-Gropius-Bau is showing more than 220 photographs from the period 1983 to 1993 spent by Chinese artist Ai Weiwei in New York. More than 10,000 photos emerged during this time. Ai acted as curator selecting what will be exhibited. For the young Ai, born in 1957, this extended period of stay in the USA was very influential on the style of his future artistic works. After being in New York, Ai first of all returned to China as his father, the very famous author Ai Qing whose poems every Chinese schoolchild learns by heart, was on his deathbed.

Today, Ai Weiwei is one of the most famous Chinese artists of contemporary times. While living in New York, he became friends with Allen Ginsberg. Many artists who are now famous in China visited him there and Ai photographed them. He became familiar with the works of Joseph Beuys, whose ideas on Social Plastic are recognisable in Ai's work today. Andy Warhol was also an influence.

Ai was not yet famous back then in New York, living in a tiny apartment in the East Village. He was an active member of the Chinese community of artists and intellectuals in the area's avant-garde scene. In the 1980s, New York was a place of freedom from the repression that artists from China had experienced in their home country. After the death of Mao Zedong in 1976, the situation became a little more relaxed for China's artists, but the country was, and continues to be, governed by rigid notions of what art should be like and about whom art is to serve.

Ai captured life in the New York of the eighties with his camera. The result is a series of unique documents bearing witness to an artistically and politically exciting period seen through the eyes of an artist from China. And the viewer can already recognise the beginnings of Ai Weiwei's concept art in these early photographs. The subjects are varied like life in New York – photos of street fights in Tompkins Square Park, transvestites at the Wigstock Festival, portraits of Chinese and American artists, intellectuals and friends.

The photos lay around forgotten for many years. Thousands of not yet developed negatives remained hidden from view in old cardboard boxes. In 1993, following Ai Weiwei's return to China, he told the Chinese artist Rong Rong about them and it is thanks to him that Ai agreed to an exhibition at the Three Shadows Photography Art Centre in Beijing in the year 2009. In the summer of 2010, a first publication appeared in China with the support of Christophe W. Mao and funded by the Mattawin Company.

Ai Weiwei was curator of the first presentation in Beijing, assisted by Rong Rong and the artist inri, and the exhibition was shown without any changes at a second show New York. The Martin-Gropius-Bau in Berlin has taken on the exhibition design by Ai Weiwei. The photographs come together to make up an artistic installation that retraces the personal experiences, thoughts and impressions of the artist.

GITTE VILLESEN at Fotografisk Center in Copenhagen

Even now to explain everything would be difficult

"Jeg arrangerer det hele. Det bliver den bedste film nogensinde". Sådan sagde Amadou Sarr i en telefonsamtale med billedkunstneren Gitte Villesen. Det var fire dage før hendes andet besøg i det afrikanske land Gambia. Gitte Villesen skulle ned og lave en film sammen med Amadou Sarr og kameramanden Jonas Mortensen. Det blev til tre videoprojektioner i en installatorisk iscenesættelse. Projektet fik titlen 'I Will Arrange Everything. It Will Be the Best Film Ever.'

På Fotografisk Center er vi meget stolte over at kunne præsentere Gitte Villesens udstilling: Even now to explain everything would be difficult, hvor vi viser 'I Will Arrange Everything. It Will Be the Best Film Ever.' for første gang i Danmark. Installationen udstilles sammen med andre af Gitte Villesens nyere værker: 'A Silent Movie' fra 2007, 'Script for a Silent Movie' fra 2006 og 'Kitchen etc.' også fra 2006.

'I Will Arrange Everything. It Will Be the Best Film Ever' er fra 2010 og kan ses i forlængelse af videoinstallationen 'Julu (White Magic)' der blev vist hos Galleri Nicolai Wallner i 2008. Her er omdrejningspunktet netop mødet med den gambianske musiker og magiker Amadou Sarr. 'I Will Arrange Everything...' tager udgangspunkt i tre centrale kvinder i Amadous liv: Hans tredje kone Mariama Senghor, hendes moder Mariama Corr og hendes mormor Yenden Joff. Videoerne handler om kvinders liv i Gambia, hvor magi og Julu spiller en central rolle. I værket bliver det tydeligt hvordan kvindernes styrker og svagheder, samfundets kønsroller og de begrænsninger det medfører, spiller en afgørende rolle for kvindernes fortolkninger af deres egne oplevelser.

Amadou fungerer som tolk og oversætter for de tre kvinder i videoerne.

Billedkunstneren Gitte Villesen (f. 1965) er først og fremmest kendt for sine videoer. Her har hun udviklet en særlig version af det dokumentariske, hvor hun både filmer og samtaler på én gang. Hendes fotografiske praksis er oftest relateret til videoerne og fungerer både som enkeltværker og i installatorisk iscenesættelse sammen med disse.

ROBERT MORRIS at Sprüth Magers in Berlin

The interdisciplinary work of Robert Morris, which extends from objects, sculptures, and drawings through performances all the way to films and texts, has exercised a strong influence on developments in art ever since the 1960s. As an important thinker at the end of the avant-gardes of modernism, proceeding from Minimal Art, he detached himself early on from a rigid concept of the work of art and from the autonomous aura of the object, addressing above all the process of artistic production, which he displayed as an essential component of his works. During the 1960s, he was involved with the Judson Dance Theater in New York, where he participated in performances by Yvonne Rainer and Simone Forti and conceived his own choreographies. The engagement with postmodern dance gave rise to a significant constant within his sculptural works: The investigation of an inclusion of the viewer which focuses on the temporal perception of sculpture by means of bodily movement through space, and which furthermore directs the view from the institutional space out onto social aspects in the real world. Thus in the current exhibition as well, Robert Morris activates, through a specific spatial arrangement of his works, performative and self-reflective modes of perception in the viewers.

Prominently placed in the Garden Room at the beginning of the exhibition is *Scatter Piece* (1968), whose setting gives the viewer control over how he experiences the objects by moving through the space. The elements made of felt, copper, steel, lead zinc, and brass aluminum unfold a confrontation between industrial and biomorphic materials, and they lay out a sculptural production site whose arrangement reacts directly to the site which it occupies at the moment. In this way, the installation manifests a temporary and changeable state of completion. The bringing to light of a processual artistic activity, such as Morris called for in his theoretical texts *Notes on Sculpture, Part 1-4* (1966-69) and *Anti-Form* (1968), likewise addresses the social context of production and labor, a perspective which is also to be seen against the background of the institutional criticism of Concept Art as well as the social expectations during the 1970s with regard to art production.

Situated in the Main Room are *Untitled (Corner Beam)* and *Untitled (Floor Beam)*, which are made out of plywood and painted with gray paint. Along with the works *Untitled (Corner Piece)* and *Untitled (Wall/Floor Slab)*, presented on the Upper Floor, they were first shown by Morris in 1964/65 at the Green Gallery in New York as components of a seven-part group. The objects trace out simple actions in space: They connect architectural structures with each other, emphasize corner situations, or lean against walls. They are reminiscent of stage props such as *Column*, which Morris used in 1960 as a substitute for the human body in one of his first performances at the Living Theater in New York.

Morris' early Minimal Art works, to which *Untitled (Ring with Light)* (1965-66) also belongs, are closely linked to his dance compositions such as *Site* (1964) or *Waterman Switch* (1965) in which the dancers executed onstage task-oriented movements with geometrical objects.

Also in another work on display, *Steel Mesh Ls* (1988), the different positioning of the three identical L-shapes can be read as anthropomorphic movements such as sitting, lying, or standing. Whereas Morris conceived of the plywood sculptures from 1964 as temporary objects which can be taken apart and reproduced on site at any time, the *Steel Mesh Ls* are made out of metal mesh. Thus they conform on the one hand to industrial production and to the solid, cool surfaces of Minimal Art, but they contradict this correspondence through the semi-transparent grid which renders unstable and disconcerting perspectives onto the objects. Morris often works with interchangeable structures, inasmuch as he reconstructs and repeats forms such as the L-Beams in materials as wood, aluminum, or steel mesh and thereby dissolves the notion of original or seriality within his own work.

In addition, part of the exhibition consists of selected works made of felt: *Lead and Felt* from 1969 spreads out in the Main Room as a sculptural mass made from pieces of lead and felt and creates a structure which oscillates between positive and negative forms, between light-reflecting and light-absorbing textures. In this work, Morris directs attention to the relationship between material and gravity as well as between spatial arrangement and random indeterminacies. This turning away from permanent sculptures by means of temporary formations is achieved through fleeting and mutable materials such as felt, steam, or soil. Morris thereby aims at functional and economic considerations, in order to introduce social connotations of everyday life into the exhibition space, which has also been pursued by artists such as Eva Hesse, Robert Rauschenberg, and Claes Oldenburg. The works *Untitled* (1976) and *Untitled* (2010) belong to a series of wall works in felt which the artist developed from 1974 onward. As an important aspect of the works, the metal grommets imply the possibility of mounting the felt pieces onto the wall which Morris realized in pocket- or diamond-shaped folds. Here, too, the artist follows the force of gravitation: In his arrangements, he integrates the flowing physical movement of the material as a factor determining how it hangs from the wall and into which forms it is directed. By further endeavoring to compel the flexible texture of felt into rigid, geometrical forms, Morris reflects ironically upon the formal severity of the visual icons of abstract art or Cubism.

Furthermore, there are two installations which use sound to create an altered spatial situation. Both works take up the aspect of an assembly or an inner dialogue whose speakers, however, remain absent. *Chairs* (2001), one of Morris' more recent works, consists of a circle of

small-sized chairs which are covered by lead elements that are shaped by hand into the form of textile sheets. In contrast to the older works, there ensues here a narrative scene which indicates a possible meeting of children who, accompanied by a sonnet, exchange their thoughts. The 8-track sound installation *Voices* from 1974, which can be heard for the first time as a digitally synchronized version, consists of a complex choreography of several voices and soundtracks emanating into the empty space from eight loudspeakers. The abstract audio-play lasts three-and-a-half hours and brings together spoken texts, some of which were written by Robert Morris while others comprise excerpts from Emil Kraepelin's *Dementia Praecox* (1919) and *Manic Depressive Insanity and Paranoia* (1921) which he edited. *Voices* consists of four sequences, whereby each differs from the next with respect to the subject matter and the editing technique. The mental, introspective narrative space built up by the speakers is connected with a discontinuous experience of the real space, inasmuch as the voices from the various sources of sound can only be followed through a physical movement.

In his exhibition, Robert Morris combines various spatial conceptions which emphasize the experience of art as a process and employ sculptural works to create situations of change, displacement, and disorientation so as to initiate for the viewer constantly unexpected and evolving possibilities of perception.

JENNIFER BOLANDE at ICA in Philadelphia

LANDMARKS

Jennifer Bolande emerged as an artist in the late seventies working first in dance, choreography and drawing. Then, in the early eighties, advancing the ideas and strategies of the Pictures Generation, she began working with found images, rephotography, appropriation, film and installation, taking her place among those artists who have helped to redefine photography. She has taken an intuitive approach to creating conceptual works of art in the construction of a coherent visual language.

One of the first artists to consistently explore the materiality of the photograph, Bolande employs photographs as objects and subtly re-materializes photographic concepts through her work. *Milk Crown* (1987), for example, makes solid Harold Edgerton's well-known image of a milk droplet frozen in photographic time by recreating it as a three-dimensional ceramic sculpture.

This exhibition takes as its point of departure *Cast of Characters*, a 1999 photographic collage that collects the central players of Bolande's image-making as though they were cast members on stage for a curtain call. Central subjects like movies, mountains, speakers, trucks, appliances, and globes, seemingly divergent at first glance, coalesce into elements, themes and narratives, which recur, build and dovetail throughout her work.

Jennifer Bolande Landmarks is as much a site-specific installation as it is a survey. The careful selection of forty works teases out the inter-referencing the artist has practiced throughout her career and lends insight into her various strategies. It considers the simultaneity of past and present, obsolescence and newness, recollection and re-presentation. Presenting this exhibition in Philadelphia makes a special connection: in 1988 the first survey exhibition of Bolande's work, organized by Paula Marincola, was presented at Beaver College (now Arcadia University) in nearby Glenside.

ISA GENZKEN at Schinkel Pavillon in Berlin

Hallelujah

LUIGI GHIRRI at Castello di Rivoli

Project Prints. Un'avventura del pensiero e dello sguardo

Curated by Elena Re. In collaboration with Fondo Eredi di Luigi Ghirri

JOHN MILLER at Metro Pictures in New York

Suburban Past Time

John Miller elaborates on many of the tropes he has masterfully cultivated throughout his thirty-plus year career in "Suburban Past Time," his latest exhibition at Metro Pictures. Through artificial rocks and plants ranging in scale from massive to ordinary, wallpaper, store-bought and handmade decorative elements and the continuous presence of two people, Miller transforms the gallery into a bizarre yet familiar public space. The works included in the exhibition are a continuation of the artist's ongoing sociological investigation into so-called middlebrow culture, which focus on artifice in Western consumer societies. To evoke a sense of the generic, Miller pastes two vector print wallpapers depicting exterior views of nondescript plattenbauten, or apartment blocks, in Berlin and a beach resort on the working class tourist island of Mallorca, Spain. With the wallpapers are two carpets spelling "NO," filing cabinets painted in what Miller describes as "hot rod finish," and an oversized tree and rock that refer to the practice of using fake "natural" objects to hide pool pumps in suburban backyards. Continuously present amidst the installation are two people who either sit on a chair reading or rest on a plinth. Also on view are a series of flash animations Miller created with long time collaborator Takuji Kogo under the name Robot. Lifting the text from personal ads and setting them to MIDI voice recordings, cultural hierarchies related to age and wealth emerge from the borrowed lyrics of these videos projected on the gallery's walls.

HEIMO ZOBERNIG at Chantal Crousel in Paris

Gallery Chantal Crousel is pleased to announce the next exhibition of the Austrian artist Heimo Zobernig to be held in the two gallery spaces, rue Charlot and rue Léon Jouhaux (La Douane). The joint opening will take place on Saturday, January 21, 2012.

At the main gallery space, Heimo Zobernig will present a set of new paintings, La Douane will on the other hand be dedicated to sculpture and video.

Heimo Zobernig borrows the vocabulary of minimalism and confronts "figuration" and "abstraction" until they are both conflated. His work is on the edge of the sculpture and space, architecture and design.

In his new series of untitled abstract paintings Heimo Zobernig reveals words in capital letters in Helvetica font, which he has appropriated since many years.

The sculptures are hybrid objects made of poor materials (cardboard, polyester, plywood...). The banality of the materials used and their daily nature are reinforced by the object's functional appearance and normalized aesthetic.

These works from different periods, some of which were presented at the major exhibition of Heimo Zobernig at the Kunsthalle Zürich in 2011 - alternate between figurative, minimalist and functional sculptures.

JOHN M ARMLEDER at Thoman in Vienna

Late

John M. Armleder curated his show entitled Late with among others the furniture sculptor Jelinek – a minimalist geometric painting with left and right of it a fluorescent tube chandeliers from the Viennese Café Jelinek – and a group of new Pour Paintings, sculptures made out of utility tables or used and rolled wall-to-wall carpets, geometric paintings with trompe l'oeil and his recent works, sculptures made out of glass which he created for his exhibition away at Peggy Guggenheim Collection Venice 2012, presented in the space with the wallpainting Clonus again the repeating pattern of a headless comic clown in red, yellow or blue.

LORI HERBERGER at SCQ in Santiago de Compostela
DYSTOPIA STALKER

SGRAFO VS FAT LAVA at Gisela Capitain in Cologne

sound piece by Seth Price

curated by Nicolas Trembley

SCOTT MYLES at Meyer Riegger in Berlin

YOU

SCOTT KING at 8 rue Saint-Bon in Paris

On the occasion of his monograph Art Works issue published by JRP|Ringier, Scott King is invited for a solo show at 8 rue Saint-Bon, featuring a recent painting and his edition of overprinted records' sleeves.

Scott King's work adopts an idiosyncratic approach that simultaneously embraces the worlds of art, advertising, graphic design, semiotics, and popular culture. Using the languages of commerce, visual communication, and bureaucracy (charts, statistics, etc.), his works, always imbued with a deadpan humour, aim at a complex of psychological, sociological, and political content.

Using his positions in pioneering British-style magazines such as i-D and Sleazeneration in the early 1990s, King developed a form of hi-jacked public communication to spread his stories, ideas, and comments.

King's work has been exhibited widely in the USA and in Europe including the ICA, London, KW Berlin, Portikus, Frankfurt, White Columns, and The MoMA, New York.

Opening of "Tubular Bells" on February, Thursday 2nd, 6-9 pm.

MARK HANDFORTH at MOCA North Miami

ROLLING STOP

MOCA is currently celebrating its 15th anniversary in its Joan Lehman Building. An important part of the museum's history is its strong support of Miami-based artists. Mark Handforth was the first Miami artist to receive a solo show at MOCA, North Miami in March 1996. He has since achieved major international recognition and has become an important role model for Miami artists. This exhibition makes a strong statement about MOCA's role in shaping Miami as an international center for contemporary art.

Handforth's large-scale sculptures take their inspiration from everyday objects. Items such as an illuminated lamppost resting on the ground, a crying neon moon, a monumental coat hanger and a giant traffic stop sign are poetic, lyrical, and comical objects that wryly comment on daily life and human interaction. By blowing up their scale and distorting their form, Handforth imbues each object with a distinctive personality. Although each sculpture is a self-contained work, Handforth intended for groups of works to be shown together and has conceived the installation at MOCA as a landscape through which viewers can wander. The exhibition brings together over 30 works, including a major new light installation occupying over 80 feet of the museum's wall that will highlight the unique space of MOCA's current galleries designed by Gwathmey Siegel & Associates and will lead to the groundbreaking for its new expansion. The exhibition will spread out to locations throughout South Florida, including an installation of Electric Tree, located in Griffing Park, North Miami that consists of a giant banyan tree illuminated by over 60 fluorescent light fixtures. Mark Handforth: Rolling Stop is organized by the Museum of Contemporary Art, North Miami and is curated by MOCA Executive Director and Chief Curator Bonnie Clearwater.

KIRSTINE ROEPSTORFF at Nasjonalmuseet in Oslo

Wunderkammer of Formlessness

– I am attracted to shapes, but most of all to the space that exists between the shapes, says Kirstine Roepstorff. The inspiration behind her pictures mainly comes from reading a wide range of international publications on a regular basis.

Kirstine Roepstorff is interested in most world affairs, whether it is about what is going on in East Timor, Darfur or Greenland. She keeps herself constantly updated with what is happening in different parts of the world although she does not own a TV. However, she regularly reads Der Spiegel, TIME, National Geographic, various newspapers, or uses the Internet. It is through such media that she draws inspiration for her works.

The aesthetic expression of her work ranges from the whispering and the discreet to the provocative and multi-faceted. This exhibition is based on the Wunderkammer theme. It is like a special treasure chest in which Kirstine Roepstorff exhibits her own work together with objects she has hand-picked from museum collections or jumble sales. The walls are covered in curtains and provide a concentrated, almost solemn, atmosphere. Magnificent collages display newspaper and magazine cuttings, as well as fabrics and yarn that have been glued and woven together in intriguing compositions. Roepstorff's wunderkammer assembles high fir trees, crystals, sculptures and display cabinets with various objects such as geological findsstones and golden keys. The central piece is the work Stille Teater (Silent Theatre). The 'actors' in this kinetic theatre play are magical glass sculptures that move to light and sound.

The themes in Kirstine Roepstorff's oeuvre range from the figurative to contemporary politics to mystical fantasies and the grotesque. She is constantly discovering new ways in which to use materials. Often she works with time-honoured feminine artisan materials such as yarn, embroidery, paper cuttings and fabrics, which she fuses into a powerful political statement. This collision between content and materials has parallels with feminist art from the 1970s. However, contrary to the feminists of the 1970s whose focus were gender issues, Kirstine Roepstorff does not offer any quick-fix solutions to society's problems. She simply acknowledges them and confronts us with them in poetic and often humorous ways.

SUSAN HILLER at Kunsthalle Nürnberg

Susan Hiller (*1940 in Tallahassee/Florida), who has lived in London since 1969, is one of Great Britain's most influential artists. In retrospect, this could be because she was always ahead of her time. She had already investigated collective experiences such as dreams and memory using innovative and participatory methods in the 1970s, and later she also looked at encounters with UFOs and near-death experiences. Hiller works with a wide spectrum of media such as language and drawing, film and photography, found and other objects, and audio and video installations. Her frequently employed method of collecting, archiving and analysing material made her one of the first generation of artists to work conceptually, but from the very beginning she also employed various means of Surrealism such as 'écriture automatique' or empirical research, and her projects investigate people's supernatural or visionary experiences. Susan Hiller's work centres on man and research into the cultural and social phenomena that influence his identity in an uncanny or subconscious way. The artist has already contributed key works from her oeuvre to exhibitions in the Kunsthalle Nürnberg: to *This Land is my Land* in 2006 (with J. Street Project, 2005) and to our project *Romantic Conceptualism* in 2007 (with *Dedicated to the Unknown Artist, 1972–76*). It appears quite logical, therefore, that Susan Hiller's first major individual exhibition in Germany is taking place in Nuremberg.

NICK MAUSS at 303 Gallery in New York

CHRISTOPHER WILLIAMS at Museum Morsbroich

For Example: Dix-Huit Leçons Sur

La Société Industrielle (Revision 15)

Die Ausstellung zeigt über 20 fotografische Arbeiten des 1956 in Los Angeles geborenen Künstlers. In Anspielung auf das 1962 in Frankreich erschienene Buch *Dix-Huit Leçons Sur La Société Industrielle* (dt. *Die industrielle Gesellschaft: 18 Lektionen*, 1964) von Raymond Aron steht die Präsentation im Museum Morsbroich in einer Ausstellungsreihe, die der Künstler 2005 begonnen und seitdem in unterschiedlichsten internationalen Institutionen und Museen konsequent fortgeführt hat.

Neue und zum Teil erstmals in Deutschland gezeigte Arbeiten werden mit älteren, bereits den Corpus der 18 Lektionen bildenden Fotografien kombiniert und im Hinblick auf die Besonderheit des Ausstellungsortes inszeniert. Die Sujets der einzelnen Arbeiten verbindet die Idee der Klassifizierung und Repräsentation einer industriellen Gesellschaft. Neben Subjekten und Objekten (u.a. Apparaturen zur Reproduktion, Mittel der Fortbewegung oder auch selbstreflexive Abbildungen zu fotografischen Gerätschaften – Kamera, Blitzgenerator, Dunkelkammer) spielen auch Architekturen und Landschaften eine zentrale Rolle bei der Bildung des Repertoires.

Die Kombinationen der einzelnen Aufnahmen variieren je nach Ausstellungsort und -situation und weisen damit auch dem Raum selbst, der Installation, einen wesentlichen Anteil am Werk zu. So werden auch Auseinandersetzungen mit den Präsentationsbedingungen, dem Kontext sowie den Mitteln und Rahmenbedingungen des Ausstellungswesens mit in die Überlegungen des Künstlers eingeschlossen. Die Rhetorik der Installation im Schloss Morsbroich spricht eine sehr minimale Sprache. In der Abfolge der Räume erschließt sich die inszenierte Verbindung der Arbeiten.

Konzeptuelle Prinzipien bestimmen den künstlerischen Ansatz von Christopher Williams und zeigen seine Verwurzelung in der amerikanischen konzeptuellen Tradition, wie sie von Michael Asher, Douglas Huebler oder John Baldessari vertreten wird, bei denen er am CalArts (California Institute of the Arts) studiert hat. Williams' fotografisch-theoretische Überlegungen berühren erkenntnistheoretische Prozesse sowie auch kunstimmanent die Bedingungen der Kunstproduktion oder der institutionellen Kritik. Seit 2008 lehrt Christopher Williams an der Kunstakademie Düsseldorf, wo er die Professur für Fotografie und damit die ehemalige Becher-Klasse übernommen hat.

Kuratorin der Ausstellung ist Stefanie Kreuzer.

ALIGHIERO BOETTI at Reina Sofia in Madrid

Game Plan

Alighiero Boetti (1940-1994), who identified with *arte povera* early in his career but soon distanced himself from this movement, was a prolific, unclassifiable artist who, trying to avoid any form of artistic self absorption, explored different modes and degrees of collaboration throughout his career. His oeuvre can be placed within the context of relational aesthetics and in his art notions such as multiplicity, duality and division play a key role (thus his decision in 1972 to start signing his work Alighiero e Boetti) and a balance is sought between the intellectual and the sensible, order and disorder, individuality and collectivity. Fusing conceptual rigour, a vocation towards the experimental and a playful spirit, Boetti always allows chance and coincidence to influence his work. His work, strongly poetic and iconic, uses a wide range of techniques and tools – from drawing and painting to mail art or the production of handicrafts – and it conceives of the spectator as an accomplice or even a playmate.

His never-ending search for dialogue with the other, and his questioning of the vision of the creator as a god-like figure, would lead him to explore non-Western cultural traditions and to engage in different forms of co-operation which, in many cases, resulted in his works of art developing in ways that were not entirely under his control. In *estrategia de juego*, his first retrospective in Spain, we can see a selection of embroidery pieces and tapestries that he made in collaboration with artisans in Afghanistan and Pakistan, such as *Mappa* (1971-1994), a set of embroidered creations that form a map of the world in the colours of the flag of each country; and *Ordine e disordine* (1973), tapestries comprising grids of letters of different colours and sizes. In these and other works, Boetti comes up with the idea and chooses the working methods and the elements that will be used, but he leaves its material creation and also certain decisions about its final composition in the hands of others.

This show, which brings together over one hundred pieces from different moments in his artistic activity, includes some of his earliest productions, still close to *arte povera* (for example, *Lampada annuale*, a box of wood with a light bulb that lights up once a year for eleven seconds), and also pieces that are basic to the development of his discourse, such as the mail art piece *Viaggi postali* or the mysterious and evocative *Aerei* (1978-1989), which consists of large panels, done in ballpoint pen or watercolour, where numerous airplanes can be seen criss-crossing the sky.

OF BRIDGES AND BORDERS in Buenos Aires

Exhibition, performance, concerts, urban intervention: Of Bridges and Borders (Chapters IV and V)

