

## Agenda

### 1. Hubert Duprat, Against the Grain

ART: CONCEPT

Rue des Arquebusiers 13, Paris  
galerieartconcept.com

Let us begin with the most obvious: Hubert Duprat is a kind of naturalist artist, fascinated by the visual potential of elements and phenomena which he encounters principally in scientific literature and then investigates on site. Readily making use of mineral, organic or plant matter, often chosen from rare species, he transforms them into sculptures by minimal, delicate and time consuming interventions. Entomology, mineralogy, petrology as well as history and archaeology: much has been written about these disciplines that inform the artist's work. From the cylindrical assemblages of small translucent "building blocks" made of calcite to the geometric Pyrite crystals, from the strands of coral linked with breadcrumbs to the amber wafers bonded together, his works operate within an indeterminate sculptural system, between tradition and modernity, in the form of barely assisted natural readymades.

**NATURALIST & COUNTERFEITER** — Nevertheless, the artist's inclination for natural things is not entrenched, since alongside and in the same spirit, he experiments with industrial or synthetic materials: a ceiling made of PVC tubes to provoke a dizzying perceptual disorder or a sort of sharp-edged plaster rhombohedron reveals geometric patterns due to the rubbing of small brass cones. Causing wonder, curiosity and desire, his work is thus both elegant and erudite, combining heterogeneous aesthetic styles, from baroque (the mineral metaphor, ornament, the organic appendix and vanity) to minimal art (hard edge with geometric tendencies, basic forms, industrial materials), as well as references to movements that have been slightly forgotten by modernity like Art Nouveau with its decorative and architectural developments. To be specific, Duprat doesn't highlight the raw beauty of material so much as its visually manipulative and illusionistic virtues.

**ARCHITECT & ENGINEER** — The relation to architecture is essential to apprehend Hubert Duprat's work. This concern with building is evident when caddisflies larvae construct their cocoons of precious stones, as well as in the calcite tower or in the branches covered in small bone plates which are assembled like tiles or paving. These are all acts of construction which Duprat borrows from engineers and builders. There is an obvious continuation, for Duprat, between the architectural referent and his interest in nature. In fact, in principle, the building materials are natural: stone, used in a rough state or lightly carved, concrete, which is just cement and sand. Architecture is due to human genius, subjecting natural materials to an ambitious and progressive vision for social and cultural development. This results in a silent relation of domination, as recalled in the etymology of the word architecture: 'tekton' for the action of building, "arkhe" as the foundation, but also command. Architecture is literally "what builds power."

**SMUGGLER & TRAFFICKER** — In fact, Duprat's art is not only idealistic and well-meaning, but also discreetly critical and subversive. The fascinating ambiguity lies in this invisible and sensitive force: there is conceptual depth that goes beyond the formal delicate surface. The economy of his work has a difficult position towards nature: not only is it revealed and celebrated, but it's also exploited. It is in a mode that denies its own principles that Duprat's 'naturalism' finds strength and rationale. There is a Hegelian perspective in his relation to reality: it is not nature which is beautiful, but its submission to art. Not only as motif, but as use value. Not so much as a representation "from nature," as a representation "after nature." Seen in this light, this artist's activity could be likened to that of a smuggler, a trafficker who supplies natural riches in the field of art, having disguised them to artificially make them more precious. The artist subjects beautiful forms of nature to aesthetic rules, tutoring a certain form of industrious jewel or ornamental decoration. This is a project that finds an echo in the decadent figure of Des Esseintes, in Joris-Karl Huysmans's famous novel *Against Nature*: "After fake flowers that mimicked real ones, he wanted natural flowers imitating false ones."

**NATURAL SADISM** — At the origin of humanity, one can imagine that relationships between man and nature occurred on the mode of defiance and struggle. Nature was considered hostile, an unknown enemy to protect oneself from, then conquer and dominate to complete exploitation. Machetes, scythes, pruners: a veritable arsenal of close combat weapons has developed in farm sheds. Cultivated lands are the frontlines from which trophies of war are brought back. This original, pos-

sibly belligerent trait has now dissolved in the idealistic vision of nature as giving and caring. These natural materials, admired and regarded as precious crafts as well as in the naturalia of cabinets of curiosity—do they really provide signs of a peaceful reconciliation between man and the ecosystem? On closer inspection, these could be considered like samples, taken with a scalpel from the body of the vanquished enemy, as the latest incarnations of a domination achieved by man over nature. Along these lines and without complacency, it could be said that there is a discreetly sadistic side to Hubert Duprat's sculptural practice, or at least that there is a relation in the mode of fetishized authority. Vital forces appear aesthetically subdued, manipulated, transformed. The rock is shattered before being presented glued back together again, the tree is contained in a cocoon of nails like in an organic corset, the flint is violently cut to reveal figures. It is torn, extracted, aestheticised, then exhibited.

**GUILTY PLEASURES** — Going further still, it is probable that this proactive and ethically complex appropriation of such elements in the creative field is not the artist's personal negotiation with nature, but turns out to be a subtle and ineffable critique addressed to the viewer. One can feel a guilty, sensual and intellectual pleasure in the presence of Hubert Duprat sculptures. A guilty delight in abandoning oneself to the seductiveness of the natural ornament in full awareness of its readymade nature. A guilty pleasure in surrendering to the illusionistic effect, after (or despite) the avant-garde. The artist highlights the naivety of the art audience's viewpoint, who wonders at such phenomena which they no longer know how to apprehend in a museum of natural history, and most of all directly in nature. He makes us admire what is most rudimentary as if it is the most amazing wonder: a tribute to the incomparable power of art to transform reality into fantasy. The critical power of art by Hubert Duprat is probably lodged here: in this virtuous way to mirror, with delight and intelligence, the inadequacy of our gaze, our ignorance as an emotional drive, and the passionate and sensual diversion of our relation to the world. (A text by Guillaume Désanges, translated by Caroline Hancock. Adapted from the original text "Hubert Duprat, Against the Grain", published in the catalogue of the exhibition at Norwich Castle Museum & Art Gallery, March 2011)

### 2. Jeremy Deller at Hayward Gallery

SOUTHBANK CENTRE

Belvedere Road, London  
southbankcentre.co.uk

*Considering that a relevant part of your work is context-based, what is the sense of restaging Open Bedroom inside an institutional space such as the Hayward?*

It's not an exact restaging, just a taste without giving too much away. There is a lot more work in this reconstructed room than is initially apparent. In fact, there will be hundreds of works in this room. By having it in a separate space I am containing what is actually quite an unruly body of work, much of which is not fully formed.

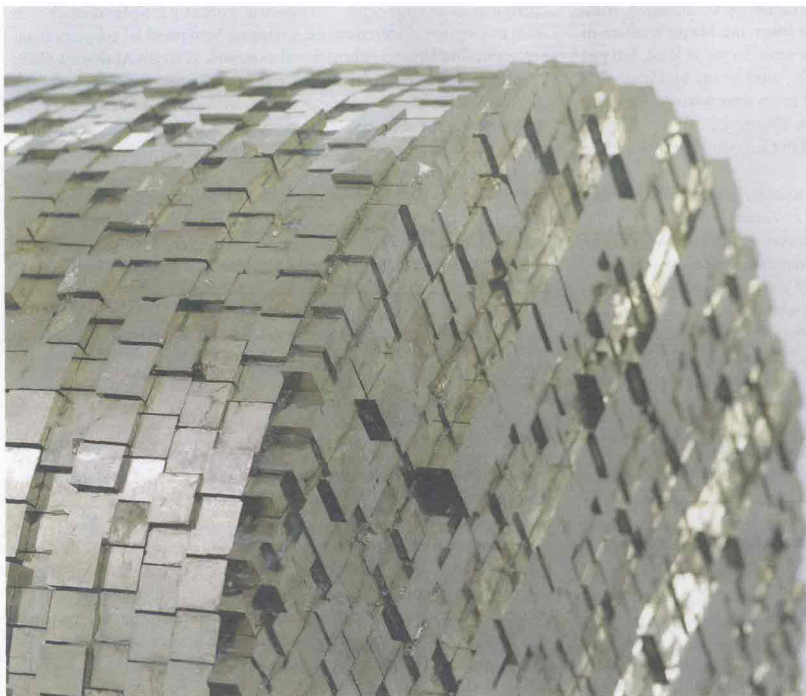
*In doing so, you also dialogue with an important aspect of current exhibition-making processes, which often question the forms in which historical exhibitions can be re-proposed and re-presented. In what way do you think that past projects can be displayed that allow for a real perception of the original intentions and aspects of the work, without becoming a theatrical mise-en-scène?*

I don't mind theatrical, it's just another way to look at something. Having said that, in the exhibition there is a section of projects presented as a narrated slide show, projects that do not exist anymore, apart from documentation and a slide show, which is a good way to present documentation. There is also a section of work that was never made or commissioned, so there is a mix of real, virtual, reconstructed, original and so on...

*You are presenting a section of your projects that never came to light, and I am very much interested in the reasons why certain efforts and ideas are left aside or abandoned. In the case of these proposals, what were the criteria for their inclusion? Were they something you originally abandoned because you felt they did not make sense?*

I included this for a variety of reasons, these were ideas that I have had and tried to make, and gone some way down the road to making. So there are drawings, a model, and some computer imaginings, these





1 Hubert Duprat, *Pyrite*, 2007-2011. Courtesy: the artist and art: concept, Paris

2 Jeremy Deller, *The Bats*, still from *Memory Bucket*, 2003. Courtesy: the artist





were all left abandoned because I did not receive the commission, from the Olympics in one instance and in the other the Mayor's office in London for the 4th Plinth. They all made sense to me at least, but not to other people; they are for me personally, some of my best ideas that did not make it. Having said that, some of them were adapted for other works, but their original context was lost. Often, the original context has more power, which is often why it did not happen, it was either the wrong time or place for other people.

*Bats! You included them in Memory Bucket; you launched the Bat-House Project: recently you went back to Texas to record them in 3D, slowing their movement and sound in such a way that they become accessible to human perception; and you are currently developing a synesthetic platform that records and processes their echolocation. What attracts you to these little creatures?*

You have done your research on me! It's the joy of being an artist, you can pursue your interests like a child and, sometimes, be paid for it even. I like bats on a very visceral, basic level. I know nothing about them, but I think they are great and the more I see then the more I like them. They are more evolved than humans, that's for sure.

*Why is your website designed by Haroon Mirza?*

He was my assistant and now I am his assistant. (Filipa Ramos)

### 3. Keller/Kosmas (Aids-3D) at Kraupa-Tuskany

KRAUPA-TUSKANY

Karl-Liebknecht-Strasse 29, Berlin  
kraupatuskany.com

After working for one of the most radical galleries on the international scene—Jan Mot in Brussels—Amadeo Kraupa-Tuskany decided to head for Berlin and strike out on his own; last October, in a modernist building in the heart of the German capital, he opened a gallery with an unmistakable name: his. It's hard to say exactly what direction a gallery's programming is taking after just two shows, but the choice to inaugurate the space with an exhibition by Sture Johannesson, a self-taught outsider, pioneer of computer art and member of the Situationist International, is an debut that demonstrates the gallery's interest in promoting multidisciplinary approaches to art and crossovers between mediums, supporting the artists it represents while imposing the fewest possible limitations on them from a commercial standpoint. Starting in the late Sixties, Johannesson began producing a series of posters—sold by mail order or at underground concerts—imbued with the aura of the counterculture, the psychedelic movement, and the climate of protest in which they were created. Johannesson had little interest in the dynamics of the art world or of exhibitions, and never thought of the posters as aimed at a "public" space, but as devices for subjectively stimulating a private area of perception and decoding; not coincidentally, mediated by hallucinogenic drugs, which the artist saw as a full-fledged medium, like TV or the offset printing techniques through which the posters were made. In addition to Johannesson, the gallery currently represents Florian Auer, the Slavs and Tatars collective, and the Berlin-based duo Keller/Kosmas (Aids-3D), who will be the next to have a solo show at Kraupa-Tuskany. The work of Keller and Kosmas addresses a constellation of issues that lie at the border between art, technology, and society, and for their first exhibition at the gallery, they will continue to dynamically explore their position and role as artists thorough a new body of sculptures and installations, in which they have transferred industrial and economic production protocols to the realm of art. (Antonio Scoccimarro)

### 4. Premio Italia Arte Contemporanea

MAXXI, Museo Nazionale delle Arti del XXI Secolo  
Via Guido Reni 4A, Rome  
fondazionemaxxi.it

MAXXI was founded in May 2010 with the intent of creating a focal point in Rome for art and architecture, something that had been missing in Italy for decades. It was conceived to emulate the feeling of other major international museums, following the dictates of what has been called the "Guggenheim effect," including the sinuous architecture. In pursuing its strategy to promote art-making in Italy, one key tool was obviously to introduce a targeted award of international standing, taking advantage of the resonance that has surrounded the museum thus far. Now in its second year, the Premio Italia Arte Contemporanea confirms this orientation, turning MAXXI into a showcase for the

creation of four large-scale, site-specific works by four finalists chosen from among the fifteen nominees selected by a panel of curators from prestigious Italian and international museums. Giorgio Andreotta Calò, Patrizio Di Massimo, Adrian Paci, and Luca Trevisani are the artists—all Italian or based in Italy, and under 45, as the rules specify—who will be occupying the museum in Rome until May. In March, one of them will be selected to have his work acquired for the permanent collection of MAXXI, and to receive funding for a major monographic catalogue. The jury will be made up of Elena Filipovic, curator at WIELS in Brussels; Udo Kittelmann, director of the Staatliche Museen in Berlin; Anna Mattiolo, director of MAXXI Arte; Jessica Morgan, curator at Tate Modern in London; and Luigi Ontani. (Antonio Scoccimarro)

### 5. Stefan Brüggenmann at Parra Romero

PARRA & ROMERO

Claudio Coello 14, Madrid  
parra-romero.com

Dividing his time between Mexico City and London, Stefan Brüggenmann's "conceptual pop" can be found in exhibitions and collections worldwide. Only weeks after closing his third solo show at Yvon Lambert, Brüggenmann opens his second one at Parra & Romero, entitled "Text Pieces, Obliterated Mirrors & Tautological Paintings." Brüggenmann's work is full of contrasts and contradictions but when I speak to him, he emphasizes on the conceptual continuity of his practice. That is not to say that he is an artist recognized oeuvre, which is quite unusual for someone who is represented by some of the world's most prestigious dealers. "Personally, I like to put myself in difficult positions," Brüggenmann says with a twinkle in his eye.

*I am intrigued by the way you situate your work art historically, explicitly referencing conceptual art and minimalism, and then undermine it by adding or subtracting something from what you started with. For example, Make Me See (2009), a white neon sign over which you have sprayed black paint: Conceptual art meets Abstract Expressionism.*

I don't think of my work as nostalgic over any period or movement in art. I'm not interested in criticizing it either but in putting in a position where you can question it. There are lots of artists that quote and reference historical works and positions, but more than that I like to question it. Many conceptual artists, as we all know by now, had quite radical ambitions from outset, but soon it became a style. Ironically, the "dematerialized art object" ultimately became just another form. The conditions and ideal of that generation of artists and mine is completely different, many of them were Marxist's and anti-capitalist, and I don't feel so close to that anymore. I think I have just accepted that capitalism rules the world and that there is no way out.

*Yes, but this is criticism almost as old as conceptual art itself: Lucy R. Lippard writes in the 1973 post-script to "Six Years: The Dematerialization of the Art Object from 1966 to 1972," that she feels like the radicalism of conceptual art is over. Institutional critique suffered a similar fate, as Andrea Fraser noted in her 2005 Artforum article "From the Critique of Institutions to an Institution of Critique." However, if you perceive yourself as a critically minded person, which I think a lot of people in contemporary art do, it is a difficult balancing act between embracing and criticizing the system that feeds you.*

I see my work as dealing with existential questions. That, above and beyond it all, is what connects all the disparate parts. It is about humankind and our societies. Who are we? How we live in our Western societies today? And what are the possibilities and problems we create for ourselves and for others? I'm not offering solutions or suggesting new ways of living together, but making myself and others think about these questions.

*Asking questions but not offering solutions is a common approach for contemporary artists. Nothing wrong with that, or? I find that some artists are keen to criticize others but not themselves. In order to be truly critical in a field such as art, I believe you need to question and sometimes even undermine your own position.*

I think my practice is critical. However, it always starts with the work itself and then it can expand from there. It's not trying to point fingers at other artists or works. Like an earthquake it has an epicenter but its impact can be far reaching. In recent years have been obsessed with mirrors. The mirror confronts you with your own image. However, the images have no depth, no reality. For example, I replaced all the glasses in Mies van der Rohe's Barcelona Pavilion with mirrors, turning this modernist, supposedly rational and transparent building into a self-reflecting entity.

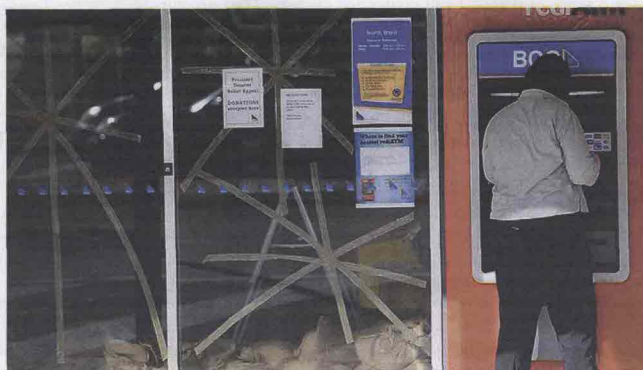
*Let's talk about your new show at Parra & Romero, "Text Pieces, Obliterated Mirrors & Tautological Paintings."*



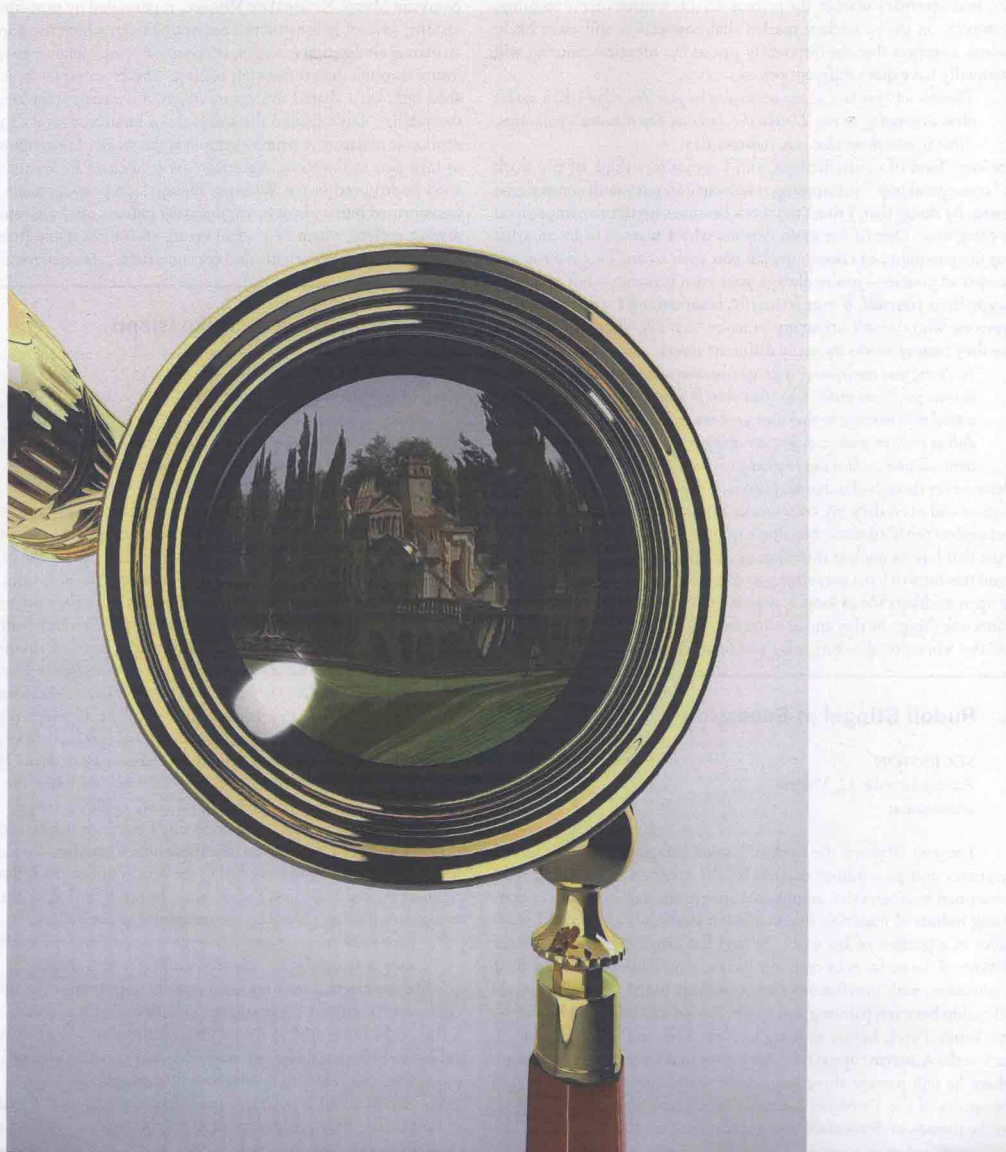
**THIS WORK WILL  
BE REALIZED ONCE  
IT IS DESTROYED**

**5** Stefan Brüggemann, *This work will be realized once it is destroyed*, 2010. Courtesy: the artist and Parra-Romero, Madrid

**3** Keller/Kosmas (Aids-3D), *Avoid, Control, Accept, Transfer*, 2012. Courtesy: the artist and Kraupa-Tuskany, Berlin



**4** Patrizio Di Massimo, *Una Turandade Buzziana (binocoli)*, detail, 2011. Courtesy: the artist





Yes, I will present three types of works, like the title of the show: text pieces, mirrors, and paintings. There will be three text pieces made with black vinyl lettering. The first one spells out "Ideology is Over," the second is an advertisement for Coca-Cola, and the third one, "No More Tears." Connecting back to what we just spoke about, I will show a series of objects I call obliterated mirrors. They are mirrors which I, in an expressionist style, have partly covered with aluminum paint. You can only see part of yourself and part of the surroundings at any given time. For me, these mirrors are playing with the conscious, un-conscious, and self-conscious. That's how I think society functions today, a state of partial consciousness and partial un-consciousness. The mirror paintings will go on top of the vinyl text, obfuscating parts of their messages. Finally, there will be a series of paintings, which I have called tautological paintings. This is a new body of work that I have never shown before. Imagine a painting by On Kawara, with a small black text on a gray background: The text is very small, 10 points or so, spelling out the prize of the work. In total, there will be six paintings, exactly the same except for the price. One of them will be priced at \$10,000 and another at \$10,500. In some instances, the price of a painting will just be a few cents higher than another one. Since the stock market has turned out to be a risky investment, people with money invest it in art. The thing that interests me is the notion that people buy prices rather than works. I priced them in US Dollars, speculating that it won't be the dominant currency in the future. Similar to some buyers of art, I'm here speculating on their value by connecting them to a certain currency.

*You're playing with the idea of what the safe investment is. There is a conceptual correlation between piece and value.*

Yes, in the primary market, the price is what is written on the painting. However, on the secondary market that connection will most likely be lost. I suspect that the differently priced but identical painting will eventually have quite different prices.

*There is an openness to the works you've just described which makes them interesting to me. Unlike the dates on On Kawara's paintings, value is something that is in constant flux.*

I'm very fond of contradictions, and I sometimes think of my work as "conceptual pop," juxtaposing intellectual inquiry with consumerist desire. By doing that, I think my work becomes harder to comprehend or categorize. One of the main reasons why I wanted to be an artist was the possibility of choosing what you want to do. This is a romantic idea of course—you're always your own prisoner—but trying to escape from yourself, if ever so briefly, is something I strive to do. For someone who doesn't know my practice, my solo shows might look like they feature works by many different artists.

*In a way, you are creating a group situation where you have something to react too. Some artists who often show in group contexts seems to have a hard time reacting to their own work rendering their solo presentations dull at best. In your case, you are doing it in order to generate creative contradictions, which can be productive to your practice.*

I have never thought of it that way but it is true what you say: I constantly react and even defy my own work. This sometimes makes curators and dealers terrified since they don't want to work with or represent an artist that has an unclear direction or incoherent style. I don't understand this urge to have everything so digested. I think the interesting to be open to things for as long as possible without becoming a brat who wants one thing one day and another the next. Things get digested and definite when you die. Either by you or someone else. (Johan Lundh)

## 6. Rudolf Stingel at Secession

SECESSION  
Friedrichstraße 12, Vienna  
secession.at

For over 20 years, the work of Rudolf Stingel has focused on the dynamics and possibilities offered by the medium of painting, with conceptual strategies that amplify the sphere and expand its definition. Using industrial materials like insulation board, styrofoam and wallpaper in a portion of his work, Stingel has also explored the unique features of the surfaces he employs and the possibilities offered by their modulation, with installations that contribute to the debate on the relationship between painting and space. Raised and educated in Vienna and South Tyrol, before moving to New York in the '90s, Stingel is back in the Austrian capital this year for his first solo show at Secession, where he will present three large-scale works that will flow through the spaces of the Viennese institution as a single continuum, hinging on the themes of decoration and decadence. Two sizeable works, *Un-*

*itled* (1631), are based on a wooden module carved in late Baroque style, which the artist has copied in plaster and used to construct black lacquered panels that animate the galleries of the Secession with the clash between their objectively decorative nature and a keen sense of decadence. Closing the compositional cycle is a third work from the series *Untitled* (After Sam), the painted reproduction of a photographic portrait of the artist by Sam Samore: a complex conceptual contortion and pictorial absurdity that alludes to painting, "while asserting its own, quotidian presence as not-painting." (Antonio Scoccimarro)

## 7. Le Silence Une Fiction

NOUVEAU MUSÉE NATIONAL DE MONACO,  
VILLA PALOMA  
Boulevard du Jardin Exotique 56, Monaco  
nmnm.mc

Western society has probably never been faced before with the impossibility of experiencing or at least imagining true ideas of progress. Ever since the dissolution and catastrophic demise of 20th-century utopias—the very last ones—we have found ourselves chained in a sort of remasticated present and future; a chewing gum that loses flavor with every twitch of the jaw, but which fundamentally stays true to its rubbery, sticky, sterile nature. There no longer even seems to even be room for that triumphal kind of apocalypse that Hollywood got us used to; the next, worst step is to imagine the end unfurling in silence. "Le Silence Une Fiction," curated by Simone Menegoi at the Nouveau Musée National de Monaco, is pervaded by post-apocalyptic visions; indeed, it constructs a panorama from which the narrative of an extinct civilization emerges, as observed by an archeologist from the future through the artifacts left behind. The 25 artists in the exhibition shed light on a shared dystopian vision, a contemporary aesthetic of the sublime, built around the spectacle of environmental disaster and economic collapse. A prime example is the work of one figure invited to take part in the show, American artist Michael E. Smith, who will soon be featured in the Whitney Biennial. In post-capitalist Detroit, transformed into a ghost town, the artist gathers up the scraps of free-market society, which he uses to create sculptures made from refuse, fossils of contemporary life and consumerism. (Antonio Scoccimarro)

## 8. Haroon Mirza at Spike Island

SPIKE ISLAND  
Cumberland Road 133, Bristol  
spikeisland.org.uk

*The title of your upcoming exhibition at Spike Island is /|/|/|/|/|/|/|/|/|/|. What does it mean?*

The title is made up of two typographic characters, / and |, which are repeated sixteen times to form a representation of a sawtooth waveform. Waves and frequencies allow us to see and hear. I like to take this one step further by suggesting that the climate, the economy, politics, fashion, and so on can also be plotted in this way; they too are evolving phenomena with highs and lows and they're fundamentally repetitive. So the show is about how reality is in a state of rhythmic flux.

*I see you've included in the exhibition the installation I saw square triangle sine (2011), which specifically refers to the common periodic waveforms. I particularly like the drum kit that's also part of this same installation: as in many of your pieces, you've borrowed elements from other artists' work, in this case from Angus Fairhurst's Underdone/Overdone Paintings (1998), in which the audience was allowed to play drums while looking at the paintings.*

I use other artists' works in the same way I use found objects: they have their own history, but take on new meanings when they are redeployed in other contexts. People who play the drums in my exhibition are not only acting out Fairhurst's idea, but also contributing to the musical composition being played by the sculptures in the gallery.

*Your work seems to hover between sculpture and music. Which has more meaning for you, the visual aspect or the sound?*

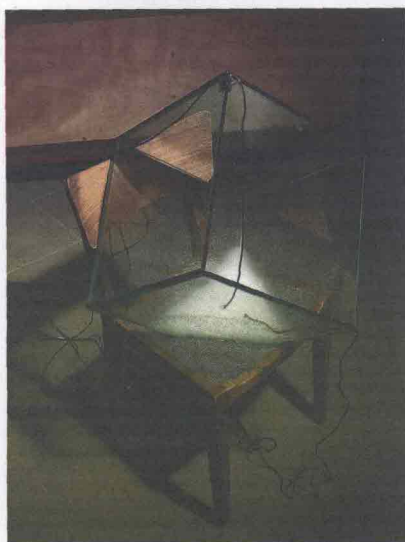
It's like the cinema: they are both equally important, even though our ocularcentric culture conditions us to believe that we "watch" or "see" a film. The same applies to my arrangements of objects, which both reference different sculptural traditions and generate sounds.

*What particularly interests you about sound?*

I like the fact that it occupies space like nothing else. Liquids come close because they can permeate space, but sound bypasses anything

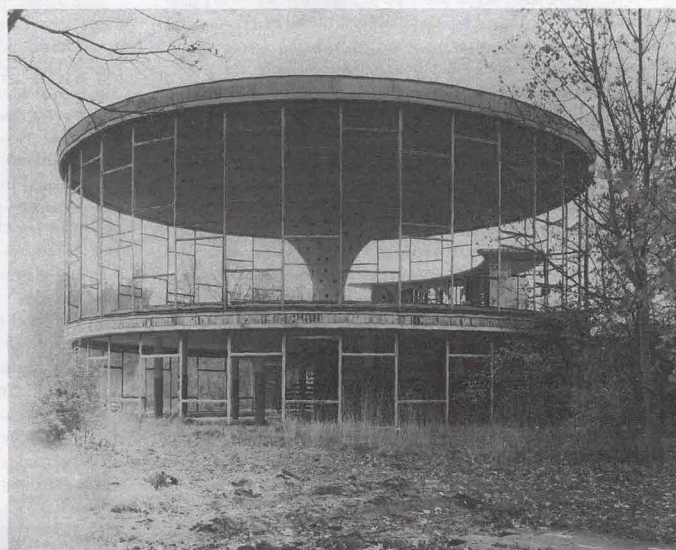


6 Rudolf Stingel, *Untitled (1631)*, detail, 2008. Courtesy: the artist



7 Geert Goiris, *Palanga*, 2000. Courtesy: the artist

8 Haroon Mirza, *Adhān*, detail, 2009. Courtesy: the artist





material or visual. I'm also fascinated by the perceptual shift that occurs when you go from "hearing" a noise to "listening" to music—which is not too dissimilar from the shift between 'seeing' an image and "looking" at a painting.

*What about the social significance of music? In your installation An-themoessa (2009), for example, you use it to highlight the seductiveness of religion and the need for believers to renounce their own ideals and desires. Music as a controlling force seems to be a recurring theme in your work.*

Yes, I would agree with that. I recently employed video footage of Kenyan drummers engaged in a ritualistic performance. It's an Afro-Islamic tradition closely bound up with courtship and ultimately sex—the same reasons for which engagement with music is prohibited by some Islamic dogma. My work can be seen as contributing to our understanding of the very different emotions to which music gives rise.

## 9. Lisa Cooley's new gallery space

LISA COOLEY  
107 Norfolk St, New York  
lisa-cooley.com

Lisa Cooley—former director of the Nicole Klagsbrun gallery in Chelsea, who opened her own space on the Lower East Side in 2008—has managed in just under four years to make a name for herself as one of the most interesting young galleries in the world capital of contemporary art, an achievement that is all the more remarkable given the recession gripping America in that very period. After four years in its Orchard Street venue, a single, 700-square-foot room, the gallery has grown along with its artists, who in the meantime have struck up prestigious collaborations with other international galleries, begun to have their work acquired for public and private American collections, and been invited to exhibit at leading international museums. The natural consequence of this kind of growth is the impulse to test its limits once again and give the artists a new stage, a new sounding board with which to challenge and mediate their visual language. Starting in spring 2012, Andy Coolquitt, Michael Bauer, Alan Reid, Josh Faught, Alex Olson, Erin Shirreff, Cynthia Daignault, Alice Channer, and J. Parker Valentine will have their work cut out for them, thanks to the 4800 square foot venue that will be the new headquarters of Lisa Cooley, at 107 Norfolk Street, between Delancey and Rivington, in a space that used to house the legendary music club Tonic, a favorite hangout for many of the artists represented by the gallery. The gallery will also re-launch its event program with a schedule of talks, music events, and readings later this spring. (Antonio Soccimmaro)

## 10. Virginia Overton at Power Station Dallas

THE POWER STATION  
3816 Commerce St, TX 75226 Dallas  
powerstationdallas.com

*What are you preparing for your show at The Power Station in Dallas?*  
I wanted pieces that would weave in and out of the space, some taking up really concrete physical space and others being almost ethereal. The pivotal piece for the exhibition is a 1984 Chevy pickup truck. I made a light box out of the bed of the truck using a tarp stretched tight over a frame that I built to just fit in the inner perimeter of the bed of the truck.

*How are you responding to the venue's great industrial architecture?*  
With care.

*What was the most challenging aspect of putting together this project?*  
My driver's license expired during the holidays, right before I flew to Dallas and I wasn't able to get it renewed before my trip. As a result, I couldn't rent a car and didn't have use of my own wheels. It was really tough being unable to drive around and daydream, looking at the landscape, collecting materials as I came across them.

*Can you tell us about the use of trucks and images of trucks in your work?*

Trucks are the ultimate tools. They are such utilitarian vehicles—offering mobility of self and materials in an economical and pragmatic way. Plus, they are great platforms for the sculptures made by the day-to-day activities of transporting stuff.

*What is your next project?*

I am working on a show for The Kitchen in New York, which opens on March 21st. I'll be spending the next couple of months going to that

space and pouring over photos of the space when I'm not there. Let's see what comes of it! (Cecilia Alemani)

## 11. In Numbers: Serial Publications by Artists Since 1955

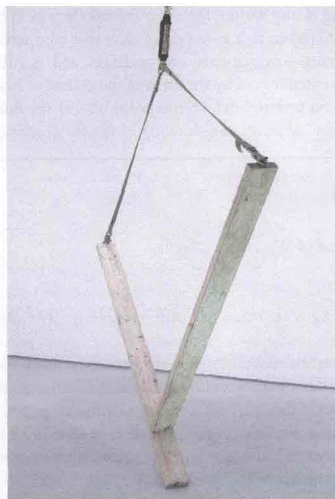
INSTITUTE OF CONTEMPORARY ARTS  
The Mall, London  
ica.org.uk

The ICA will host the third apparition of "In Numbers: Serial Publications by Artists Since 1955," a well-travelled research project developed by Andrew Roth and Phillip Aarons that first took place as part former X Initiative's closing program in 2009, and also launched as a comprehensive publication of the same title during Art Basel in June 2010. The curators survey the evolution of this specific publication style that became a trend in cultural production starting from the latter part of the past century, surveying different outcomes from the United States, Europe, and Asia. What started off as a radical gesture that allowed the peripheries of the art world to engage with the mainstream, as artists and collectives began taking advantage of the distribution techniques previously belonging to the fields publishing and marketing, is an amplified and exploded battlefield seen from sixty years down the line, when self-publishing and networked diffusion of material have become a naturalized, almost instinctual projection of the contemporary creative. The epic challenge of surveying artists' publications from all over the world over these decades, charged with fast technological evolution and social upheaval, sounds like a dizzying, near-impossible attempt. The approaches to such a topic are numbered to their many social contexts. But in these terms, it will be interesting to view this exhibition in a European environment, where, at its time, institutional critique verged toward different expressions than its American counterpart. The show doesn't claim to be a comprehensive survey, but rather to outline trends in this kind of production throughout different periods and geographical regions. Undoubtedly, it will be an opportunity to see a collection of rarities, collectables, and fanzines that have made it to the realm of history, and are now unfortunately out of reach from the widespread audience they were intended for. A series of talks and events accompany the exhibition, addressing present thematic, like web publishing and digital alternatives. On February 29th, Ruth Blacksell will give a talk, "From Visual to Textual," investigating the changing role of text in works from the Sixties till today. The "Publish & Be Damned" fair will also take place alongside the show, for one day on March 17th, showcasing their selection of independents. (Catherine Borra)

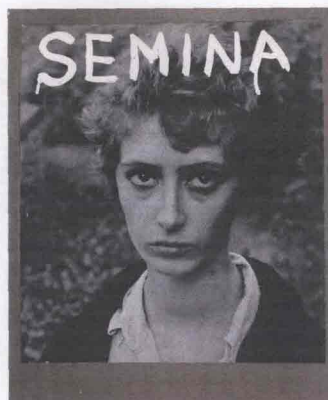
## 12. Rosemarie Trockel at WIELS

WIELS  
Av. Van Volxemlaan 354, Brussels  
wiels.org

Somewhere between the late Seventies and early Eighties, Rosemarie Trockel set out on an artistic path that has led to her recognition as one of the most influential artists in the development of contemporary art, having built up a body of work that critically examines the concepts of sexuality, gender, culture, and art-making. Born in 1952 in Schwerte, near Dortmund, in the postwar Ruhr, over the decades Rosemarie Trockel has constructed a stylistically diverse artistic vision, effortlessly alternating drawing and collage, sculpture and video, reformulated from a specific, explicitly female—and why not, radically feminist—perspective. Some of her best-known series are perfect examples: her "Hot Plates," wall sculptures in which the minimalist look of mass-produced objects merges with stereotypical symbols of the domestic realm—women's "place" in the kitchen—or her "Knitting Pictures," countless woollen paintings, machine-made blankets with computer-generated geometric patterns, which sometimes poke fun at the feminine cliché of a modern-day Penelope at her loom, as well as at painting and the role of the artist. The show at WIELS, curated by Dirk Snauwaert, will be the artist's first major solo exhibition in Brussels, a city that despite its affinities with Trockel's oeuvre—the symbolic and aesthetic heritage of Dadaism and Surrealism, which is still very much alive—has had few opportunities to see the artist's work. After this first stop in Belgium, which will end in May, the show will move to Culturgest in Lisbon in the fall of 2012, then to Italy in 2013, at Museion in Bolzano. (Antonio Soccimmaro)



10 Virginia Overton, *Untitled (Tow Rope)*, 2010. Courtesy: the artist



11 Wallace Berman, *Semina 4*, 1959. Courtesy: the artist

12 Rosemarie Trockel, Installation view at Kunsthalle Zürich, 2010.



9 The former Tonic Club, 107 Norfolk St, New York



## 13. Whitney Biennial 2012

WHITNEY MUSEUM OF AMERICAN ART  
945 Madison Avenue, New York  
whitney.org

Elisabeth Sussman and Jay Sanders have spent the last two years organizing the event that will open on March 1, bringing together 51 artists who have been invited to take part in the 76th Whitney Biennial, the most important exhibition of its kind exploring the state of contemporary art in America. What is surprising about the definitive list of participants, released only a few weeks ago, is the rather low percentage of "visual artists"—i.e., the kind who work in classic mediums like painting and sculpture; they are outnumbered by an avalanche of prestigious names from related fields, like directors Werner Herzog and Frederik Wiseman, writer Dennis Cooper (in collaboration with choreographer Gisèle Vienne) or musician Mayo Thompson, leader of the avant-garde band Red Krayola. In short, this year's edition could not be more dissimilar to the one curated just two years ago by Francesco Bonami, and in any case, to judge by the list, it should be heavily slanted towards video art. That is one reason why Sussman and Sanders have engaged Ed Halter and Thomas Beard—founders of Light Industry, a cult alternative space in Brooklyn for film and the electronic arts—to curate a parallel section, featuring both younger and better-established names, but entirely film-based. (Antonio Scoccimarro)

## 14. The Ungovernables

NEW MUSEUM  
Bowery 235, New York  
newmuseum.org

Born out of the compelling need to create an event dedicated especially to presenting the work of young artists in the United States—without regard to nationality or medium—the second triennial at the New Museum brings together some fifty participants from around the globe who belong to the same generation, given that they were all born between the mid-Seventies and mid-Eighties. The title of this second New Museum Triennial—three years after "Younger than Jesus"—is "The Ungovernables": a theme inspired by the concept of ungovernability and how its meaning has changed over the course of history, suggesting both anarchic/organized resistance and, with a touch of dark humor, the limitations and potential of a generation that grew up in a period of great political instability, from the international monetary crises of the Eighties and Nineties, to the planetary spread of global capitalism and the rise of religious fundamentalism. Curated by Eungie Joo, who developed the project over the last 18 months, visiting hundreds of artists in over 20 different nations, the show will entirely fill the New Museum until April 22. It highlights a generation of figures who, despite the historical period that fell to their lot, have proven to be remarkably resilient, pragmatic, flexible, and hopeful about the future. (Antonio Scoccimarro)

## 15. Abraham Cruzvillegas at Kurimanzutto

KURIMANZUTTO  
Gob. Rafael Rebollar 94, San Miguel Chapultepec, Mexico  
kurimanzutto.com

Born in 1968, Abraham Cruzvillegas studied philosophy and art at UNAM in Mexico City, where he was a pupil of Gabriel Orozco from 1987 to 1991; in the same period, he became a key figure in the new wave of Mexican conceptual art that emerged in the capital during the late Eighties and early Nineties, along with Orozco, Damian Ortega, and Minerva Cuevas. "Autoconstrucción" is one of Cruzvillegas's best-known projects. A long, complex investigation of the possibilities offered by random juxtapositions and assemblages inspired by the house where the artist spent his childhood, it ranges through many mediums, taking the form of books, videos, an album of music, a series of performances, and numerous sculptures. After a residency at DAAD (Deutscher Akademischer Austausch Dienst) in Berlin and a solo show at Modern Art Oxford, Cruzvillegas is back in Mexico to present the exhibition "Nuestra imagen actual: autorretratos recientes" at Kurimanzutto. Entirely focused on drawing, which the artist redis-

covered during the long Berlin winter, the show features works in black acrylic on white-painted paper, in a visual digression that compares the physiognomy of primates—orangutans, chimpanzees and gorillas—with the human beings encountered by the artist in the course of his life, becoming a reflection on gesture and on the political and revolutionary power of calligraphy, writing, and drawing. (Antonio Scoccimarro)

## 16. Manifesta 9

Former Coal Mine of Waterschei, Genk  
manifesta.org

*What is the meaning of the title of the next Manifesta, "The Deep of the Modern"?*

With all its anachronistic undertones, "deep" refers both to the notion of a significant depth, and the image of an immense abyss, if not something of a hell. The title alludes to the condition of the coal mine as the physical and metaphorical depth of modernity, and the question of looking back at the depth of the history of production as part of the attempt to produce a complex exhibition project for Manifesta 9.

*Can you tell me about how the different sections of the Biennial have been structured?*

"The Deep of the Modern" intends to create a complex dialogue between different strata of art and history. Its point of departure is the former coal-mining region of Belgian Campine as a locus of industrial capitalism's imaginary and ecology, by offering the synergy between three separate sections. 1.) A section consisting of no more than forty contributions from contemporary artists and cultural practitioners, focusing on aesthetic responses to the worldwide "economic restructuring" of the productive system in the early 21st century. Titled "Poetics of Restructuring," it is to be installed on the top two floors of the main building at the Waterschei in Genk, so that it may interact as directly as possible with the building's current state of ruin and its immediate surroundings. 2.) An art historical exhibition comprising artworks from 1800 to the early 21st century, about the history of art production related aesthetically to the industrial era. Material Art History is organized around ten thematic sections, covering close to eighty works where coal—as the main fuel of industry, as a major factor of environmental change, as a fossil with significant consequences in the natural sciences, as the main referent of certain forms of working class culture, and as a material symbolic of modern life—affected and defined artistic production. Finally, we have planned a section exploring forms of cultural production. Titled "17 Tons," which refers simultaneously to the most famous song of coal miners around the world ("16 tons"), and one of the most famous installations by Duchamp (*Seventeen miles*), this will be an exhibition devoted to explore the energy of memory that traverses the diverse heirs of coal mining in the Campine region of Limburg, as well as several other regions in Europe.

*As artistic director you are joined by Dawn Ades and Katerina Gregos. What are the specificities and areas of intervention of this collaboration?*

Dawn Ades, better-known as a specialist in Dada and Surrealism, along with Latin American Art, has an extraordinary encompassing knowledge of several moments of modern artistic production. Her wide experience as curator of very original, historical exhibitions (including "Art and Power," and "Undercover Surrealism") was a key element in asking her to help us with giving shape to the art historical section of the show. The seriousness of Katerina Gregos' work as curator and her willingness to deal with themes that alluded to history and politics made a strong impression on me. Originally from Greece, but based in Brussels, Katerina's critical understanding of the locality, with its cultural and social tensions was a major asset to the work of the whole team.

*Europe is increasingly impacted by political and economic crises. Have you developed critical stimuli and models of analysis of the present situation, or methods of research to find possible solutions?*

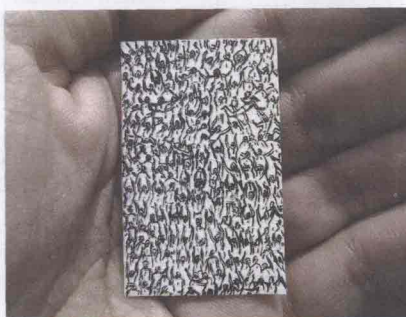
In a way, the exhibition is more interested in the long term conditions in which the upheavals of capitalism produce a sense of experience and a basis for cultural production, than in suggesting contemporary art has any utopian or redemptive function. One of the reasons for making this exhibition is to suggest the viewer that the current crisis is not altogether exceptional; the process of construction and destruction is a key to understanding the fate of life under modernity and capitalism. (Cuahtémoc Medina interviewed by Edoardo Bonaspetti)



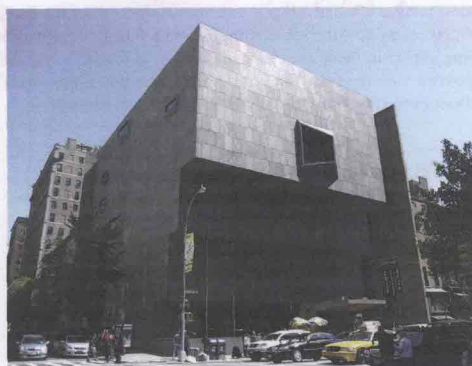


16 Former coal mine at Wascherei, Genk

14 Rita Ponce de León, Untitled, 2009.  
Courtesy: the artist. Photo: Amáury Gutiérrez



15 Abraham Cruzvillegas, Autoconstrucción 9, 2009.  
Courtesy: the artist and Kurimanzutto, Mexico City



13 Whitney Museum of American Art, New York



## Books

by Stefano Cernuschi



## ALIGHIERO BOETTI – GAME PLAN

LYNNE COOKE, MARK GODFREY,  
CHRISTIAN RATTEMAYER, EDS.Tate Publishing, London, and The Museum of Modern Art,  
New York, 2011

English • 290 p.

tate.org.uk • moma.org

In one of the finest moments of *Carnage* (the Polanski-directed and absurdly tense hour-long diatribe between two married couples in a polished Brooklyn apartment), Kate Winslet vomits—to everyone else's horror—the fruit cobbler proudly offered by the hosts, right on a pile of revered exhibition catalogues that predictably adorned the coffee table. If every year, and the arts are no exception, is branded "someone's year," chances are that 2012 will be Boetti's. First and necessary step is to have a big retrospective at some landmark institution, and "Game Plan," which is opening at the Tate after a first step at the Reina Sofia and before traveling to the MoMA, most definitely is. Unless you absolutely hate Boetti—which is difficult indeed—the catalogue, wisely toned down in its relaxing and serene looks, should be your coffee table book of the year.



## NINA BEIER

RHEA DALL, DIETER ROELSTRAETE

Charlottenborg, Copenhagen, 2011

English • Danish • 96 p.

kunsthallcharlottenborg.dk

The new series of small catalogues produced by the Kunsthall Charlottenborg is compact, beautiful, and says a lot about the artists who are shown—the booklets are straightforward, but not obvious, in their design. Better still, they are eight euros. After Clemens Von Wedemeyer and Pablo Bronstein's, the Nina Beier issue is exemplary of how much can be achieved, with the smart deployment of little means. This latest publication highlights the themes at the core of the Danish artist recent work—the social, cultural and political problematics that come to play in Beier's rearranged displays of found images left drying over a variety of hardware, or outdated fashion prints placed under Perspex to compose a visually striking, abstract triptych.

WHATEVER HAPPENED TO SEX  
IN SCANDINAVIA?

MARTA KUZMA AND PABLO LAFUENTE, EDS.

Verlag der Buchhandlung Walther König, Cologne 2011

English • 528 p.

buchhandlung-walther-koenig.de

This amazing book is catchy right from the title. Best of all, while it is passionately researched—and beautifully presented—not a glimpse of complacency, not a single smirk can be found. Which is quite appropriate given that the book's departure point is the peculiarly disturbing documentary approach to sex and society in Swedish director Vilgot Sjöman's, *I Am Curious (Yellow)*. Released in 1967 amid major media attention, the film was censored in America for its explicit nude scenes. In an interview reprinted in the volume, the director is asked if he considered his film pornographic: "No. Pornography titillates. It points at one thing, sex, to the exclusion of the rest of the picture... Our main interest was to add to the knowledge of the human behavior in an artistic way." The "rest of the picture" is what is discussed here. At a time of unprecedented economic growth and social change in Scandinavia (and the West), inside the cultural and social debate sex was argued, hammered as a weapon in the fight of freedom of expression, loudly featured in manifestoes for class and gender liberation, adopted by a new generation of cinema and, for various artistic and political ends, idealized or marginalized by reducing it to commodity.

© photo: Bea De Giacomo

INVALID FORMAT. AN ANTOLOGY  
OF TRIPLE CANOPY. Volume 1

TRIPLE CANOPY

Triple Canopy, New York 2011

English • 336 p.

canopycanopycanopy.org

Almost inevitably the moment comes when you think to save what you are doing. Maybe it's still a draft for something yet to be finished, or an archive of something you already completed and don't want to lose. In a time in which many books are being increasingly digitalized in order to guarantee their survival as an accessible and relevant medium for present and future readers, it's quite significant that digital magazine-cum-projects *Triple Canopy*—whose texts were purposely conceived as digital—have now walked the path backwards. Yet this hasn't been done for the sake of simply going against the stream, nor as another contribution to the fetishization of the book as an artifact. Instead, it seems more a reassessment of the unstable, varied nature of the practice of publishing, and of the necessity to confront and negotiate the nature of the container with the care usually reserved to content—the one concern that has informed *Triple Canopy* from the onset.

IN DEED: CERTIFICATES OF  
AUTENTICITY IN ART

SUSAN HAPGOOD AND CORNELIA LAUF, EDS.

Roma Publications, Amsterdam 2011

English • 104 p.

romapublications.org

The documents reprinted in this book provide some of the most telling, amusing and instructive reading on the art system and the position of the artist as a worker. It is often overlooked how much care and meticulous attention is increasingly invested to lay down what see before our eyes, that which can be rightly be qualified, and function, as an artwork created by an artist. Given the nature of many conceptual works, the attested authority is not the only information that needs to be factored in and guaranteed. The work must *work*, which may require to pass on precise instruction to the owner. It must appear in a certain way (although various degrees of freedom of display are often contemplated) and sometimes it even needs the spectator to be aware—or unaware—of its prerogatives in order to activate. Occasionally, while listing what is to be expected by the work, the certificate discloses itself as *the* work.



## AESTHETICS AND CONTEMPORARY ART

ARMEN AVANESSIAN, LUKE SKREBOWSKI, EDS.

Sternberg Press, Berlin 2011

English • 256 p.

sternberg-press.com

Even if you don't really feel the need to question such a historically and philosophically broad, daunting theme, you will likely be rewarded while reading this precious collection of essays. The various objects addressed by each contribution constitute lines of thought that are themselves both intellectually relevant and accessible. Take for instance Dorothea Van Hantelmann's essay, "The Rise of the Exhibition," in which the social reach of the exhibition format and its pedagogical attachments are highlighted, deeply informed by the Western values of individualization of the experience, progressive time, production and market value of the material object. Or Pamela M. Lee's "The Invisible Hand of Curation," that notices how the global phenomenon of biennials—each one competing with the next to catch the global attention, in part, by employing a "global" curator—has all but amplified a kind of "international," vague and (seemingly) non-compelling aesthetic: "The art world, in other words, has responded to contemporary geopolitics largely through a kind of 'globalism,' a period style for troubled times."



