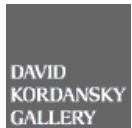

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## CRITICS' PICKS

CURRENT [PAST](#)

## New York

Société Réaliste  
A. K. Burns  
Walter Dahm  
William Kentridge  
Jon Pestoni  
"Sensitive Geometries.  
Brazil 1950s–1980s"  
Annette Kelm  
"Death of a Cameraman"  
Ben Morgan-Cleveland  
Pedro Neves Marques and  
Mariana Silva  
Paul Elliman

## Los Angeles

David Snyder  
Maureen Gallace  
Mark Leckey  
Judith Bernstein  
Sean Kennedy  
"Ignite! The Art of  
Sustainability"

## San Francisco

David Maisel  
"A Sense of Place"

## Berkeley

Yang Fudong

## Chicago

"Suicide Narcissus"

## Kansas City

"Mount"

## Miami

"Deferred Archive"  
Peggy Levison Nolan

## Minneapolis

"..."

## Saint Paul

Jacoby Satterwhite

## Washington, DC

"A Modest Occupation"  
Kerry James Marshall

## London

Nick Relp  
Daniel Silver  
Michael Landy

## Bristol

## Milan

## Gianni Caravaggio

KAUFMANN REPETTO

Via di Porta Tenaglia, 7

September 16–November 11

To experience Gianni Caravaggio's work is to take up a challenge. In the artist's latest solo exhibition, "*Cinque proposizioni per un mondo nuovo*" (Five Propositions for a New World), the work *Sotto la superficie, la verità della concretezza* (Trentino) (Under the Surface, the Truth of Concreteness [Trentino]), 2013, stands out as one of the most puzzling. On printed blue-back paper, a view of the sky filled with clouds is depicted as if seen from an airplane window at high altitude. Installed on the floor of the gallery, this window becomes more of a gateway into another spatial-temporal dimension, where the laws governing our stratosphere play out beneath our feet. The illusion is negated, however, by the artist's insertion of a roughly cut wedge of Carrara marble onto the printed paper, its pattern befittingly a celestial camouflage. The work prevents any preconceived perspective by introducing the weight of gravity onto the lofty view.



Gianni Caravaggio, *Sotto la superficie, la verità della concretezza* (Trentino) (Under the Surface, the Truth of Concreteness [Trentino]), 2013, blueback paper, Carrara marble, 6 1/2 x 88 x 59".

What is hidden before the reveal is a general theme revisited by Caravaggio throughout the exhibition. In *Il mistero nascosto da una nuvola* (The Mystery Hidden by a Cloud), 2013, half of an eclipsing fragment of black Belgian marble (also set on the gallery floor) is concealed by a layer of white icing. Similarly, *Iniziare un tempo* (To Begin a Time), 2012, consists of an oblong object made spherical at one of its two ends. Its red clay peels back in certain places, showing an aluminum framework that seems to be the sculpture's inherent support. In the last room of the gallery, a cabinet is filled with what appear to be preparatory drawings for the other works in the show, though the viewer cannot be sure because of their distance. These small works thus resemble only echoes of a result, reverberating the presence of the larger pieces exhibited throughout the previous rooms.

*Translated from Italian by Marguerite Shore.*

— *Marco Tagliaferro*

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## Rome

## Urs Fischer

GAGOSIAN GALLERY | ROME

Via Francesco Crispi 16

September 18–October 26

Urs Fischer's debut solo show in Rome has a back-to-basics feeling, which makes sense, as it comes on the heels of his midcareer retrospective at the Museum of Contemporary Art, Los Angeles. The present exhibition consists one monumental metal sculpture—*Horse/Bed*, 2013—and three works from his ongoing series "Problem Paintings," which he began in 2010. The latter are silk-screened, each featuring a

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Gianni Caravaggio

**Rome**Urs Fischer  
Francesco Vezzoli**Venice**"Emergency Pavilion:  
Rebuilding Utopia"**Antwerp**

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Roger Hiorns

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"The Politics of Play"

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**Seoul**

Takashi Murakami

**Tel Aviv**

"Showtime"

**Beirut**

Marwan Kassab-Bachi

**São Paulo**"Cães sem plumas  
(prólogo)"

human face that is obstructed by the image of an egg. The works are affixed to aluminum panels that hang on the walls of the gallery's first and second floors. The former, began with 3D scans of a taxidermied workhorse and a hospital bed, later milled from shiny aluminum, stands in the gallery's large oval room, where there is also a small vase of flowers on a white base, acting as a counterpoint.

The selected works aptly summarize certain fundamental features of Fischer's artistic research, making the presentation completely effective. Both the "Problem Paintings" and *Horse/Bed* are manifestations of his reflections on the concept of reality, and they demonstrate how material, space, and individuals can be the subject of continuous mutations, predictable or unexpected, which change the way they are perceived. A recurring point of departure for this process is the association of ideas or objects belonging to high and low culture, exposing their varied constituent aspects and revealing the often unknown properties they possess. Fischer avails himself of the products of consumer society, treating them as objets trouvés. The result is a singular amalgamation of the historical avant-gardes and the neo-avant-gardes, a synthesis that is in a continuous state of evolution, as this Roman experience makes quite clear.

*Translation from Italian by Marguerite Shore.*



View of "Urs Fischer," 2013. Background: *Horse/Bed*, 2013.

— *Pier Paolo Pancotto*

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## Francesco Vezzoli

**MAXXI - MUSEO NAZIONALE DELLE ARTI DEL XXI SECOLO**  
**Via Guido Reni 4A**  
**May 29–November 24**

Francesco Vezzoli as Christological triune: Indeed, there are three museums (MAXXI in Rome, MoMA PS1 in New York, and Museum of Contemporary Art, Los Angeles) that will host the artist's complex project, "The Trinity," over the next year. For his first retrospective in the eternal city, the eccentric and renowned artist has created his own personal museum, which fully conveys his ironically self-referential modus operandi that is suspended between allusions of auteur cinema and art history, the defunctionalizing of pop icons and the updating of over-the-hill celebrities, beauty and decadence, and celebrations of the persona that redefine the territory of kitsch and a pitiless scrutiny of the mechanisms of media appropriation.

The exhibition proceeds by way of immersion, navigating the viewer through works that present this perpetual confusion of veracity and mendacity within Vezzoli's oeuvre. The short circuit generated by the installation of galleries, which are reconsidered in nineteenth-century style, is surprising and unleashes what appears to be a monumental single work that is punctuated by red damasks, boiserie, and stuccowork. One roams dazed amid very familiar embroideries like *Gloria!*, 1997, tapestries such as those in the massive installation of *Le 120 sedute di sodomia*, 2004, and a series of classical sculptures (more like technological caryatids of some sort) that support monitors showing the artist's most famous videos like *A Love Trilogy*, *Self-Portrait with Marisa Berenson and Edith Piaf*, 1999. There is also a gallery of self-portraits where the artist crowns himself in a slyly sarcastic synthesis of art and life.

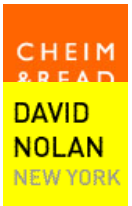
The result is a complex and polysemous path, where the parody of a traditional painting collection invites reflection on the function of art, the artist, and above all the museum today—thus the name of the exhibition, "Galleria Vezzoli." The museum is an institution perennially poised between two antithetical but at this point complementary functions: as temple and as disposable in an era of global hyperconsumption.

*Translated from Italian by Marguerite Shore.*

— *Eugenio Viola*

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## Venice





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### Newest Entries

Jennifer Krasinski on Alain Resnais in New York  
 Amy Taubin on *Kill Your Darlings*  
 Melissa Anderson on Steve McQueen's *12 Years a Slave*  
 Melissa Anderson on *Camille Claudel 1915*  
 Nick Pinkerton at the ninth Camden International Film Festival  
 Nathaniel Lee on *Sacrificial Youth*

## “Emergency Pavilion: Rebuilding Utopia”

TEATRO FONDAMENTA NUOVE  
 Sestiere Cannaregio, 5013  
 June 1–November 10

Does utopia have a place in the twenty-first century? Does it make sense today to speak about an ideal world? Is the utopian impulse limited to artists and those who still have some poetic legitimacy in a world characterized by a predilection for the mechanistic? These are some of the questions addressed by this small but intriguing exhibition curated by Jota Castro, a collateral event of this year's Venice Biennale. A banner by Emily Jacir hangs on the facade of the Teatro Fondamenta Nuova and reads *SOLIDARIDAD* (Solidarity). Inside, Jacir presents five audio works that reenact speeches given by the 1974 president of the biennale, Carlo Ripa di Meana, and Giorgio Longo, then mayor of Venice, during the inauguration ceremony on October 5, 1974—a discourse about Chile and a protest against Pinochet's bloody dictatorship.

The passage from exterior to interior is articulated by an effective lighting scheme that dramatizes the exhibition's expository texts and allows the artworks to emerge from the shadows, silent, powerful, and dramatic: We see, among other key works, Ella de Burca's totem composed of tires, Jorge Tacila's evanescent paintings, Patrick Hamilton's Duchampian bachelor machine made of twisted saws, and Wilfredo Prieto's spare installation made simply from used bubble wrap. Overall, the exhibition conveys a jagged universe, exposing the absurdities of a system and denouncing its failures. The artists succeed in their difficult attempt to couple an incisive message with formal refinement, employing a subtle method of exposure that results in a disorienting short circuit. Mobilizing a range of sensibilities and poetics, the artists also disentangle complex concepts in clear and penetrating fashion, through the juxtaposition of disparate and highly symbolic objects that tend to magnify the criticality of the present and to elevate it, contextually, to the level of art.

*Translated from Italian by Marguerite Shore.*



Emily Jacir, *Untitled (SOLIDARIDAD)* (Untitled [Solidarity]) (detail), 2013, performance, mural, five audio recordings and speakers, dimensions variable.

— *Eugenio Viola*

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