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**New York**

Clayton Colvin  
Malick Sidibé  
Leigh Ledare  
Laurie Simmons  
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Christoph Schlingensief  
"Witness"  
Martin Kippenberger  
"City as Canvas: Graffiti Art from the Martin Wong Collection"  
"What Is a Photograph?"

**Los Angeles**

Timothy Washington  
"Take It or Leave It"  
Hiroshi Sugimoto  
Jacob Hashimoto  
John Tweddle  
"Marie Høeg Meets Klara Lidén"  
Agnès Varda

**San Francisco**

"A Sense of Place"

**Austin**

Deborah Hay  
Juan Capistran

**Chicago**

"Tony Greene:"

**Dallas**

Robert Smithson

**Detroit**

Sameer Reddy

**Philadelphia**

"Ruffneck Constructivists"  
Michael Snow

**Richmond**

Susie Ganch

**San Antonio**

John Zurier  
Mungo Thomson

**London**

Dieter Roth and Arnulf Rainer  
Martin Creed

## Paris

**Alex Katz****GALERIE THADDAEUS ROPAC | PARIS | PANTIN****9 avenue du Général Leclerc****April 14–July 12**

Boasting one hundred-odd portraits from the past forty-five years, Alex Katz's first major retrospective in France opens with the atypical series "Women in Jackets," 1996. Spanning the gallery's long entry hall, ten oil-on-aluminum cutouts suggest a row of smartly dressed gallerygoers. Freed from the fictive background of the picture plane, these women greet the viewer in "real space." Confounding the cutouts' immediacy, however, their flatness is reinforced by uniform cropping at midforehead and midthigh in accordance with an unyielding (if invisible) rectangular frame. Throughout the show, similar tensions—suggesting oppositions such as painting versus sculpture, figuration versus abstraction, original versus reproduction—reveal unexpected diversity within Katz's career-long exploration of the human figure.

A double-sided oil-on-aluminum cutout sculpture, *Coleman Pond*, 1975, depicts three canoes supported by a metal stand. Stationary and flat, this work nonetheless conveys a sense of dimensionality, immediacy, and motion not often associated with Katz's paintings. Depending on the viewer's vantage, the boaters alternately appear to paddle toward or away, dipping their oars into implied glassy waters flowing through the gallery's open space. More typically, however, Katz's subjects are confined to painted backgrounds (pastoral landscapes, artists' lofts, even monochromes) wherein figuration often mingles with abstraction. In *Private Domain*, 1969, one of several dancer paintings on view, the gray negative space between overlapping and entwined bodies is an appropriately rhythmic succession of graceful forms.

Double portraits are an important subgenre of Katz's oeuvre (his first, *Ada Ada*, 1959, which is not in the show, notably predates Warhol's *Double Elvis*, 1963) wherein the artist confronts issues of reproduction and multiple perspectives. In addition to compositions in which the same individuals or couples appear twice, *Laure and Alain*, 1964, a close-up of a blue-eyed man whose profile overlaps a front-facing red-haired woman, here abuts a piece of the same title and same composition painted almost thirty years later, in 1991—which turns out to be a painting of the earlier work. The lack of distinction between the two adds an interesting conceptual twist to Katz's portraiture overall.

— Mara Hoberman

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**David Douard****PALAIS DE TOKYO****13, Avenue du Président Wilson****February 14–May 12**

Parisian David Douard's latest exhibition, "Mo' swallow," is a contemporary fable that through meme and repeated riffs spatializes the power of language to constitute worlds. Referring to the circulating identity of hip-hop as speech, prose, and song, the exhibition speaks to the transformative effects of excess consumption and living with technologies.

Near the entrance to the show, an ambient, catchy, video game-like sound track by Gag Drake Vogt emanates through a sequence of Venetian blinds. Behind them one notices that



Alex Katz, *Coleman Pond*, 1975, oil on aluminum, 94.7 x 162".

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Danh Vo

the sounds are coming from a video loop that resembles a DVD selection menu. It is as though it is the interface for the exhibition, where space is configured as multiple rooms to explore. There is a collective enterprise behind this walk-through landscape—once again Douard is working collaboratively and also drawing in other artists' works. Two historical pieces—a 1975 birdcage by Tetsumi Kudo with disembodied portrait of Eugène Ionesco, and Jules Baretta's 1890 cast breasts—are nodes in this mise-en-scène punctuated by sculptural fragments of street-based, suburban Pop referents, aestheticizing dysfunction and mock-casually attentive to arrangements of design and brand: Stand-alone plaster-cast brick wall paintings, murky resins, brandished insignias, metal structures made defunct, mannequins, and projected word-forms coexist—offering momentary retinal relief under hydroponic lights.

Here, the biological and the digital, word and image, interchange and transact into a strangely compelling mood reminiscent of urban malaise and adolescence. Value in this system is suspended, decommissioned, made permeable again like the streaming consciousness of rap: nonsense and meaning coalesce. This is salient work that simultaneously critiques and reproduces the atmospheric states for contemporary cohabitation and relationship with desire.

— Laura Preston

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## Chelles

### Wilfrid Almendra

LES ÉGLISES | CENTRE D'ART CONTEMPORAIN DE LA VILLE DE CHELLES

rue Eterlet

March 23–May 11

Wilfrid Almendra operates in the space between modernist architecture and its best intentions, the utopian promises it failed to keep in the literal no-places of suburbia. The artist sets his latest body of work in Chelles, a Parisian suburb rebuilt in the 1970s under an urbanization plan that envisioned a streamlined future (via a series of social housing projects) with room for relics of the past: namely, two adjoining chapels, ostensibly the last remnants of Notre-Dame-de-Chelles, a seventh-century abbey destroyed during the French Revolution. Having spent centuries as storefronts, barns, and living quarters, the two chapels were rebuilt as neo-Gothic "historical monuments" in 1984, only to be conjoined twenty years later as a modernist-inflected art center, all poured concrete floors and plaster walls.

Almendra restores a sense of mystery to the austere interior with *Between the Tree and Seeing It*, 2014, an installation riffing on suburbia's discontents. Vacillating between a communal allotment and a corporate lobby, the piece consists of a dimly lit indoor garden, fenced off by thick textured glass. Office-friendly philodendrons, mimosas, and mosaic plants appear as ghosts in the vitrine, their brightly colored foliage improvising abstractions against the glass. The idea of a static composition—much like that of a planned city—is an illusion; as the plants grow and their roots expand, they will eventually destroy their constraints.

Almendra bisects the second chapel vertically with a suspended ceiling, made from cheap materials and hung by the standards of the surrounding public housing units (at more than eight feet, the ceiling barely hits at a third of the soaring height of the apse). Underneath, the artist sets a simple wooden table in *September 25th 2013 at Night*, 2014, a "cake" of copper, salvaged by the Roma population of Almendra's village in Portugal. Every fifteen minutes, a radio sputters up a series of Portuguese poems by "George," a mason worker who writes metered verses about "the potent blend" of "sand, water, and cement" and houses "constructed to be demolished." The poems are broadcast over the pirated frequency of the local pop station, poking at the complacency of the very social classes to which modernism made all its most fervent vows.

— Kate Sutton

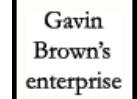
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View of "David Douard: Mo' swallow," 2014.



team

Wilfrid Almendra, *Between the Tree and Seeing It*, 2014, glass, silicone, concrete, soil, plants (philodendron, croton, irésines), butterflies, 24' 3/4" x 12' x 79 1/2".

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Christian Jankowski

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NEWS DIARY FILM

**Newest Entries**

James Quandt on Jørgen Leth and Lars von Trier's *The Five Obstructions* (2003)

Nick Pinkerton on "Art of the Real" at the Film Society of Lincoln Center

Melissa Anderson on Alain Guiraudie's *The King of Escape*

Howard Hampton on Stanley Donen's *Funny Face*

Melissa Anderson on the films of Dietrich and von Sternberg at BAMcinématek

Melissa Anderson on Jonathan Glazer's *Under the Skin*

# Grenoble

**Philippe Decrauzat**

MAGASIN - CENTRE NATIONAL D'ART CONTEMPORAIN

8 esplanade Andry Farcy, Site Bouchayer-Viallet

February 8–May 4

Like its trisyllabic title, "Notes, Tones, Stone," this exhibition coalesces three distinct programs. The first is architectonic, following the grid of interlocking concrete slabs that form the floor of the extensive main room that Philippe Decrauzat's work occupies. Using the slabs' dimensions, the artist produced ten white plinths and vertical walls—"volumes," as he calls them—and positioned them throughout the space.

The second underlying program utilizes the work of scientist and cinematographer Étienne-Jules Marey, whose biological research is represented by undulating stripes in shades of gray, black, and white across a series of seven paintings hung on the surrounding walls. These works, which

Decrauzat refers to as "frames," are named using anagrams of the words in the exhibition title, and are based on the curves originally drawn by Marey to map human respiration: The resulting pieces meld formal abstraction with organic phenomena. Contours also appear in the form of a curved wall that leads viewers to a zig-zag-striped painting (*Tenso*, 2014), thus pairing a curvature that is seen with one that is experienced with the whole body.

The third program converges with Marey's experimental cinematic legacy: Three black-and-white 16-mm films by Decrauzat projected either onto the walls of the space alongside the paintings or directly onto the vertical wall-volumes, and attest to Decrauzat's long-standing affinity to abstract filmmaking. Two of these films continue an ongoing series that renders, from two separate angles, the rotation of one of the artist's past sculptures: a small-scale interpretation of a circular, metallic scientific device that examines hydropower and resembles the early cinematic zoetrope. The third film—*Take on / No take*, 2014—is a close-up shot of an eyelid opening and closing over a pupil. The projectors showing these films are currently placed atop three of Decrauzat's volumes; the artist will move the projectors to other plinths over the course of the exhibition—in accordance with seasonal changes to the angles of light entering the building from its exterior through the glass ceiling—shifting the duotone landscape of paintings, plinths, and films that extends across the building's interior.

— Mary Rinebold

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&lt; Ireland France Germany &gt;

Last Month's Picks



Philippe Decrauzat, *Take/No Take*, 2014, 16-mm black-and-white film, 6 minutes 25 seconds.