

r piloted through the city with noisy, impertinent drum and tradition of the Venetian waterways. An amateur boat-building venture—essentially, transported at great expense from one country to another, offered shambolic subversion of the Biennale's. At the very least, it was an open-ended product of a possible duo's instinctively punky disposition. A hoarded consumer durables, outmoded electrical appliances, and objects from which such clutter might be rescued: raw art materials for Keogh, both in his collaborations and in recent projects in which he has increasingly. "A Solo Exhibition" at Belfast's Golden Thread. A nonsense title seemed to insist, a step toward independent status. With appropriate perversity, to make his case for artistic individuality not only in jointly authored pieces but also by pursuing opportunities. Two of the works had appeared in different forms and different contexts. *Bin Disco 5*, a repurposed out with salvaged technology to become a portable music machine, was first seen in San Sebastián, Spain, in 2004, another portable music machine custom-made to debut on a New York street in 2007. In a more controlled environment of a gallery, these were granted impressive upgrades, their ramshackle audio features augmented. Key to their retrofits of collaborators such as Belfast-based musician and friends) created *Bin Sounds 2013*, a specially track for *Bin Disco 5*, helping to heighten the impact of this techno-fied readymade within a darkened room. Working with Keogh on a remarkable expansion of a sprawling, interconnected collection of repurposed guitar pedals that together formed an instrument. Consistent with Keogh's aesthetic, how- ever, this effects orchestra was merged with household cat-food boxes, detergent bottles, and the like. The objects for assorted sound-modifying mechanisms. Keogh and collaborators improvise on these everyday recyclables to produce their own wild sound tracks of pulsating sound—thereby becoming collabora-

tionists. When he did go solo here, the results were even wilder. *Bin Sounds*, 2011, shown as a large-scale single-screen video, features close-up shots of fat flies wandering one by one over the surface of a fridge. Insects come out to several from upbeat easy-listening to moodier minor-key

instrumentals. Each fly is visible for just a few seconds before it is blasted with a shotgun. These are brutal, bewildering scenes, yet hideously compelling. However nasty they may be, their correspondence with Keogh's wider work is almost clear: They represent expected flow of ordinary life, riotously interrupted.

—Declan Long

## PARIS

### Fabrice Hyber

GALERIE NATHALIE OBADIA

Fabrice Hyber's recent exhibition was perversely titled "*Interdit aux Enfants*" (Children Not Allowed), though it was in fact designed specifically for children, or at least conceived with their small size and big imaginations in mind. Known for his quirky "*Prototypes d'Objets en Fonctionnement*" (Prototypes of Functioning Objects), 1991–, Hyber



View of "Fabrice Hyber," 2014.

here complemented new POFs, mostly modified versions of earlier designs that have been scaled into child-friendly formats, with energetic diagrammatic paintings. Transforming the gallery into an informal classroom-cum-laboratory, with charts and annotations scrawled directly on the walls in charcoal and videos demonstrating how his artworks were made or are meant to be employed, Hyber, a trained scientist, underscored the at once didactic and user-friendly appeal of his experimental practice.

The show's centerpiece was a low plywood platform padded with black rubber tiles (the sort typically found under a jungle gym) and laden with colorful and wacky props, costumes, games, and gadgets. The thirty-odd miniaturized POFs (all 2014) included a cubic soccer ball, originally made in 1998, that appeared here in diminutive pink and blue versions (*POF 65 Ballon Carré rose*; *POF 65 Ballon Carré bleu*), a pastel three-sided seesaw (*POF 147 Triple balance*); small pants with sewn-in chair legs that ostensibly permit the wearer to sit whenever and wherever he or she is so inclined (*POF 16 Pantachaise*); and toddler-size Lego statues (*POF 125 Homme de Bessines*) based on the green male figures that Hyber designed for a public fountain in the French town of Bessines in 1991 and that have populated his work in various incarnations ever since.

The walls surrounding the carnivalesque installation provided further insight into Hyber's intellectual and material processes. A salon-style hanging of resin-coated oil paintings served as a sort of Hyber 101 crib sheet, highlighting key elements from the artist's idiosyncratic visual vocabulary. Dubbed "Hieros," the colorful pictograms (all 2014) included *Glurp*, a double body symbolizing reversibility; *Orange*, a





citrus fruit raining juicy drips; and *Cannibal*, two Pac-Man shapes biting each other. Several paintings describe relationships between nature and the human body—the paramount theme for Hyber. *Poils*, for instance, can be read either as a landscape of tree trunks and patches of grass, or as fleshy limbs with outcroppings of coarse, dark hairs.

Meanwhile, a much larger and more complex ecosystem dominated the gallery's back wall. *Peinture Homéopathique n°30 (inhumain-immortalité)*, 2013, is part of the ongoing series of "Homeopathic Paintings" Hyber has been producing at the average rate of one per year since 1986. The thirtieth such work combines sketches and maquettes for various POFs (including several exhibited in Hyber's "mental spa" at Paris's Palais de Tokyo in 2012–13), research documents, hand-drawn flow charts and DNA strands rendered in charcoal, and pieces of actual tree bark and full branches, the whole evoking a massive and chaotic bulletin board. Hyber here describes his own mental activity as an earthy landscape, using shades of green and brown to paint trees and various rhizomes connecting his ideas and objectives. Demystifying the artist's creative process (collaged printouts show he uses Google, for instance) while simultaneously reveling in its great complexity, the painting reinforces the pedagogical context of even Hyber's most playful creations.

—Mara Hoberman

## Renata Har

LA MAUDITE

Renata Har's *Podium*, 2014, consists of a found section of green cardboard wallpaper that was damaged in a Berlin apartment fire and left in the street. Nailed to the wall, this tattered object clearly shows smoke damage on its bottom edge, which is folded up slightly, forming a precarious shelf for a pile of black glitter. But rather than sparkling, the glitter seems matted together, almost slimy, like wet ash. In the gallery, it has gradually accumulated on the floor below. In counterpoint to this fragile hanging object, *In the Tall Grass Crickets Sing*, 2012, offers a similarly folded and dilapidated piece of butcher paper in a protective vitrine mounted on the next wall. Whereas in *Podium*, an accidental footprint speaks to the object's former life, this work bears its title and drawn lines printed via monotype.

Curated by La Maudite cofounder Camila Bechelany, Har's "On Different Silences" is the third exhibition at this new gallery and project space, which focuses on Brazilian artists. The show is guided by Har's interest in Marcel Duchamp's notion of the "*inframince*," a near-

imperceptible distinction or interval between *Different Silences*, 2014, the artist applied etch the gallery's glass door until it was virtually opaque. Gular edges left by the plate are visible at the edge into the ink—some seemingly arbitrary lines, or marks suggesting numbers—let light through the to its role at the border between inside and outside. A social gesture or observation that might be restorative storefronts are relatively new in Belleville, a neighborhood that has seen an influx of art galleries. *On Different Silences* parallels *Untitled*, 2014, a found-paper drawing hung backward on the wall. Stains through the paper are visible. Har's deft materials, her play with both the front and back of the penchant for delicately scrawled lines and texts re Paulista Mira Schendel. Yet Har's artistic background is national; she studied with Christian Boltanski at Supérieure des Beaux-Arts in Paris. Any significance "are self-conscious and strategic.

Still, Har's discreet, rumpled objects could be Boltanski's grand scale and portentous rumination. Instead, she fits into the logic of "recessional aesthetics" a triad of *October* editors in 2009 as "other than relieved of 'some of the pressure to conform to entertainment.'" Har opts for a radically different material which even paper can be found rather than bought. Her objects have potential poetic value. It is precise register that history peeks through, at the hinge of a more collective, thus more coherent, association.

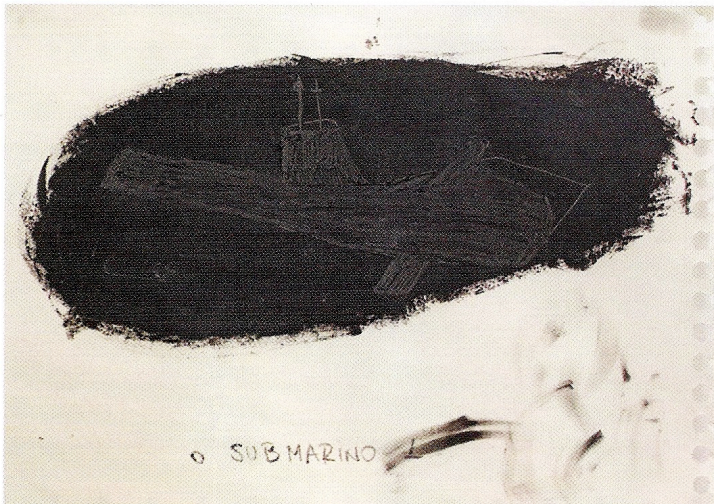
In the basement, the drawing *Submarine*, 2012, and *Island*, 2014, with their references to oceans are paired with *Untitled*, 1978, a family photograph of birth, hung on a half-open door leading to dark street. These works hint at the artist's background—her parents emigrated to São Paulo after World War II—while establishing new relationships between them. *Untitled* (Helmet), 2012, a World War II-era military helmet lying down and half-filled with water that bubbles ever new rust aggregating on this antique is a reminder of continuing processes rather than about static art.

## BERLIN

### Andreas Siekmann

GALERIE BARBARA WEISS

This show took its title from a line by Karl Marx and literally. Witness to a parliamentary debate in 1848 in a ban on gathering fallen twigs for firewood in Germany's Rhineland, until then a common practice, Marx imagined, "In the stomach of the predators, the battlefield of union, the crucible of closest fusion of the various animal species." The rural aristocratic feudal standards of property, and, as Marx argued, becoming subject to control by private interests who were at stake. Timely in its own way, Andreas Siekmann's "In the Stomach of the Predators" aimed his signposts, pictograms and patent critical Marxist methodology of economics of agriculture, from multinationals such as a preservationist Svalbard Global Seed Vault project



Renata Har,  
*Submarine*, 2012,  
drypoint print and  
oil pastel on paper,  
8¼ x 11¼".