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ART / ARCHITECTURE / DESIGN / PERFORMANCE / FILM

JUNE 2015

XU BING'S beautiful characters

*Looking
Back at
Sarah
Charlesworth*

**YOAN
CAPOTE'S
CUBAN
REVOLUTION**

+

**MARIA PETSCHNIG
YASHUA KLOS
DOUG AITKEN**



BERLIN

Emily Wardill

Carlier|Gebauer // January 31–March 14



Video still from *When You Fall into a Trance*, 2013.

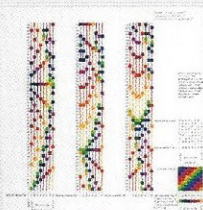
British filmmaker Emily Wardill's *When You Fall into a Trance*, 2013, is all about the quest for genuine human contact. Loosely based on the real-

life story of Ian Waterman and his enigmatic proprioceptive disorder, the feature-length film follows the emotional life of neuroscientist, workaholic, and widow Dominique, her patient, Simon, her lover, Hugh, and her daughter. Wardill uses the fragmented format of her film to establish the defective nature of memory's structure. Creating her own visual language, she reveals both language's opacity and its underlying desires. —MIRTHE MARIA BERENTSEN

Channa Horwitz

Kunst-Werke // March 15–May 25

Her mathematical and technical artworks largely ignored during her life, Horwitz (1932–2013) is having a well-deserved posthumous revival. "Counting in Eight, Moving by Color" is her first comprehensive institutional solo show.



Counting in Eight, Moving by Color Time Structure..., 1970.

The exhibition deliberately retraces the development of her work, thereby showing the creation of a new language of numbers and colors. It offers an opportunity to see all the works' growth at once, but it doesn't make the individual pieces stronger, as the beauty of the data visualization lamentably disappears in the excess. —MMB

Revital Cohen & Tuur Van Balen

Schering Stiftung // January 23–May 3

Can we engineer life? This question is central to the work of Cohen and Van Balen. In their new piece *Sterile*, the couple, teaming up with a Japanese professor, created albino goldfish designed to be born without reproductive organs. At first sight unremarkable, the fish slowly swim in small aquariums in the gallery. The sterile fish is of absolute irrelevance to nature and evolution, as it exists merely as an object. By producing living objects on technical demand, Cohen and Van Balen mark the absolute end of Romanticism. —MMB



Installation view of *Sterile*, 2014.

MILAN

Jorinde Voigt

Lisson Gallery // January 23–March 13

Abstract drawings by Voigt explode anatomical references into fleshy tones etched with lines of sinew, nerves, and veins. Rather than identifying, as in a dissection schema, inscribed text enlivens. In *Yes or No*, 2014, the repetition of the word *now*, written across deep-red



JA ODER NEIN II, 2015.

interconnecting veins, conjures a throbbing pulse and suggests movement, functionality, and time. Other pieces blush with heat and emotion. Embroidered clothing made with designer Mads Dinesen sees Voigt externalizing nerves onto the body's surface. —RISA PULEO

Yael Bartana

Galleria Raffaella Cortese // February 19–April 16

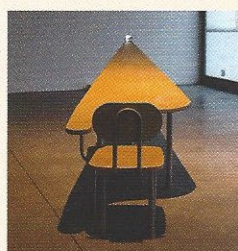
In one of many psychedelically inflected shows in Milan, Bartana investigates the spiritual tourism surrounding the shamanic hallucinogen ayahuasca. In a video, she captures an image of the ritual as her Israeli friend ingests the drug. With intoxicating slowness, Bartana intimately scans his body to the metallic hum of cicadas. Having experienced mystical truths from the Jewish spiritual tradition during his trip, he recounts a story about the orchard of paradise, speaking to both the locality and universality of spirit. —RP



Installation view of *Pardes (Orchard)*, 2015.

Gary Hill

Galleria Lia Rumma // February 26–April 18



Learning Curve (Still Point), 1993.

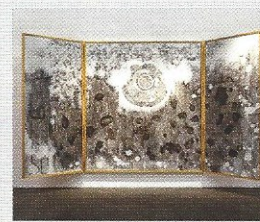
In the titular installation of Hill's "Depth Charge," *Varèse 360*, 2009, and *The Psychedelic Gedankenexperiment*, 2010–11, are combined into one. Hill expounds on LSD and art in a five-channel video

playing on the floor. Above, musician Bill Frisell's computer-generated image vibrates, a projection of a psychedelic experience. The disorienting *Choir Box* superimposes Hill's studio walls on the gallery floor. Works old and new chart the boundaries of real and computer-generated space in the video image. —RP

DUBAI

Nadia Kaabi-Linke

Lawrie Shabibi // March 16–May 14



Waking Up in News America, 1986.

The Tunisian artist reflects on violence, trauma, and architecture in "Fahrenheit 311: Seven Legends of Machismo" (the temperature at which testosterone

melts). Prints made using police and forensic materials document the wounds of domestic-abuse victims; mixed-media rubbings of fraught walls in Tunisia and Berlin show a similar desire to capture the ways in which history affects physical space. Despite her charged subject matter, Kaabi-Linke finds a way to present it that is quietly beautiful. —SCOTT INDRISEK

Hossein Valamanesh

Grey Noise // March 16–April 25

Made between 1980 and 1985, Australia-based Valamanesh's sculptural pieces on view here achieve graphic impact and compositional grace through materials like wood, sand, and clay.

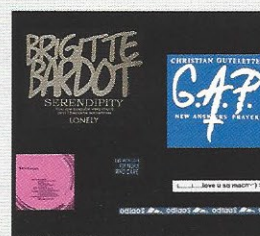


Empty Cube, 1985.

Pyramids with Light, 1982, is exemplary: a taut cage of bamboo beams, gently suspending an oil burner and its flickering flame. *Light Within II*, 1982, is a variation on this theme, with the burner hidden behind a transparent fabric scrim. These are rounded out with mixed-media lithographs and *Empty Cube*, 1985, a painting that starkly contrasts red earth with black iron oxide. —SI

Anahita Razmi

Carbon 12 // March 16–May 10



New Silk Road Patterns #3, 2015.

Iranian-German Razmi jumbles art historical references with identity politics, from a sculpture of "MiddleEastPak" backpacks to a series of framed T-shirts

sourced in Iranian markets, their nonsensical use of English language and logos perversely poetic. A video pairs figures clad in burka-like fabric with a soundtrack borrowed from a 1969 Robert Smithson and Nancy Holt video. In AAAAAAAAAAAAAH, a dancer in a sequined dress slinks and sways to a soundtrack composed of samples that incorporate the titular phrase. —SI

TOP TO BOTTOM, LEFT TO RIGHT: EMILY WARDILL AND CARLIER|GEBAUER; ESTATE OF CHANNA HORWITZ AND FRANCOIS GHEBALY GALLERY, LOS ANGELES; REVITAL COHEN & TUUR VAN BALEN; JORINDE VOIGT AND LISSON GALLERY; LORENZO PALMIERI; ROBERTO MARCOSSI AND GALLERIA LIA RUMMA; NADIA KAABI-LINKE; GREY NOISE; ANAHITA RAZMI AND CARBON 12