

# FLASH ART



Kahlil Joseph, *Wildcat (Aunt Janet)*, 2016. Video still.

Three-channel video installation with dirt from Grayson Rodeo, Oklahoma. B/W HD video. 7' 53".

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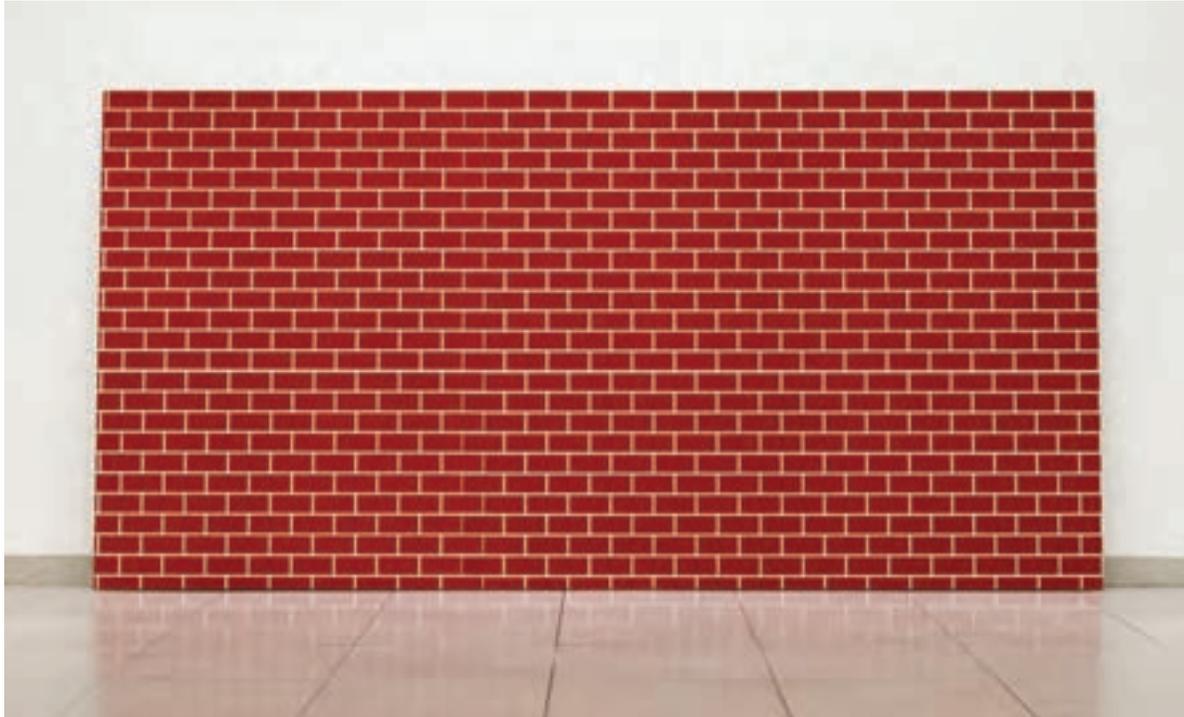
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02> Courtesy of the artist.

## International exhibitions selected by

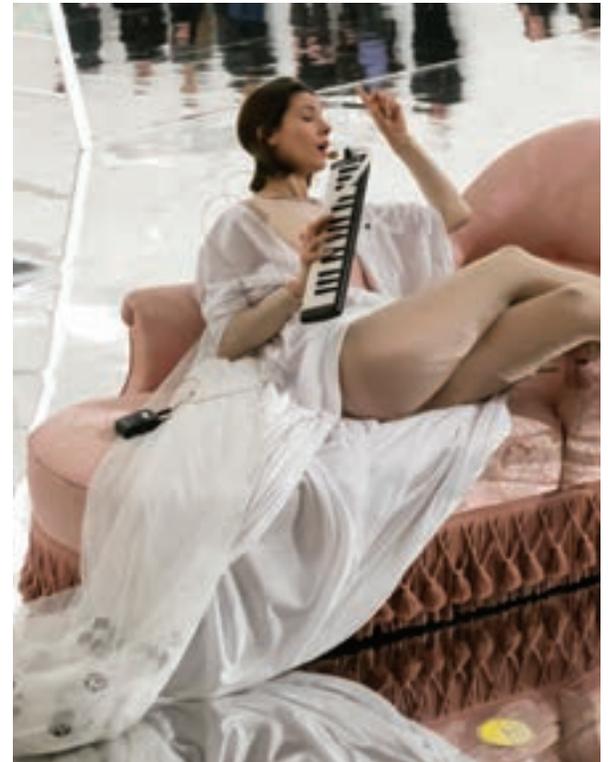
- 24 Elena Filipovic  
Director of Kunsthalle Basel,  
Switzerland
  
- 25 Hou Hanru  
Artistic director of MAXXI,  
Roma, Italy
  
- 26 Evelyne Jouanno  
Founding director and curator  
of Ars Citizen
  
- 27 Simone Menegoi  
Artistic director of Arte Fiera,  
Bologna, Italy
  
- 28 Listings



Cady Noland, *Untitled (Brick Wall)*, 1994–95. Private collection (US). Installation view at Museum für Moderne Kunst (MMK), Frankfurt, 2019. Photography by Axel Schneider. Courtesy of the artist.



Andra Ursuta, *Vanilla Isis*. Installation view at Fondazione Sandretto Re Rebaudengo, Torino, 2019. Photography by Giorgio Perottino. Courtesy of Fondazione Sandretto Re Rebaudengo, Torino.



Sophie Jung, *The Bigger Sleep*, 2018. Live performance at Kunstmuseum Basel, 2018. Photography by Julian Salinas. Courtesy of Kunstmuseum Basel, Basel.

Cady Noland  
Museum für Moderne Kunst (MMK)  
Until Mar 31, 2019  
Frankfurt, Domstraße 10

Sophie Jung, *The Bigger Sleep*  
Kunstmuseum Basel-Gegenwart  
Until Feb 3, 2019  
Basel, St. Alban-Rheinweg 60

Andra Ursuta  
Fondazione Sandretto Re Rebaudengo  
Until Mar 31, 2019  
Torino, Via Modane 16

No artist has so succinctly translated the essential violence of late capitalist America into both form and a renegade artistic strategy. This coup of an exhibition, curated by Susanne Pfeiffer and showcasing more than 80 of the artist's pieces, many not seen in several decades, is a must see.

Glistening in the silver lamé floorin that is the stage for this exhibition and its repeated live performances, Sophie Jung's solo show as winner of the Manor Art Prize was an enthralling meander through the associative cacophony that is this young artist's mind.

Visceral, unapologetic, relentlessly badass, few artists of her generation matter as much as Andra Ursuta. This exhibition celebrates that.



Zhu Xi, *Dream Scriptures*, 2016. Installation view at “Progress: The 12th Shanghai Biennale”, Power Station of Art, Shanghai, 2018. Photography by Jiang Wenyi. Courtesy of Power Station of Art, Shanghai.



Ciprian Muresan, *Leap into the Void, After Three Seconds*, 2004. B/W print. 27.5×39in. Courtesy of the artist and Centre Pompidou, Paris.



Carlo Levi, *Due nudi*, 1940. 39×51in. Photography by Riccardo Lodovici. Courtesy of Fondazione Carlo Levi, Roma.

A Romanian Cycle  
in the collection of Centre Pompidou  
Until end of May  
Paris, Place Georges-Pompidou

This is a very intelligent and relevant introduction to the Romanian art scene of the last decades. Merging physically in the global collection of the Pompidou, wonderful works from historical figures to contemporary talents, beautifully cut through the collection spaces like a flux of migrants, recalling both the life trajectories of the artists and the transformation of the modern and contemporary world at large.

Shanghai Biennale 2019  
Power Station of Art  
Until Mar 10, 2019  
Shanghai, 200 Huayang Road,  
Huangpu District

With its theme “Progression”, the curator Cuauhtémoc Medina, with a great number of artists from all around the world – especially from Latin America and Asia – has provided a very timely overlook on the contradictory world today, and energetic visions and practices of resistance to dominant ideologies.

Le Violon d’Ingres  
Villa Medici  
Until Feb 3, 2019  
Roma, Viale della Trinità dei Monti 1

With the “amateur” works of historical figures of literature, cinema, music and art, this project reveals their “secondary” but fascinating passions and talents in the visual arts, demonstrating the complete and complex substances in their creativity.



Gordon Matta-Clark, *Tree Dance*, 1971. 16mm film. Courtesy of Accademia Nazionale di San Luca, Roma.



Eames House Living Room. Photography by Antonia Mulas. Courtesy of Eames Office C.



Halil Altindere, *MOBESE (Gold Camera)*, 2011. Photography by Murat German. Courtesy of the Artist and PILOT Gallery, Istanbul.

The World of Charles and Ray Eames  
 Oakland Museum of California  
 Until Feb 18, 2019  
 Oakland, 1000 Oak St.

Because Eames is more than a chair. This major retrospective is a precious insight into the legacy and fecund universe of the pioneering Californian husband-and-wife team whose impact on postwar modern architecture, design and visual culture continues to inspire.

Collecting Matta-Clark. La raccolta Berg. Opere, documenti e ephemera (The Berg collection. Works, documents and ephemera)  
 Accademia di San Luca  
 Until Feb 25, 2019  
 Roma, Piazza dell'Accademia di San Luca 77

Because fundamentals are rare... and when they are like Gordon Matta-Clark, this combination of fugitive life and vanished ephemeral projects, any relics become a capital legacy that reminds us of the immense potential in art.

The Street, Where the World is Made  
 MAXXI, National Museum of 21st Century Arts  
 Until Apr 28, 2019  
 Roma, Via Guido Reni 4A

Because Hou Hanru signs one of his massive statement shows reflecting his obsessions and unique talent to explore and describe the fertile, critical and often visionary interaction between artists, architects and the changing nature of urban environment. And because it is not another vague "street art" exhibition: you won't find any graffiti work here!



Oscar Giaconia, "Hoysteria." Exhibition view at GAMEc, Bergamo, 2019. Photography by Antonio Maniscalco. Courtesy of GAMEc, Bergamo.



Goran Trbuljak, *I do not wish to show anything new or original*, 1971. Type-set print on paper. 23 × 16 in. Photography by Carlo Favero. Courtesy of the artist and P420, Bologna.



Eva Marisaldi, "Trasporto Eccezionale." Exhibition view at PAC – Padiglione d'Arte Contemporanea, Milano. Photography by Claudia Capelli. Courtesy of PAC – Padiglione d'Arte Contemporanea, Milano.

Eva Marisaldi, *Exceptional Transport*  
 Padiglione d'Arte Contemporanea (PAC)  
 Until Feb 3, 2019  
 Milano, Via Palestro 14

The long-awaited mid-career retrospective of one of the most interesting, most influential Italian artists of her generation.

Oscar Giaconia, *Hoysteria*  
 GAMEc  
 Until Feb 24, 2019  
 Bergamo, Via San Tomaso 53

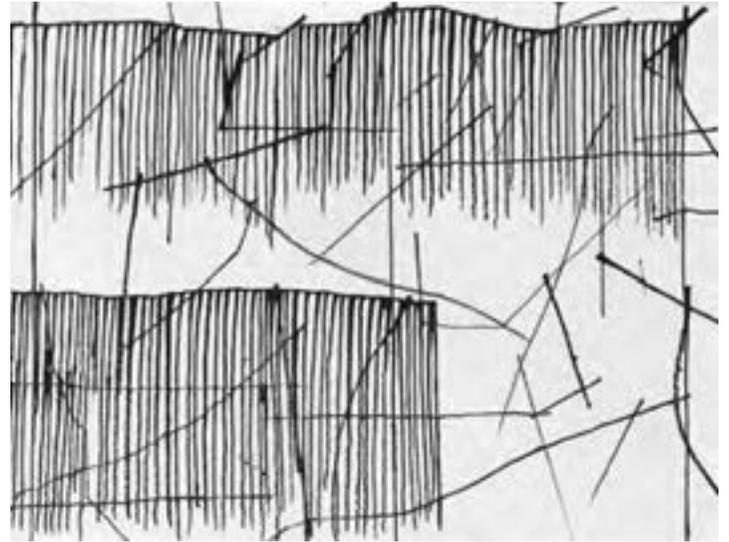
Between painting (with manic technical execution) and installations, this is the first institutional show of an artist with a love of metamorphoses, the spurious and the monstrous.

Goran Trbuljak, *Before and After Retrospective*  
 Villa delle Rose  
 Until Mar 24, 2019  
 Bologna, Via Saragozza 228/230

The first retrospective of a solitary master of Eastern European conceptualism; a journey of about fifty years that ranges from the deconstruction of the artist's figure to the paradoxical – and ironic – revival of painting.



"Youla Chapoval." Exhibition view at Jeanne Bucher Jaeger, Paris, 2019. Photography by Grégory-Copitet. Courtesy of Jeanne Bucher Jaeger, Paris/Lisbon.



Hanns Schimansky, *Untitled*, 2018. Ink on paper. 8.5 x 11.8 in. Photography by Eric Tschernow. Courtesy of Jeanne Bucher Jaeger, Paris/Lisbon.



Benjamin Torres, *Imported 1*, 2018. Courtesy of the artist and BlainSouthern, London.



Laurie Simmons, *Orange Hair/Snow/Close Up*, 2014. Pigment print. 28.75 x 20 in. Photography by Laurie Simmons. Courtesy of the artist and Salon 94, New York.

Youla Chapoval

Approaching Abstraction

Hanns Schimansky  
*L'Espace de la ligne*

Simmons: Big Camera/Little Camera

Jeanne Bucher Gallery  
Until Mar 2, 2019  
Paris, 53 rue de Seine

Blain|Southern  
Until Mar 23, 2019  
London, 4 Hanover Square

Jeanne Bucher Gallery  
Feb 16 – May 4, 2019  
Paris, 5 rue de Saintonge

MCA Chicago  
Feb 23 – May 5, 2019  
Chicago, 220 E Chicago Ave