

NOW SHOWING



COURTESY OF THE ARTIST AND KRISTIN HJELLEGJERDE GALLERY

KRISTIN HJELLEGJERDE, LONDON

**BOOGIE
WONDERLAND
SOHEILA
SOKHANVARI**
16 OCT—14 NOV

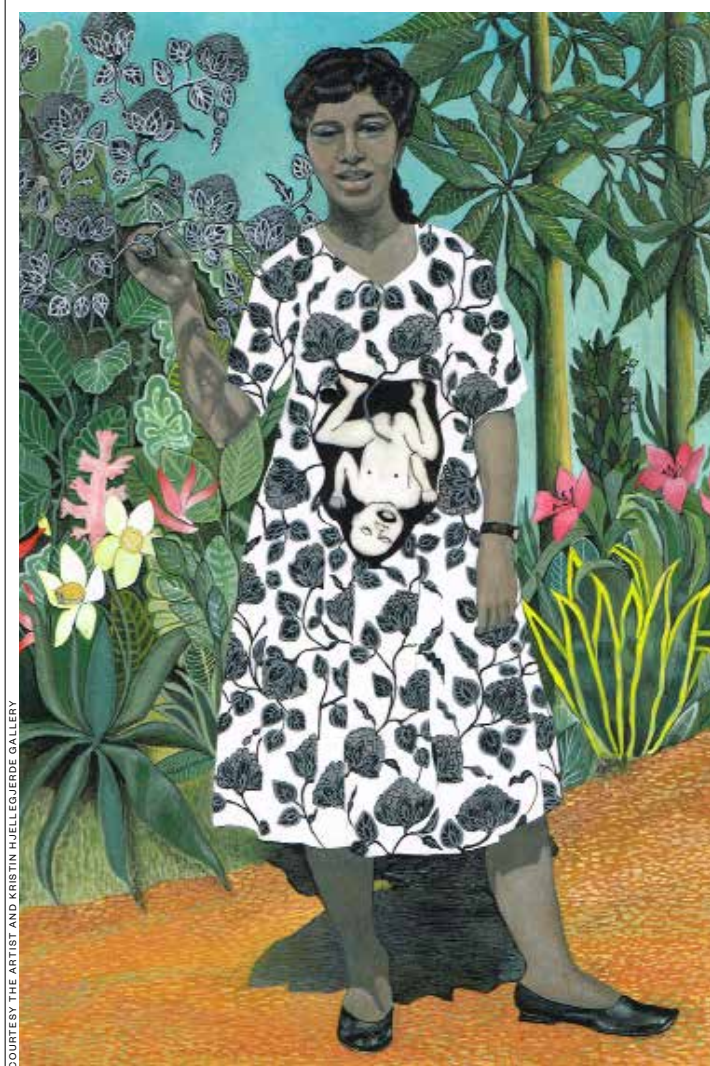
Exhibition: With a joyful colour palette reminiscent of Frida Kahlo or Gauguin, Sokhanvari subscribes to the school of magical realism. *Boogie Wonderland* focuses on pre-revolutionary Iran under the rule of the Pahlavi regime. Sokhanvari has been drawn to events and traumas that linger in the collective consciousness and cause amnesia where the collective narrative is told through the story of the individual. Using mainly family photographs as her source material, her work is also recognizable for its obsessive use of patterning and decoration, inspired by the idea

of ‘anaesthetised aesthetics’—an expression used by philosopher Susan Buck-Morss to capture the way in which control over aesthetics can be used to control society. *Boogie Wonderland* presents us with a revision of nostalgia, a looking-back at the way things were in order to empower a new generation with self-awareness and self-realization.

Born: Shiraz, Iran.
Resident: Cambridge, UK.

Something else you should know: Sokhanvari is also exhibiting at London’s Saatchi Gallery from 25 November until next spring in a group show called *Champagne Life*.

Quote: ‘Memory viewed through the telescope of time and exile means history can itself be viewed as a magical phenomenon, where reality and magic mingle to create a fantastical narration of a lived experience.’
www.kristinhjellegerde.com



COURTESY OF THE ARTIST AND KRISTIN HJELLEGJERDE GALLERY

Above
Amina Benbouchta
Eruca
2014
Dibond
100 x 130 cm

Left
Soheila Sokhanvari
In the Garden
2015
Egg tempera on calf vellum
15 x 20.5 cm

Opposite
Soheila Sokhanvari
Selma
2015
Egg tempera on calf vellum
15 x 20.5 cm



COURTESY OF THE ARTIST AND SABRINA AMRANI GALLERY

SABRINA AMRANI GALLERY,
MADRID

**(M)ETA(M)ORPHOSIS
AMINA BENBOUCHTA**

28 OCT—31 DEC

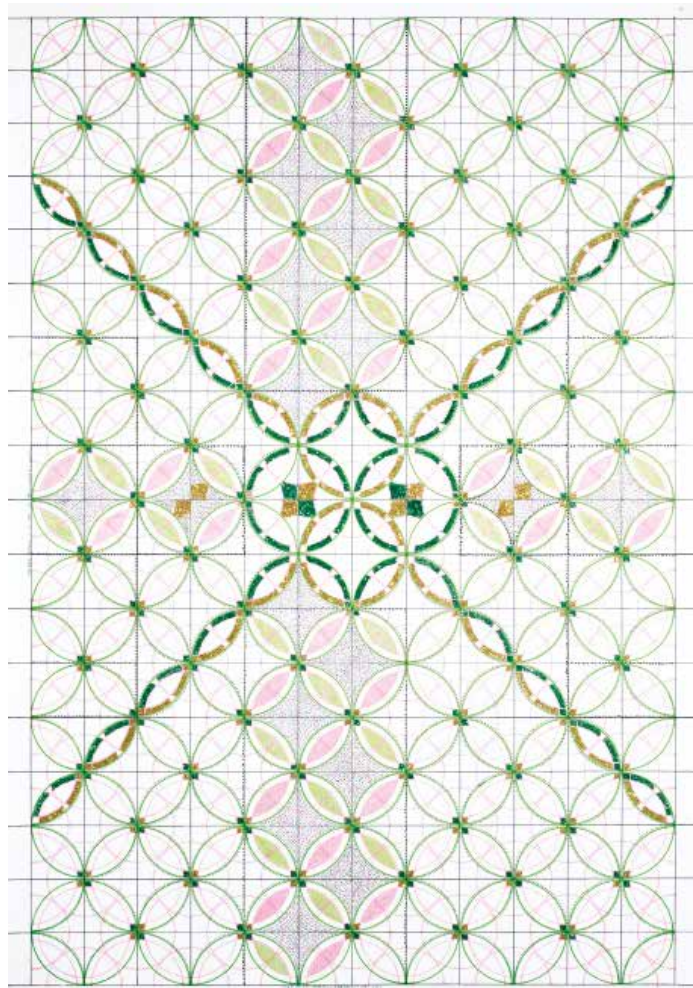
Exhibition: In *(M)eta(M)orphosis*, Amina Benbouchta focuses on the process of transformation. Through a timeline of images, the Casablanca-born artist dissects the various stages of human mutation and evolution throughout the cycle of life. She seeks to provoke an intimate exploration—to evoke personal resonance by appealing to the thought, imagination and affection of the viewer. Through an exploration of the metamorphosis process, Benbouchta presents a new way of understanding the existing challenges of living as a contemporary woman in the public and private spheres.

Born: Casablanca, Morocco.
Resident: Paris/Casablanca.
Media: Sculpture, image, installation.

Quote: ‘I prefer to devote myself to a work that asks questions of the future of the human being, in a universal way, without constantly bringing back the debate to the details of origin or identity.’
www.sabrinaamrani.com

Right
Untitled (detail)
2014
Felt marker on paper
100 x 70cm

Below
Untitled
2014
Felt marker, coloured pencil
and glitter on paper
100 x 70cm



THE THIRD LINE, DUBAI

WORKS ON PAPER
MONIR SHAHROUDY
FARMANFARMAIAN

16 NOV—24 DEC

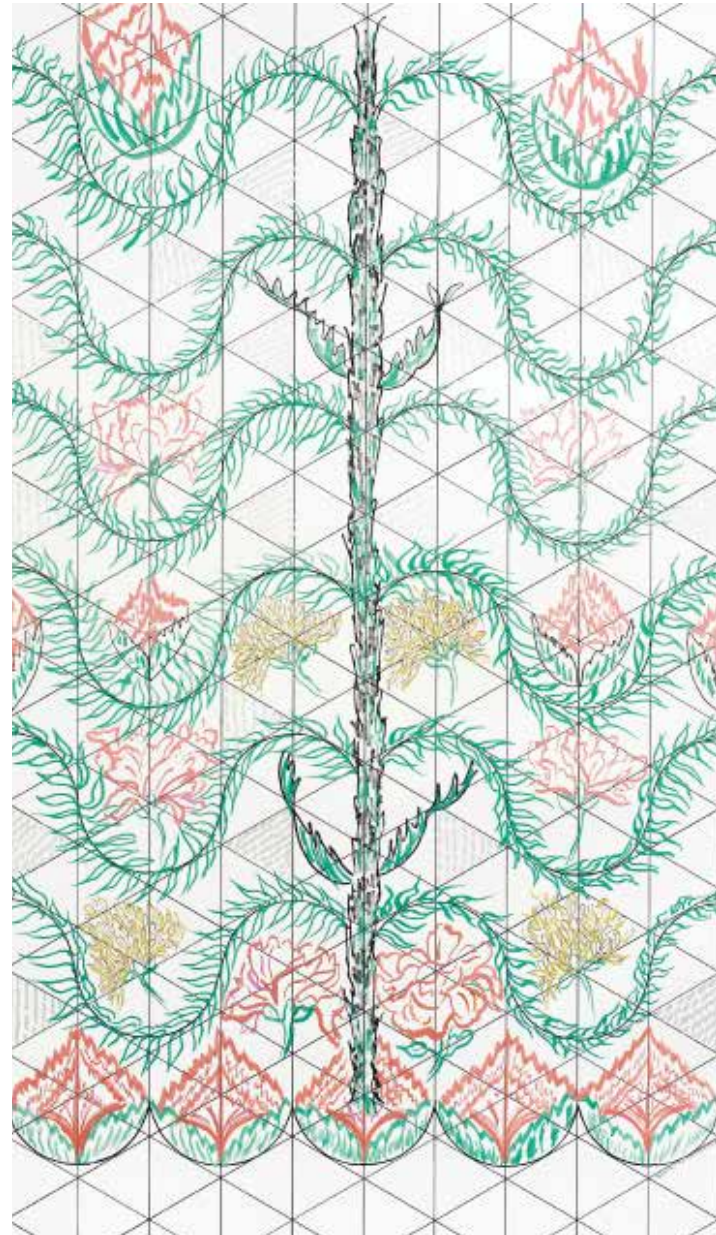
Exhibition: Farmanfarmaian weds the cosmic patterning of traditional Islamic geometry with the rhythms of modern Western geometric abstraction in painstakingly crafted works on paper. Wall-based panels and freestanding works offer a detailed sense of craft as well as of contemporary abstraction. The show marks the official opening of The Third Line's new space, which will be unveiled a little earlier in October.

Born: Qazvin, Iran.
Resident: Tehran, Iran.
Media: Mirror, Plexiglas,
pen and ink.

Something else you should know: Farmanfarmaian's characteristic mirror mosaic work is derived from the Iranian decorative technique *aineh-kari*, which dates back to the sixteenth century.

Quote: 'I was inspired by the geometry I found in old mosques with their tile, metal, wood, and plaster work. A master metalworker that I studied with once told me, "Everything is in geometry." Today, I still work in geometry—it's at the base of my art because it has an infinite amount of possibilities.'

www.thethirdline.com



IMAGES COURTESY THE ARTIST AND THE THIRD LINE

Hans Op de Beeck

Eyes Closed



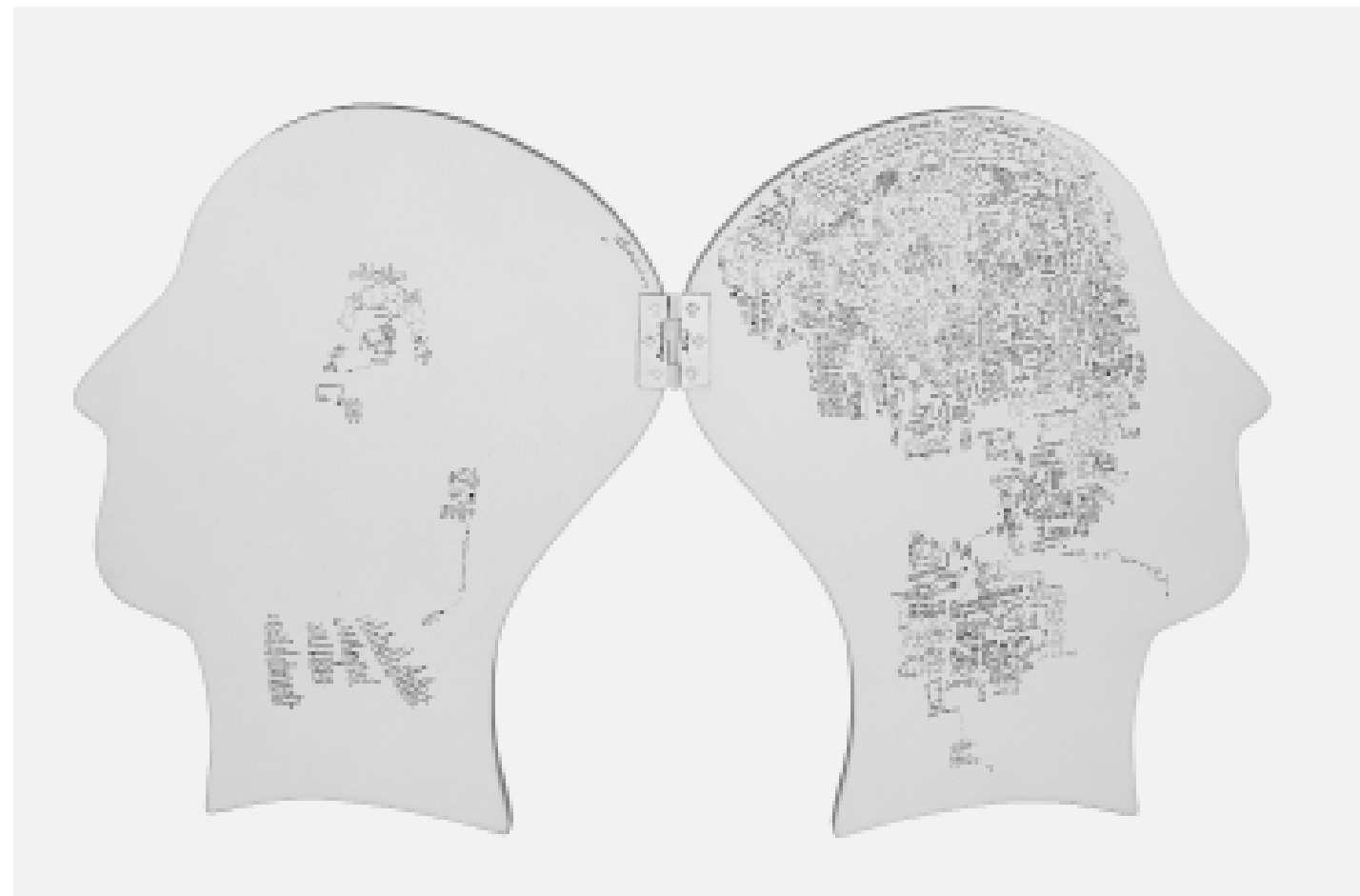
26 November 2015 – 2 January 2016

Galerie Ron Mandos

Prinsengracht 282, 1016 HJ Amsterdam, The Netherlands
www.ronmandos.nl

Below

Gianfranco Baruchello
Murmur
2015
Indian ink and metal hinges
on wooden shape



COURTESY FONDAZIONE BARIUCHELLO AND MASSIMO DE CARLO, MILAN/LONDON. PHOTO: EZIO GOSTI

MASSIMO DE CARLO, LONDON

NEW WORKS
2013-2015
**GIANFRANCO
BARUCHELLO**
12 OCT-21 NOV

Exhibition: Across Gianfranco Baruchello's long career, the Italian artist (regarded by his friend and mentor Marcel Duchamp as his only possible heir) has tackled a vast array of media spanning from land art to video via painting and sculpture.

In the artist's debut UK solo show, Massimo De Carlo gallery exhibits his work from the past two years, focusing on the idea of the gesture and the relationships between the mind, the ego and the contemporary external world. Each piece is delicately handmade by the artist himself, whose witty and sophisticated narrative encompasses a thoughtful, political and light-hearted critique of our society.

Born: Livorno, Italy.
Resident: Rome, Italy.
Media: Film, paint, enamel,
collage, installations.

Bio: The artist attended Ruggero Bonghi School where he was inoculated 'with the viruses of heroism and sacrifice and the worshipping of military honour' in Fascist Italy. He graduated from the University of Rome in Law with Economics in 1947. In 1959, he produced *Other Traces*, canvasses crossed by a tangle of black painted lines.

Something else you should know: Baruchello, now 94, has been energetically painting since he gave up his business to pursue a career as a painter, aged 35.

Quote: 'I continue to draw; over the past three months, I've done 20 drawings, with the idea that they are of no use. Why am I making these drawings? Because I cannot think without having the possibility of producing images, of tracing outlines, of experiencing the adventure of drawings. This is a way of being.'

www.massimodecarlo.com



COURTESY GIORNO POETRY SYSTEMS

Above

John Giorno
Giorno Poetry Systems
Raspberry LP
Released by The Intravenous Mind
LP art work, front cover
1967

PALAIS DE TOKYO, PARIS

I ♥ JOHN GIORNO
UGO RONDINONE

21 OCT-10 JAN

Exhibition: *I ♥ John Giorno* is the first retrospective of the life and work of American poet John Giorno, a key figure of the New York underground scene in the 1960s. The show, conceived by fellow artist Ugo Rondinone, is curated by Florence Ostende and also features works from artists, filmmakers, poets and performers who have been influenced by Giorno's life and work. These include Anne Collier, Angela Bulloch, Verne Dawson, Judith Eisler, John Giorno, Mark Handforth, Matthew Higgs, Pierre Huyghe, Françoise Janicot, Scott King, Elizabeth Peyton, R.E.M., Ugo Rondinone, Erik Satie, Billy Sullivan, Rirkrit Tiravanija and Andy Warhol.

Born: New York, USA.
Resident: New York, USA.

Something else you should know: Performances run throughout the exhibition period. Look out for people on roller skates handing out Giorno's poems to visitors and passers-by, re-enacting the artist's participation in the *Street Works* performances on the streets of New York in 1969.

Quote: 'In the early 1960s, I had the good fortune of meeting a lot of artists. Andy Warhol, Jasper Johns, Robert Rauschenberg, John Cage, Trisha Brown and Carolee Schneemann. These artists and painters were the real influence on me, as a poet. Whether it was a performance or a painting, they did what arose in their minds, and made it happen. It occurred to me that poetry was 75 years behind painting and sculpture and dance and music.'

'I said to myself, if these artists can do it, why can't I do it for poetry?'
www.palaisdetokyo.com

CHILDISH THINGS
VIJA CELMINS,
ROBERT GOBER AND
MIKE KELLEY

9 OCT—21 NOV

Exhibition: *Childish Things* engages with the deeply personal, repressed memories of childhood through the medium of self-portraits, psychological furniture and food in the form of humble meals. Featuring iconic works by Celmins, Gober and Kelley, the

exhibition demands an immersive approach, coercing the viewer into questioning the veracity of the notion that childishness must be restricted exclusively to one's early years. There's a playful tension at work here in *Childish Things*, between the everyday objects and the potential for them to unseat our emotions.

Media: Sculpture, image, installation.

Quote: 'Memory is like looking up at the stars, it's not a linear thing'—Robert Gober.

www.skarstedt.com



ART © MIKE KELLEY FOUNDATION FOR THE ARTS

Above
 Mike Kelley
Ahh... Youth (detail)
 1991

Right
 Aaron Curry
Pink Eye
 2015
 Acrylic gouache on canvas
 213.4 x 152.4 x 5.1 cm



COURTESY OF DAVID KORDANSKY GALLERY, LOS ANGELES, CA. PHOTO: FREDRIK NILSEN

DAVID KORDANSKY, LA

AARON CURRY
 14 NOV—16 JAN

Exhibition: Fresh from last year's retrospective at the CAPC Musée d'Art Contemporain, Curry's show at David Kordansky spans both of the LA gallery spaces and features large-scale sculptures as well as new paintings on shaped canvases.

Curry's sculptural work—day-glo painted, trippy and reminiscent of skateboard graphics, comic books and Cubist paintings (Calder and Picasso are clear references)—is playful, pleasing and kind of cosmic. It's like ectoplasm that's suddenly hardened in a dance-like pose... in a really good way. Editorial favourites from his back catalogue include abstract sculptures that resemble a graffitied wooden duck (*Model for the New Dark Age* (*Reconfigured*), 2007)

and a harlequin trying to get over a fence (*Pixelator*, 2008).

Born: San Antonio, Texas.
 Resident: Los Angeles, California.
 Bio: Curry moved to LA to attend CalArts, where he studied under Mike Kelley and Richard Hawkins. His first solo show, *Bank Robber*, was at David Kordansky in 2006.

Something else you should know: Curry used to hide his paintings in his studio when he had visitors for fear that painting wasn't considered cool anymore.

Quote: 'Now that I am participating in this thing you call the art world, it becomes very selfish. From the get-go it's a selfish way of going through life. You are totally wrapped up in your own ideas and how you experience life. I think too often artists get confused and think that this becomes about them being geniuses and not looking at the other artists around them and finding exciting things about their ideas.' (Interview with William Corwin, 2011.)

www.davidkordanskygallery.com



Dornbracht
CL.1



www.dornbracht.com
 @dornbracht
 Dornbracht - The Art of Water

Below

...And There Was Light' No.3
(detail) 2015
Acrylic on canvas
100 x 100 cm

BERLONI GALLERY, LONDON

...AND THERE
WAS LIGHT
KAMAL BOULLATA
24 SEPT—31 OCT

Kamal Boullata was born in Jerusalem in 1942. Since his exile in 1967, he has been living and working in the USA, France, Morocco and Germany. This is his first London exhibition since 1978.

...And There was Light, inspired by the legend of The Creation, is a recent series of seven acrylic paintings and 12 works on paper. Conceived in Berlin, each of these geometric abstractions explores questions of light, transparency and spatial ambiguity.

Born: Jerusalem.
Resident: Berlin, Germany.
Media: Silkscreen, canvas, oil on canvas and paper.

Something else you should know: Boullata was a Fulbright Scholar Fellow in 1993–94, pursuing field research on Islamic art in Morocco and Spain. The artist has also edited a number of books on modern poetry.

Quote: 'By finding inspiration in art that comes down to us from other times—as in the case of Byzantine iconography and Islamic art, both of which I grew up with—I sought through my painting to transform the reading of the beautiful in these affiliated traditions and render it in relation to our time. That is how I invite viewers to return to a present where they have never been'.

www.berlonigallery.com



COURTESY THE ARTIST AND BERLONI GALLERY



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OCT

JENNIFER WEST

THROUGHOUT OCTOBER / NEW YORK

New work by filmmaker Jennifer West—expect visceral visuals of the New York skyline. *One Mile* / Lisa Cooley www.lisa-cooley.com

VOCES (VOICES): LATIN AMERICAN PHOTOGRAPHY 1980–2015

9 OCT—10 JAN / LONDON

Photography expert Wendy Watriss has said that there is no such thing as ‘a Latin American identity’ nor is there a conceptual paradigm for the photographic art produced by Latin American artists. What is certainly clear from the selection of works in the exhibition is the extraordinary diversity of expression. Featuring artists from Argentina, Chile, Mexico and Brazil.

Michael Hoppen Gallery www.michaelhoppengallery.com

JIM SHAW

7 OCT—10 JAN / NEW YORK

Shaw is one of the United States’ most influential and visionary artists, moving between painting, sculpture and drawing, and building connections between his own psyche and America’s larger political, social and spiritual histories. This three-floor exhibition shows a comprehensive selection of his works.

The End Is Here / New Museum www.newmuseum.org

CHARLES AVERY

8 OCT—6 DEC / LONDON

Co-commissioned by Edinburgh Art Festival and Parasol Unit Foundation for Contemporary Art, Avery’s work illuminates the

terrace at the foundation as part of *Parasolstice—Winter Light*. Over five metres tall and cast in bronze, the sculpture draws on mathematical equations for its design. The tree, ripe with strange fruit, is from the Jadindagadendar, a municipal park situated in the town of Onomatopoiea, at the heart of the artist’s fictional island. *Tree No.5 (from the Jadindagadendar)* Parasol Unit www.parasol-unit.org

OSCAR MURILLO

10 OCT—20 NOV / LONDON

In his first London exhibition for David Zwirner, Oscar Murillo presents a host of large-scale, methodically composed paintings tied to the notion of community. The show also features sculptures and video works.

Binary Function / David Zwirner www.davidzwirner.com

ZHANG DING

12—25 OCT / LONDON

Zhang Ding transforms the ICA theatre into a ‘mutating sound sculpture’, covering the room with mirrored surfaces, suspended sound panels and a series of rotating mirrored sculptures situated next to two identical music stages. There are also daily performances. *Enter the Dragon* ICA & K11 Art Foundation www.ica.org.uk www.k11artfoundation.org



ZHANG DING, ENTER THE DRAGON, PERFORMANCES, 2015

© ZHANG DING COURTESY THE ARTIST, ICA AND K11 ART FOUNDATION

CLARE BURNETT

22 OCT—28 NOV / LONDON

‘In my forthcoming exhibition, *Pink*, I hope to explore the edges of tolerance to the colour, both emotional and formal, and to test its reaction with other colours and materials. This investigation is part of my overall interest in how form, colour, shape and material can relate to, and reveal aspects of, the spaces and ideas around them,’ says Burnett.

Pink / William Benington Gallery www.williambeningtongallery.co.uk

SERGIO VEGA

29 OCT—2 JAN / PARIS

In the latest series by Sergio Vega, *When Clouds Enter the Forest*, the Argentinian artist emphasizes the importance of nature as a metaphor for paradise through sensorial stimulation, reaching



© RACHEL WHITEHEAD, COURTESY OF THE ARTIST AND LUHRING AUGUSTINE, NEW YORK

in this latest show from a strictly photographic act to environmental and societal issues.

When Clouds Enter the Forest and the Art of Motorcycle Maintenance Galerie Karsten Greve www.galerie-karsten-greve.com

NOV

CAMILLE HENROT

5 NOV—23 DEC / NEW YORK

Former *Elephant* cover star Camille Henrot’s new exhibition will see the artist present a series of different telephones, all with their own unique designs and hotlines. On some level, each hotline, or perhaps more accurately ‘helpline’, is there to assist with the headaches of everyday life. Henrot will also present drawings that illustrate some of these nuisances.

Metro Pictures www.metropictures.com

FLAVIO MERLO

6 NOV—12 DEC / DUBLIN

Sculpture, installation and performance artist Merlo’s solo exhibition at Ellis King, Dublin, sees the gallery transformed into a stage for a performance—or, perhaps, the aftermath of an event where the spectator is not entirely certain if they have a role within this elaborate endeavour or are simply a member of its grand audience. This ambiguity underlies Merlo’s approach to his practice and delves into existential questions forging relationships between social and spatial potency.

Ellis King www.ellisking.net

RACHEL WHITEHEAD

SEPT—DEC / NEW YORK

Luhring Augustine presents a solo Rachel Whiteread exhibition

in its Bushwick and Chelsea spaces this autumn. The November exhibition in the Chelsea gallery features new resin sculptures, and complements the earlier September show that features early large-scale works on paper as well as a recent monolithic sculpture.

Luhring Augustine www.luhringaugustine.com



ILIT AZOULAY, SHIFTING DEGREES OF CERTAINTY (DETAIL) 2014, INSTALLATION VIEW, HERZLIYA MUSEUM OF CONTEMPORARY ART, COURTESY THE ARTIST, ANDREA MEISLIN GALLERY, NEW YORK, AND BRAVERMAN GALLERY, TEL AVIV, © 2015 ILIT AZOULAY

ROSSON CROW

7 NOV—12 DEC / LA

Rosson Crow creates imposing, bold canvasses crammed with fluid brushstrokes and critical historical associations. Honor Fraser presents a host of the painter’s newest works. Honor Fraser www.honorfraser.com

JORGE QUEIROZ

7 NOV—31 DEC / PARIS

Portuguese artist Queiroz makes abstract works that are part-drawings, part-paintings, strewn with marks made by a host of different materials. The resulting canvasses have an uncommon sense of depth and emotional intensity. Queiroz has claimed that his works are a ‘portrait of thoughts... a portrait of the net of the mind’. Galerie Nathalie Obadia www.galerie-obadia.com

OCEAN OF IMAGES: NEW PHOTOGRAPHY 2015, VARIOUS ARTISTS

7 NOV—20 MAR / NEW YORK

Probing the effects of an image-based Post-Internet reality, *Ocean*

of *Images* examines various ways of experiencing the world: through images that are born digitally, made with scanners or lenses in the studio or the real world, presented as still or moving pictures, distributed as zines, morphed into three-dimensional objects or remixed online.

MoMA www.moma.org

CATHY WILKES

8 NOV—21 FEB
MÜNCHENGLADBACH

Wilkes, a key protagonist in the internationally renowned Glasgow art scene, brings more than 20 years of artistic work into a single installation to form a theatrical scene comprised of figures, objects and paintings. Realized in co-operation with Tate Liverpool and Lentos Linz. Museum Abteiberg www.museum-abteiberg.de

ANNA BJERGER

11 NOV—20 DEC / STOCKHOLM

Swedish artist Anna Bjerger makes impressionistic paintings from found, anonymous photographs. The works bore into the tricky psychological dimensions that accumulate beneath photographs, via bold, rich oil colours and disjointed spaces. Galleri Magnus Karlsson www.gallerimagnuskarlsson.com

XAVIER VEILHAN

12 NOV—19 DEC / STOCKHOLM

Xavier Veilhan’s polystyrene island of motorbikes, contoured, polished inox horse, and electric cord structures have made him

one of France’s best-known sculptors. The exhibition takes further the artist’s exploration into the boundaries between sculpting, architecture and ambient installation spaces.

Andréhn-Schiptjenko www.andrehn-schiptjenko.com

JUSTIN MATHERLY

17 NOV—12 DEC / NEW YORK

In his second solo show at Paula Cooper Gallery in New York, Justin Matherly continues his exploration into abstract figuration, sickness and the human form. These works articulate this through Matherly’s characteristic premixed concrete sculptures and two-dimensional monoprints.

Paula Cooper Gallery www.paulacoopergallery.com

THIERRY BOUTEMY

26 NOV—19 DEC / BRUSSELS

Traditionally a collaborator with high-end fashion houses, Thierry Boutemy is famed for his dream-like, large-scale floral arrangements. Galerie Rodolphe Janssen present his first solo exhibition—expect vividly coloured and beautifully crafted glossy ceramics from the floral artist. *Ceramic* / Galerie Rodolphe Janssen www.galerierodolphejanssen.com

TAMINA AMADYAR

16 SEP—31 OCT / BERLIN

The gallery presents the Afghanistan-born Amadyar’s first solo show. Expect moody, semi-abstract paintings occasionally populated by shapes that resemble



TAMINA AMADYAR, APARTMENT, 2014, 200 X 170 CM

COURTESY THE ARTIST & GALERIE GUIDO W. BAUDACH, BERLIN

street lights, darkened football pitches, or lights flickering in empty buildings.

Galerie Guido W. Baudach www.guidowbaudach.com

DEC

TOMASZ KOWALSKI

3 DEC—23 JAN / ANTWERP

In his third solo show at the Tim Van Laere Gallery in Antwerp, Polish-born artist Tomasz Kowalski’s works will follow on from his drowsy, paranoia-infused scenes from everyday life in Krakow, with Grosz-esque depictions of street scenes, café inhabitants and shop assistants. Tim Van Laere Gallery www.timvanlaeregallery.com

ERIK PARKER

8 DEC—23 JAN / NEW YORK

Employing his own wildly inventive architecture and signature neon palate, Parker creates bold, graphic compositions that riff on the traditional genres of portraiture and still-life. Look ahead to Parker’s new series drawing inspiration from diverse elements of American subculture—underground comic books, the Chicago Imagists, hip hop and heavy metal.

@297 / Paul Kasmin Gallery www.paulkasmingallery.com

GRAYSON PERRY

10 DEC—1 MAY / SYDNEY

In the first major survey exhibition of his work in the southern hemisphere, the Museum of Contemporary Art in Sydney presents an exciting and comprehensive retrospective of Perry’s ceramics, self-portraits and tapestry pieces. *My Pretty Little Art Career* / Museum of Contemporary Art Australia www.mca.com.au