

that intend to question the expectations and parameters of mainstream art. More specifically, curator Biljana Ciric invites seven artists to challenge the consumerist logic of standardized exhibitions and the image-based conception of art. The Singaporean artist Ho Tzu Nyen's ongoing project "A Critical Dictionary of Southeast Asia," for example, proposes new knowledge structures that prevailing institutions lack due to their strict parameters of archiving and classification. Li Liao's project "Illumination" deprives the artist's apartment in Shenzhen, China, of artificial light for the duration of the exhibition, underlining in this way our relationship to the world through visual sensation. The independent publisher 3-ply will progressively develop a new publication over the course of the show, modeling its design after the packaged gifts of clothing, snacks, vitamins, art supplies, and toys that Facebook groups of Australian volunteers solicit and mail to asylum seekers detained on Manus Island and Nauru.

kadist.org

FRANCE – PARIS MONUMENTA

Huang Yong Ping: Empires
May 8 – June 18



Huang Yong Ping (b. 1954, Xiamen) is the artist invited to participate in this year's Monumenta, which since 2007 engages artists with international reputations to take on the Nave of the Grand Palais, a 13,500-square-meter area overlooked by an immense, thirty-five-meter-high glass dome. Huang Yong Ping is a major avant-garde figure from China in the 1980s, the founder of the Xiamen Dada movement, whose impulse toward paradox and the absurd continues in his oeuvre today. Known for his monumental installations, the artist draws inspiration from the historical, political, social, and architectural context of the exhibition location as well as from mythical tales, revisiting and combining beliefs and referents from both East and West. For Monumenta 2016, Huang Yong Ping will install on top of a colorful architecture of eight islands a structure conceived to drop shadows that, in direction and form, combine with those of the metal skeleton of the glass dome. This massive, immersive installation intends to represent a symbolic landscape of today's economic world.

grandpalais.fr

FRANCE – PARIS VALENTIN

Real Estate Astrology, a personal show by David Renggli
Until May 7



The paintings and sculptures by the Swiss artist David Renggli (b. 1974, Zurich) provoke in the viewer a sort of constantly renewed "first impression," operating in a dimension between primary sensory perception and the following tendency to categorize into an aesthetic code. The artist employs a subtle combination of references to modernism, classical statuary, and industrial and decorative design, as well as local folklore and the world of ethnographic museums. Norms and languages thereby become confused, making the notion of artistic vagueness a creative methodology. In the "Floorplan Desire Paintings," for example, a grid made of hessian canvas becomes an autonomous structural motif while resembling at the same time an illusionist tool, misleading us into thinking that the painting can be perceived as an expansion of the web of the flax canvas. Whereas the "Fake Bronze" works, like most of his sculptures covered with a layer of auto-body paint, operate through the tension between traces of laborious manual work and an almost industrial finish.

galeriechezvalentin.com

GERMANY – BERLIN GUIDO W. BAUDAUCH

Andy Hope 1930: Black Fat Fury Road
April 29 – May 28



Andy Hope 1930 (b. 1963) is a German artist who draws upon imagery from comic books, film noir, and forms of early Minimalism to create works that seem to operate between German twentieth-century figurative painting and late

twentieth-century American pop culture. The exhibition "Black Fat Fury Road" at Galerie Guido W. Baudach tests the registers of iconic and emblematic signs, mobilizing their possibilities, limits, and perceptual models. By appropriating a "monster" icon, for instance, the certainties of language and the conventions of painting are rendered unstable. Here, Hope brings simple markings to nearly monochrome black enamel paintings, combining an impression of elegance with the discomfort of a defunct industrial product, combining automotive paint with the canonical format of the canvas. The new works presented continue to operate in a language that Hope first presented with his "UNappropriated Activities" in 2015.

guidowbaudach.com

GERMANY – BERLIN HAMBURGER BANHOF

Carl Andre: Sculpture as Place, 1958–2010
May 5 – September 18

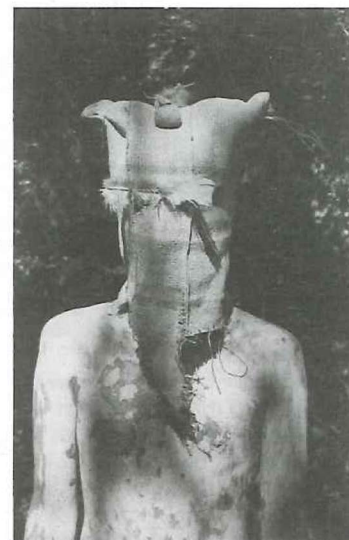


Presenting more than three hundred works, this exhibition is the most comprehensive solo show to date of one of the leading figures of Minimalism, Carl Andre (b. 1935, Quincy, Massachusetts). Influenced by Constantin Brâncuși and Frank Stella, throughout the mid-1960s Andre developed a fundamentally new understanding of sculpture. Conceived as reduction to the essential components of form, structure, place, and matter, Andre's sculptures are simple shapes obtained by the combination of basic geometric units of industrial production used without manipulation. Materials such as metal, rocks, construction materials, and wood are assembled using gridlike structures, geometric patterns, and straight lines. The works presented at Hamburger Bahnhof encompass the large floor sculptures for which Andre is renowned as well as his lesser-known poems, small sculptures, photographs, and works on paper. The exhibition space, a former railway station and a storage and freight warehouse, interestingly alludes to Andre's early years as a freight brakeman and train operator.

smb.museum

GERMANY – HAMBURG KUSTVEREIN IN HAMBURG

Ben Rivers: Islands
April 23 – July 3



The British artist and filmmaker Ben Rivers (b. 1972, Somerset) is known for his dark, utopian films in which the protagonists have in some way distanced themselves from society. His creative process often involves a temporary cohabitation with the subjects he films and the submittal of a script for their participation in the movie, confusing the boundary between documentary and fiction. Technically, Rivers combines landscape and portrait shots with ethnological methods and elements of travel documentation, using 16mm cameras and often developing the film by hand. This closeness to the material generation of his undertakings is emphasized in the works that integrate their manual production process into the narration. This is the artist's first institutional solo exhibition in Germany—a cooperation with the Triennale di Milano and the Camden Arts Centre—and consists of three large-format video installations. Among them, *There Is a Happy Land Further Away* (2015) combines landscape shots from the South Pacific island state of Vanuatu with a melancholic poem by Henri Michaux. Rivers's recordings were made shortly before Vanuatu was devastated by the tropical storm Pam in March 2015, underlying in this way the ongoing changes in our environment and their global consequences.

kunstverein.de