

Art Installation @ The James  
Help us curate a work of art.

# ARTFORUM

login | register    ADVERTISE    BACK ISSUES    CONTACT US    SUBSCRIBE

follow us     search

ARTGUIDE

IN PRINT

500 WORDS

PREVIEWS

BOOKFORUM

中文版

DIARY

PICKS

NEWS

VIDEO

FILM

SLANT

A & E

BLUM  
&  
POE

links

CHEIM  
& READ

DAVID  
KORDANSKY  
GALLERY

VW  
VENEKLASEN  
WERNER

team

P.P.O.W

KAYNE  
GRIFFIN  
CORCORAN

LEHMANN  
MAUPIN  
GALLERY

PAULA  
COOPER  
GALLERY

LESLIE  
TONKONOW  
ARTWORKS +  
PROJECTS

ART PRODUCTION  
FUND

ROBERT  
MILLER  
GALLERY

## CRITICS' PICKS

CURRENT PAST

### New York

Jay DeFeo  
Anna K.E.  
Ragnar Kjartansson  
Dave Miko and Tom Thayer  
Thomas Lanigan-Schmidt  
"Dieter Roth. Björn Roth"  
"Radical Terrain"

### Los Angeles

Robert Gober

### San Francisco

Taryn Simon

### Boston

Mickalene Thomas

### Houston

"The Progress of Love"

### Miami

Gean Moreno and Ernesto Oroza

### North Adams

"Oh, Canada"

### Providence

Alejandro Diaz

### Stamford

"Your Content Will Return Shortly"

### Summit

Cordy Ryman

### Toronto

Jon Sasaki

### Mexico City

"Las apariencias engañan:  
los vestidos de Frida Kahlo"  
"Algunas Lagunas"

### London

Keith Tyson  
Robert Rauschenberg  
Geraldo de Barros

### Dublin

"Detouched"

### Paris

Julio Le Parc

### Metz

"Une brève histoire des lignes"

### Cologne

Andreas Fischer

## Oslo

### "I Want The Beatles to Play at My Art Center!"

**HENIE ONSTAD ART CENTER**  
**Sonja Henie vei 31**  
**October 28–May 26**

In recent years, several projects at the Henie Onstad Kunstsenter (HOK) have touched upon the inception of the art center itself, and traced its significance in Scandinavian art history. This show in particular emphasizes the organization's role as commissioner and producer of time-based art, and numerous documentation archives of the projects that have resulted over the years are on view for the first time. It was in 1968 that the former ice-skating world champion, 1930s Hollywood star, and longtime art collector Sonja Henie inaugurated the center with her husband, shipping magnate Niels Onstad. Even the exhibition's title—derived from a never-fulfilled aspiration of the enterprising Henie—hints at the value that the *kunstsenter* has placed, since its founding years, on producing and presenting dance, music, installation, performance, and other time-based avant-garde art in Norway.



Randi Frønsdals ballett, untitled, 1969.  
Performance view, Henie Onstad Kunstsenter, 1969.

All these genres can be explored through content from "the HOK's other collection," in the words of curator Lars Mørch Finborud: its rich, until-now underexposed archival materials that document the utopian and progressive interdisciplinary projects produced on-site. A maze of monitors and photographs take visitors back in time to a 1982 visit by Joseph Beuys, 1960s and '70s contributions by local dance groups, work by John Cage, and Karlheinz Stockhausen's seminar in 1969. Meanwhile, video of a 1975 staging of Kjartan Slettemark's iconic, hilarious *Poodle Performance*—in which the artist appeared in a poodle costume—appears alongside recent live performances commissioned by contemporary fellow Norwegians like singer and performer Nils Bech.

Juxtaposed are a number of large-scale modernist paintings by artists such as Jean Dubuffet and Hans Hartung. In the center's earliest days this group of works, together, was nicknamed "the world's most expensive soundproofing": These canvases used to hang in the "Studio"—the center's live-music space, where teenagers came for popular concerts—as the directors wanted to make sure even the youngest audience members caught a glimpse of the great masters' paintings, willingly or not.

— *Johanne Nordby Wernø*

PERMALINK    COMMENTS (0 COMMENTS)    E-MAIL    PRINT

## Madrid

### Fermín Jiménez Landa

**GALERÍA BACELOS | MADRID**  
**Apodaca, 16**  
**January 24–March 29**

An old car is parked in the middle of the exhibition space in Fermín Jiménez Landa's solo show in Madrid. Its title, *Vaho* (Breath) (all works 2012), places us before its essential singularity: It is full of steam that only affords a glimpse of its interior. The artist doesn't help much; he gives no hints and expects viewers to freely interpret his work. As a staunch post-Conceptualist, he might be referencing Hans Haacke's celebrated *Condensation Cube*, 1963–65, but as an artist who is not in the least interested in tautology and overstatement, and whose interests lean toward the little things in life, we sense some sort of narrative at play: Perhaps the car has been taken for a spin by youngsters, or a couple is inside having fun. By means of subtle insertions into reality, Jiménez Landa creates evocative, sometimes



View of "Fermín Jiménez Landa," 2013. From left: *Sin título (efectos personales)* (Untitled)

**Bologna**

Irma Blank

**Milan**

Elisabetta Di Maggio

**Naples**

Giulia Piscitelli

**Rome**

Ulla von Brandenburg

**Zurich**

Uri Aran

**Oslo**

"I Want The Beatles to Play at My Art Center!"

**Madrid**

Fermín Jiménez Landa

**Stockholm**

Ulrik Samuelson

**Beijing**

"ON | OFF"

**Tel Aviv**

Pinchas Cohen Gan

**Hobart**

"Theater of the World"

**Sydney**

Song Dong

even bewildering, deviations of meaning.

[Personal Effects]], 2012; *Vaho* (Breath), 2012.

*Vaho* plays a key role in the exhibition and epitomizes many of the artist's concerns, especially representing the frequently ambitious scale of his projects. However, one of the best works on show is much lower profile. Often seduced by printed matter, Jiménez Landa here uses two newspapers with thunderous headlines about the Iraq war to go from the global realm of media to the silent intimacy of the private sphere: In the work, *Untitled (Scrabble Word Finder)*, all the letters from the headlines of both newspapers have been scrambled to form a new sentence, now framed, that reads: "Shake out crumbs from the tablecloth, love?" It is a fine example of the artist's determination to abolish the distance between the general and the particular, between the gravity of high culture and the familiar ease of the popular.

— *Javier Hontoria*

PERMALINK COMMENTS (0 COMMENTS) E-MAIL PRINT

## Stockholm

### Ulrik Samuelson

LARS BOHMAN GALLERY

Karlavägen 9

February 16–April 7

Though this exhibition—an interplay between paintings, installation, and sculpture—is Ulrik Samuelson's first at the gallery, the Swedish artist has for decades made work with a distinctive style that also characterizes his public commission at the Kungsträdgården metro station. What strikes one as particularly Samuelsonesque is both a sense of regal power (evoked via classic architectural motifs, Nordic nature scenes, and intersecting geometric shapes), and notions of masculinity explored through sublime color schemes and unflinching landscapes that penetrate the psyche. Shades of amber and russet contrast with blackened charcoal, leaving paintings aflame, violently yearning. Serving as tribute to Samuelson's now-deceased brother, a shrinelike installation connects works from over the course of the artist's career, functioning as entry into a private world made accessible. Majestic images of black and white trees wrap around the room, the center of which features a gold-plated, slanted wall resembling the shingled rooftop of a transcendent palace, dominating a light green sculpture in the foreground. Throughout this exhibition, Samuelson asserts the value of solitude and cultivates a safe zone for contemplation.



Ulrik Samuelson, *Untitled*, 2012, oil on canvas, 71 x 79".

The artist cajoles viewers into renegotiating their ideas of traditional ornamentation, integrating objects such as draperies and podiums, which, from one perspective, do not simply serve as spatial placeholders but aspire to carry significance. As if these objects remind us that nothing is ever what it seems, "*Efter naturen*" (After Nature) slithers between a futuristic netherworld and a foreboding, mythological one, hinting at a timeless alternative to reality. None of these works introduce the human form, instead conjuring energy from aureate mountain slopes, the seductively alluring moon, or the omniscient sky. French Impressionism, Carl Fredrik Hill, and Edvard Munch appear to be influences. Gaston Bachelard argues in *The Poetics of Space* (1994) that the function of poetry is to give us back the situations of our dreams. From this perspective, differentiating between poetry and Samuelson's paintings might well be futile.

— *Jacquelyn Davis*

PERMALINK COMMENTS (0 COMMENTS) E-MAIL PRINT

< Italy & Switzerland **Rest of Europe** Rest of the World >

Last Month's Picks

**Art Installation  
@ The James**

Help us curate  
a work of art.

[Learn More >](#)

NEWS DIARY FILM

**Newest Entries**Melissa Anderson on  
"Foxy: The Complete Pam  
Grier"Tony Pipolo on Matteo  
Garrone's *Reality*Melissa Anderson on  
Isabelle AdjaniMelissa Anderson on *Right  
On!* at MoMAAmy Taubin on Dan  
Sallitt's *The Unspeakable  
Act*Melissa Anderson on Park  
Chan-wook's *Stoker*

DIARY | PICKS | NEWS | VIDEO | FILM | SLANT | A &amp; E | ARTGUIDE | IN PRINT | 500 WORDS | PREVIEWS | BOOKFORUM | 中文版

All rights reserved. artforum.com is a registered trademark of Artforum International Magazine, New York, NY

