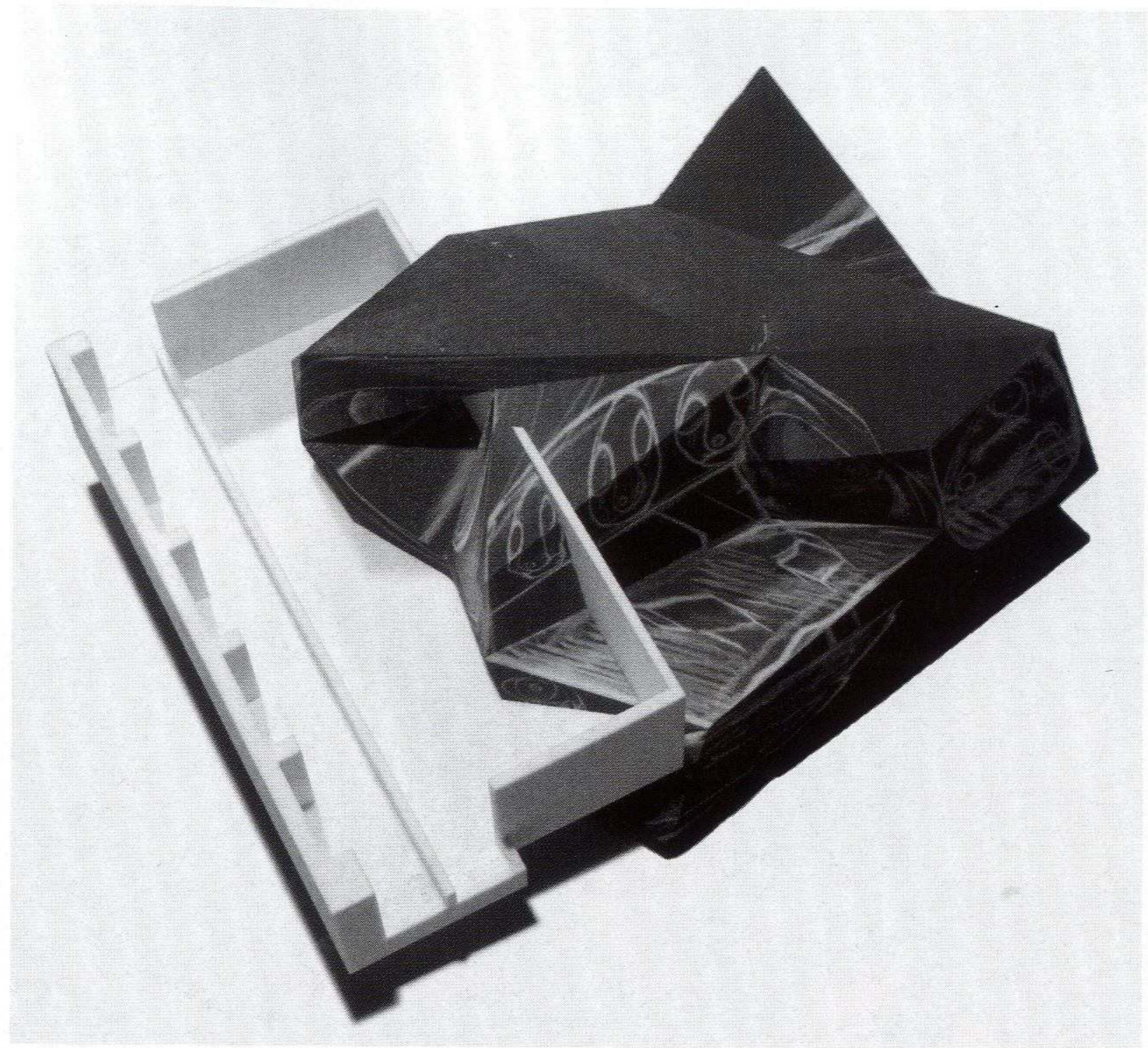


From left: Christian Jankowski, *The Finest Art on Water* (detail), 2011, still from the ten-minute color video component of a work additionally comprising model boats. From “The New Public: From a New Public Dimension to New Users.” Architectural model by Snøhetta showing the Bjarne Melgaard House, Oslo, installed at the Institute of Contemporary Arts, London, as part of Melgaard’s project *A House to Die In*, 2012–.



LONDON

**“BJARNE MELGAARD:
A HOUSE TO DIE IN”**

INSTITUTE OF CONTEMPORARY ARTS · September 25–November 18 · Curated by Matt Williams · Psychopathic hackers, HIV bug chasers, murderers, and meth—the excesses of Bjarne Melgaard’s terror-world only grow darker when one knows that the artist’s engagement with these subjects never stops at skin-deep. Now the ripped, disturbingly tan Norwegian is working on *A House to Die In*, which, true to form, will actually be built. To design this bizarre Oslo studio/residence, Melgaard has been collaborating with Snøhetta, of New York’s World Trade Center Memorial Pavilion fame, and, from CAD renderings of mutable s/m chambers to maquettes of decomposing exterior walls, the ICA is strewn with their plans. But lest such relatively rational production leave you yearning for more, an onslaught of paintings by schizophrenic artists (with whom Melgaard has been sharing his studio) tests the venue’s optical limits in true horror-vacui form.
—Caroline Busta

GATESHEAD, UK

“JIM SHAW: THE RINSE CYCLE”

BALTIC · November 9, 2012–February 17, 2013 · Curated by Laurence Sillars
Known to plumb thrift store bins and his own dreams alike, Jim Shaw works with the aesthetic backdrops to the minds of his generation: sci-fi special effects, dorm-room psychedelia, comics, zombie movies, and cultish memorabilia. During the past decade, Shaw has been repurposing disused stage scenery for murals that mix iconographies of O-ism (his homegrown, phony religion) with those of political conspiracy. Masonic symbols and household appliances float, as if abducted, atop these found, generic landscapes. “The Rinse Cycle” will bring together about one hundred of the countless expertly rendered drawings, paintings, sculptures, and installations that Shaw has made since the mid-1980s, while attempting to wring out some explanation for it all via catalogue contributions by curator Laurence Sillars, Anne Carson, Darcey Steinke, John C. Welchman, and the artist in conversation with Tony Oursler. Expect less a cohesive narrative than a trail of paraphernalia and subliminal messages.
—Annie Ochmanek

GRENOBLE, FRANCE

“AKRAM ZAATARI: THIS DAY AT TEN”

LE MAGASIN · October 13, 2012–January 6, 2013 · Curated by Yves Aupetitallot · Akram Zaatari has made more than thirty videos since the mid-1990s, and “This Day at Ten” surveys a decade of his pioneering production, taking as its focal point one of the most complex works in the Lebanese artist’s oeuvre, *Al Yaoum* (This Day), 2003. Defying categorization, the eighty-six-minute video demonstrates the range of interests that have long preoccupied Zaatari: the circulation of images related to conflicts in the Middle East, the meaning of archival materials, and the use of documentary and snapshot photography. Fanning out from the exhibition’s central cinema space, four later videos, including *In This House*, 2005, and *Nature Morte*, 2008, pick up and run with ideas introduced in *Al Yaoum*.
—Kaelen Wilson-Goldie

BOLZANO, ITALY

**“THE NEW PUBLIC: FROM A NEW
PUBLIC DIMENSION TO NEW USERS”**

MUSEION · September 15, 2012–January 13, 2013 · Curated by Rein Wolfs · Europe is currently being shaken by a socioeconomic crisis—one that is both the product of and the justification for privatization on a massive scale. The European public’s reaction—or the almost complete lack thereof—suggests that their sense of the res publica has greatly diminished. Against this, curator Rein Wolfs posits the emergence of a “New Public,” expressions of which he identifies in recent work by fourteen artists, including Juliette Blightman, Christian Jankowski, Erik van Lieshout, Helen Marten, Danh Vo, and the Dutch research studio Metahaven. With this hypothesis—fleshed out and contextualized in the accompanying catalogue by Federico Campagna, Maria Lind, and himself—Wolfs sets the stakes high, and the fact that the show is taking place in a publicly funded institution may help convey just how real those stakes are.
—Jakob Schillinger