

Previewed

Marrakech Biennale
24 February – 8 May

*Making Africa – A Continent
of Contemporary Design*
Guggenheim Bilbao
through 21 February

Jakob Kolding
Team Gallery, Los Angeles
31 January – 6 March

Cally Spooner
Stedelijk Museum, Amsterdam
16 January – 13 March

Terry Richardson
Galerie Perrotin, Hong Kong
14 January – 20 February

Mark Wallinger
Hauser & Wirth, London
26 February – 7 May

Laura Poitras
Whitney Museum of American Art,
New York
5 February – 1 May

François Curlet
Air de Paris
15 January – 27 February

Ian Cheng
Migros Museum, Zürich
20 February – 16 May

Nairy Baghramian
Museo Tamayo, Mexico City
through 13 March



6 Mark Wallinger, *Shadow Walker* (film stills), 2011, video installation, sound, 3 min 39 sec. © the artist. Courtesy the artist and Hauser & Wirth, London

of a full-dress monograph, *Volumes 1 & 2: Portraits and Fashion* (2015), the LA-based lensman and erstwhile punk-rock bassist, who has shown his work in galleries for the last 18 years, cherry-picks from the half of his oeuvre perhaps most suited to such venues: the portraits, which here mix celebs with unknowns.

5 Guessing what might be included in Mark Wallinger's first exhibition for Hauser & Wirth is a fool's errand. From portrait paintings of people who appear to be homeless to a ferry that separates travellers into biblical 'sheep' and 'goats', to his landmark reconstruction of peace protester Brian Haw's antiwar protest outside Parliament, *State Britain* (2007), the British artist has made a three-decade high-wire act out of not repeating himself on a formal level, while frequently concerning himself thematically with affiliations and absurdities that divide and unite

human beings. What we do know is that, across both Savile Row galleries, there'll be multimedia work including the film *Shadow Walker* (2011), and that Wallinger's focus, here, is on how the self – one's identity, one's behaviour – is expressed in a culture of ever-increasing scrutiny from above.

7 Scrutiny from above and its vast discontents have also been a leitmotif of Laura Poitras's bold and risky work as a documentary filmmaker, and the influence of her work – not least *Citizenfour* (2014), her film about the unfolding situation around Edward Snowden's revelatory leaks of information concerning NSA surveillance – has filtered into the artworld. (She's since collaborated with Ai Weiwei, for example.) Snowden is a shadow presence in *Astro Noise*, her first exhibition as an artist. The title echoes the name he gave to an encrypted file of evidence he passed to her in 2013, and the series

of installations that Poitras is presenting – which 'incorporate documentary footage, architectural interventions, primary documents, and narrative structures to invite visitors to interact with the material in strikingly intimate and direct ways' – are 'partly inspired' by the Snowden archive.

8 After *Peanuts* ended (with Charles M. Schulz's death), at the end of the 1990s, François Curlet felt his sympathy piqued for the newly unemployed characters and built a peanut-selling stand for Charlie Brown, partly on the basis that this archetypal sad-sack figure, at a remove from society, had overtones of the artist about him. That's typical of Curlet's lateral thinking since the late 1980s, which takes familiar cultural forms and inflates and unmoors them: *Moonwalk* (2002), consisting of signs for pedestrians, serves as a despotic injunction to imitate Michael Jackson's tricky dance move; *Rorschach Saloon*



7 Laura Poitras filming the NSA Utah Data Repository construction in 2011.
Photo: Conor Provenzano



8 François Curlet, *Toast Cannibale*, 2014,
motorcycle, foam, resin, 220 × 200 × 50 cm.
© DR. Courtesy the artist and Air de Paris

(1999), which this writer once encountered in a building in Iceland where the Cold War accords were thrashed out, offers shots of vodka or whiskey, the choice of which positions the viewer on one side or another, East or West. Among Curlet's other subjects have been Willy Wonka, Benny Hill and a motorcycle marooned on a giant slice of sculptural toast; so if you're not at least amused by whatever's contained at Air de Paris in Curlet's show *Frozen Feng Shui*, maybe you're Charlie Brown.

Art often benefits from eluding its maker's control, but few artists allow that process such latitude as Ian Cheng. The American, who studied cognitive science in Berkeley before making art, now creates digital works that model emergent systems: starting with a few relatively simple parameters, these generative works – which feature landscapes and hybrid

creatures – are allowed to proliferate in ways that often register nature's most brutally Darwinian side, filled with stumbling and sprouting mutants; buzzy, droning and scraping soundtracks; and scraps of broken language. That, one might think, reflects the irrevocable melding of human and technology today: a development that, Cheng's work suggests, was on the cards and is irreversible. The upside of this, he's said, is that his art – 'a live simulation that we can feel, but does not give a fig for us' – functions as a mode of adaptation to change: a 'neurological gym'. Here, amid Swiss order and decorum, Cheng will present a new screen's worth of unspooling chaos.

10 I've been looking at Nairy Baghramian's work for several years and appreciating its taut atmosphere without ever quite accessing what's behind it. There is, presumably, a reason why those

tasked with describing her exhibitions erect hedging qualifiers like 'complex', or merely describe the works' forms – hooked shapes derived from cranes, for example, cloth sacks stuffed with material, or wiry frames – or resort to phrases like 'taut atmosphere'. The Iranian-born, Berlin-based artist's sculptures seem to be waiting for something else, or about to converse with something outside them, and indeed it appears as if the priority for Baghramian, who's lately moved galleries to Marian Goodman, is contextualisation, the addition of a supplement: how art-theoretical debates shape form, for example. The Museo Tamayo, meanwhile, offers us another chance to get a grip, presenting eight works from 2015, ranging from hollow, furniturelike forms to pale and bulbous sculptural works affixed to the wall. And if you're still not sure, then as one of the titles advises, *Chin up*. Martin Herbert



9 Ian Cheng, *Emissary Forks at Perfection*, 2015, live simulation and story, infinite duration. Courtesy the artist; Pilar Corrias, London; and Standard (Oslo)



10 Nairy Baghramian, *Chin Up*, 2015 (installation view, Museo Tamayo, Mexico City). © the artist. Courtesy the artist; Marian Goodman Gallery, New York, Paris & London; Kurimanzutto, Mexico City; and Daniel Buchholz, Cologne, Berlin & New York