

MIAMI

Martha Friedman

Locust Projects // November 7, 2015–January 9, 2016



Detail from "Pore," 2015.

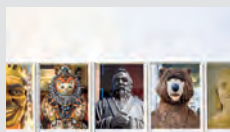
In "Pore," Friedman infuses performance with a pre-Enlightenment understanding of the human body, by way of Postminimalist, process-based sculpture. Friedman divides

Locust Project's main galleries with four drooping rubber sculptures that blend architecture and biology. Each is color-coded to correspond to one of the four humors: blood, phlegm, bile, and black bile—bodily fluids once thought to govern temperament. Activating the space is choreography by Silas Riener, who dances among the works while wearing similarly constructed costumes. —HUNTER BRAITHWAITE

Rachel Harrison

Bass Museum of Art // October 13, 2015–January 10, 2016

This show spotlights a single 58-part work, *Voyage of the Beagle, Two*, 2008, a reflection on menhirs—enigmatic "standing stones" whose provenance and utility are often a puzzle. The series, arranged in a long line and meant to be read left to right, has a strange, goofy rhythm to it. There are many faces, none of them human, though some reside uncomfortably in the uncanny valley. Harrison, often comedically, jumbles casual photographs of stones, monuments, mannequins, masks of various types, dolls, a corrugated-cardboard cutout of a Canadian Mountie, and a can of Wolfgang Puck's tomato-basil soup. —SCOTT INDRISEK



Voyage of the Beagle, Two, 2008.

Sanford Biggers

David Castillo Gallery // December 1, 2015–January 31, 2016



Installation view of "Matter," 2015.

A facedown, partly deflated vinyl likeness of Fat Albert anchors this drifting, melancholic exhibition. Titled *Laocoon*, 2015, Biggers drops the umlaut from

the *Laocoon* of antiquity for a racial pun to match the devastating implications of this compact solo exhibition, which accompanies a simultaneous show of photographs by Xaviera Simmons. With one foot in the zeitgeist—Bill Cosby, Black Lives Matter—and another in his own polyphony, Biggers riffs movingly on abjecthood and objecthood, matter and substance. —MOSTAFA HEDDAYA

LONDON

Joy Gerrard

Peer // October 8–November 28, 2015

The figures in Gerrard's drawings of protest crowds are tiny dots—just splotches of ink on paper, washy little smudges. Take a step back, though, and these huge, monochrome pictures resolve themselves into astonishingly detailed depictions of recent rallies and uprisings in cities from New York to Sana'a, Yemen. The elevated perspective is reminiscent of CCTV or aerial news footage, yet also conveys something



Protest Crowd, Rio de Janeiro, 2015.

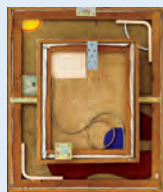
more grandiose and epic: an homage to the power of representation, in both a political and artistic sense.

—GABRIEL COXHEAD

Rodrigo Matheus

Ibid // October 13–December 5, 2015

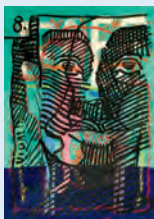
Dried seahorses, chandelier pendants, medical equipment, antique fans, keys, bells, shells—these are just some of the vast array of objects fixed to steel brackets that branch from a long, horizontal, wall-mounted bar, the arrangement like some sort of jumbled allegory about progress or evolution. In another installation, the lineage becomes even more chaotic, with bric-a-brac suspended haphazardly from the ceiling in a huge net. Matheus's point, about how modernity and industrialization tend to atomize and fetishize material culture, is a familiar one, yet made with an endearingly ramshackle sense of ebullience. —GC



Portraits, 2015.

Francisco Vidal

Tiwani Contemporary // November 13–December 19, 2015



Free No. 8, 2015.

Painted in bright, powerful colors on sheets of paper Vidal has made himself, his finished works consist of multiple panels stapled across the walls and ceiling, sometimes overlapping each other several layers deep. The result is an immersive environment, an intoxicating riot of figurative, typographic, and abstract forms that refer to his Angolan heritage and the history of colonialism. There's so much going on that it's hard to know where to look, but perhaps the most striking elements are his depictions of cotton flowers on supports made from metal machetes, like windows somehow carved from the dizzying maelstrom. —GC

FRANKFURT

Yuki Kishino

1822-Forum // November 10–December 19, 2015

On my first visit to this show I left immediately, as I thought they were still installing. The space is empty, but its minimalist adjacent frame structures deserve a closer look. The young Japanese artist (who studies at the celebrated Städelschule) based them on the programming term *logical OR operator*, which is used to create logical expressions in which only one of two values has to be true for the overall expression to be valid. The architectural and conceptual signature of his professor Peter Fischli is omnipresent, but it's certain Kishino's career will stand on its own.



Surface No. 1, 2015.

—MIRTHE MARIA BERENTSEN

Ade Darmawan

Portikus // September 19–November 15, 2015



Installation view of "Magic Centre," 2015.

The work of Darmawan and his artist collective, ruangrupa, is closely entwined with the political, cultural, and social issues of contemporary Indonesia. "Magic Centre" focuses on an Indonesian publisher from the 1960s by the same name. Its books, with titles such as *Hipnotism Praktis* and *Menik Mati*, promised to enhance the reader's intellectual abilities at a time when Indonesian politics were marked by nationalism and the development of capitalism. This colorful patchwork of a show is a visual and critical ode to a country in transition, where form and color prevail. —MMB

William Forsythe

MMK Museum für Moderne Kunst // October 17, 2015–January 31, 2016

Around 200 pendulums hang from the ceiling and swing in a rhythmic, almost meditative state.

Forsythe, a choreographer who produces site-specific installations for his dancers, has made an environment where ideas and experiences are prioritized over authorship or ego. Here, he enters into a dialogue about the boundaries of the body, engaging with pieces by the likes of Bruce Nauman and Teresa Margolles. Not just physical movement or objects, Forsythe's work offers a way of thinking, a medium with which to shape, analyze, and transform existing contexts. —MMB



City of Abstracts, 2000.

LEFT TO RIGHT, TOP TO BOTTOM: ZACK BALBER AND GINGER PHOTOGRAPHY INC.; SILVIA ROS; DAVID CASTILLO GALLERY; JOY GERRARD AND PEER; RODRIGO MATHEUS, IBID, AND GALERIA FORTES VILACA; SAO PAULO; FRANCISCO VIDAL AND TIWANI CONTEMPORARY; YUKI KISHINO; ADE DARMAWAN AND PORTIKUS; DOMINIK MENTZOS AND WILLIAM FORSYTHE