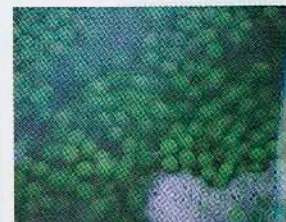
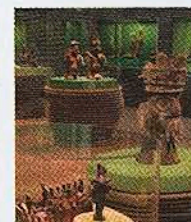
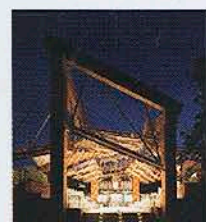
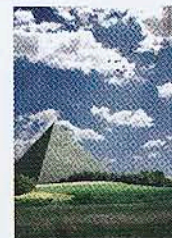
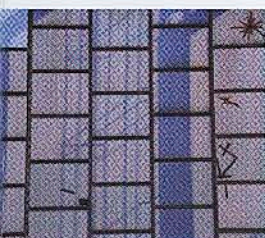
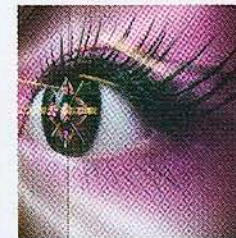
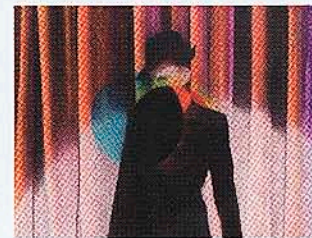
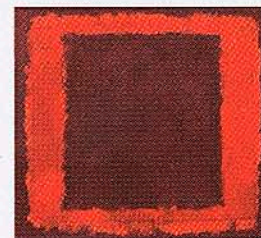
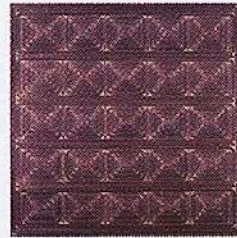
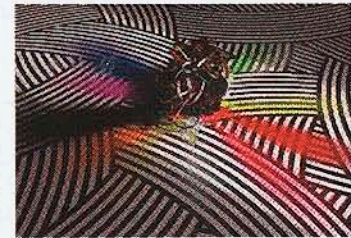
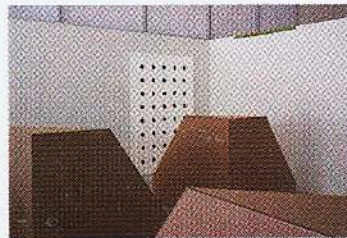
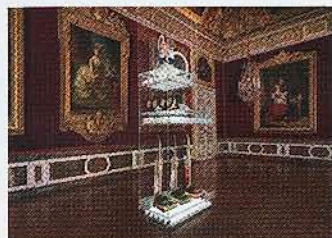
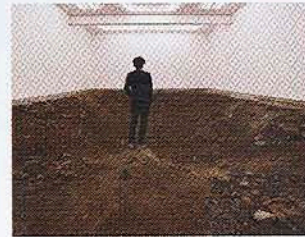
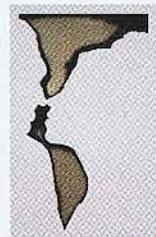
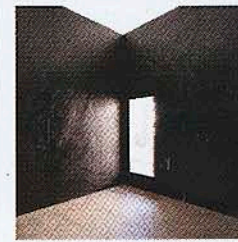
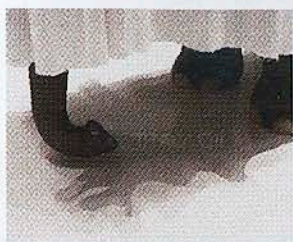
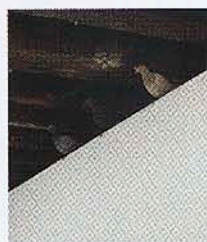
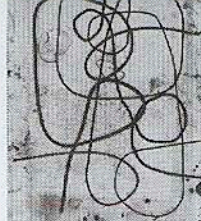


BEST OF ARTFORUM

DECEMBER 2008

I N T E R N A T I O N A L



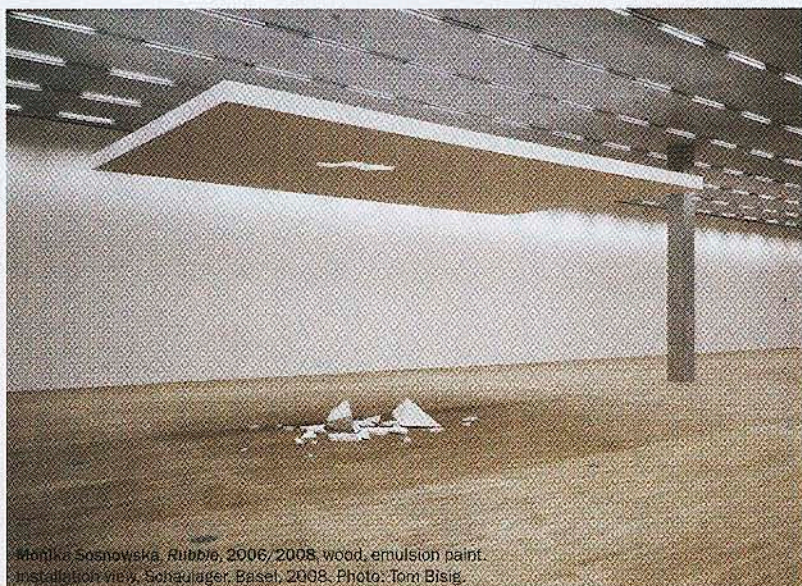
0 74820 64601 4
\$10.00

12 >



Christine Macel

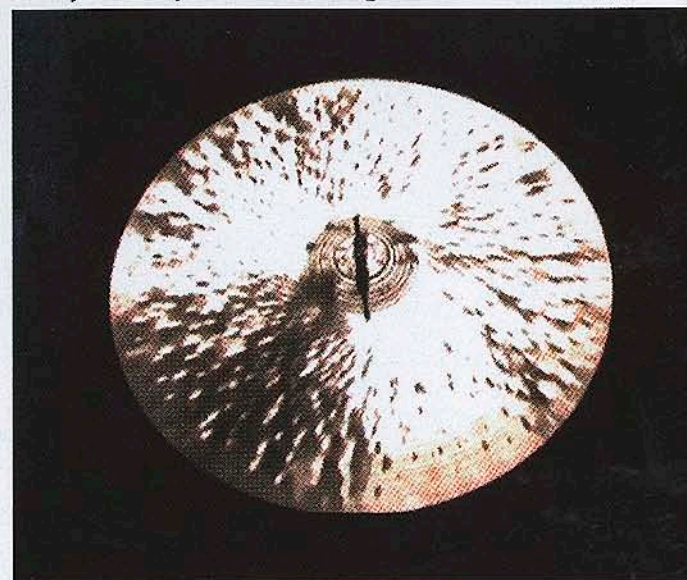
CHRISTINE MACEL IS CHIEF CURATOR OF CONTEMPORARY ART AT PARIS'S CENTRE POMPIDOU, WHERE SHE HAS STAGED MANY MONOGRAPHIC AND GROUP SHOWS, SUCH AS SOPHIE CALLE, 2003-2004; "DIONYSIAC," 2005; AND "AIRS DE PARIS," 2007. SHE IS CURRENTLY PREPARING AN EXHIBITION OF THE WORK OF PHILIPPE PARRENO FOR JUNE 2009.



Monika Sosnowska, *Rubble*, 2006/2008, wood, emulsion paint. Installation view, Schaulager, Basel, 2008. Photo: Tom Bisig

1 **Monika Sosnowska** (Schaulager, Basel) This thirty-six-year-old Polish artist mounted the most compelling exhibition I saw this year (curated by Theodora Vischer). For the first time in her career, Sosnowska brought together old work and some new—nine sculptures, both tiny and huge, each engaging the problem of scale. I'll never forget her enormous hanging/dropped ceiling, with pieces of its center having fallen onto the floor; her human-size sculpture on "legs"; her mini-city in a paper bag.

2 **Anri Sala** (Galerie Chantal Crousel, Paris) As a reflection on the notion of site, both its space and its time, this exhibition had a subtle pace set by the temporal succession of the different pieces. Two works in particular have stayed with me: *After Three Minutes*, 2007, a two-channel video projection of a cymbal lit by a strobe and filmed first in video, then at two frames per second without sound, generating an arrhythmic syncopation within and between images; and *Title Suspended*, 2008, a small sculpture of two hands gloved in purple plastic and spinning in place side by side. They were moments of grace.



Anri Sala, *After Three Minutes*, 2007, still from a color video, 6 minutes.

3 **Philippe Parreno** (Pilar Corrias, London) What would a work of art be if it were a functional object for just one month out of the year? A Christmas tree, of course. Parreno's *Fraught Times: For Eleven Months of the Year It's an Artwork and in December It's Christmas* (October), 2008, is an aluminum tree sculpture painted by hand, covered in artificial snow and chrome ornaments. The idea came to him eighteen years ago: it is an anachronistic gift that, in Parreno's words and true to its title, "troubles time."

Philippe Parreno, *Fraught Times: For Eleven Months of the Year It's an Artwork and in December It's Christmas* (October), 2008, cast aluminum, paint, musical score. 107 1/2 x 72 1/2 x 72 1/2"



4 **Ziad Antar** (Blank, Paris) How does one make art today in a torn Lebanon, a nation just out of war with Israel and where nearly one hundred people died in Beirut's civil conflict this past winter? Antar attempts to answer this question, working between Paris and Saïda, Lebanon, and creating videos and photographs that suggest far more than they name. *La Marche Turque* (Turkish March), 2007, a minimal video piece charged with emotion and exhibited at the independent space Blank, presents a high-angle view of a young woman playing Mozart's "Alla Turca" sonata while dampening the sounds, so that we hear only the blunted tones of the keys, like a silent military march. One of the year's very elegiac pieces.

Ziad Antar, *La Marche Turque* (Turkish March), 2007, still from a black-and-white video, 3 minutes.

