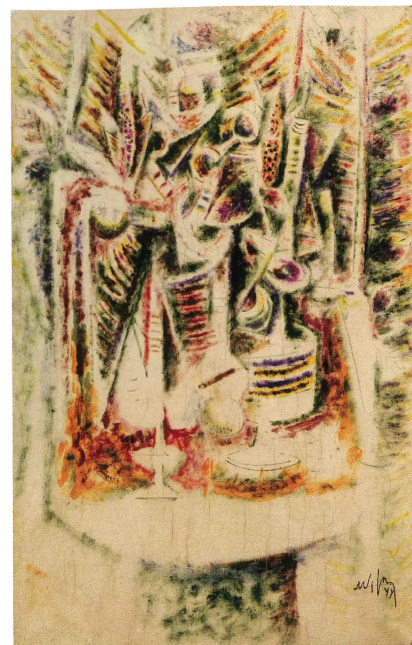


From left: Hicham Berrada, *Mesk-ellil* (detail), 2015, seven glass terrariums, *Cestrum nocturnum*, lights, dimensions variable. From the 13th Biennale de Lyon: "La Vie Moderne." Wifredo Lam, *Altar for Yemaya*, 1944, oil on paper mounted on canvas, 57 1/2 x 37 3/4".



DUBLIN

**"WHAT WE CALL LOVE:
FROM SURREALISM TO NOW"**

IRISH MUSEUM OF MODERN ART • September 12, 2015–February 7, 2016 • Curated by Christine Macel and Rachael Thomas • Wittgenstein famously noted that love is not a sensation but a disposition; it is "put to the test" in ways that the feeling of pain, for instance, is not. This sweeping survey proposes to further probe the shifting and often elusive grammar of love, as figured in nearly two hundred artworks (dating from the 1920s to the present, and including several new commissions) in various media. The sixty-odd featured creators range from canonical Surrealists and fellow travelers (Marcel Duchamp, Alberto Giacometti, Méret Oppenheim) to a diverse group of more and less familiar contemporary figures (VALIE EXPORT, Felix Gonzalez-Torres, Annabel Daou, Garrett Phelan). The show and accompanying catalogue will incorporate perspectives from art history, neuroscience, and sociology; it remains to be seen how—or indeed whether—these differing approaches demonstrate the emphasis on language at work in the show's intriguing curatorial premise.

—Molly Warmock

PARIS

WIFREDO LAM

CENTRE POMPIDOU • September 30, 2015–February 15, 2016 • Curated by Catherine David • Visitors to the retrospective of Wifredo Lam at the Centre Pompidou will confront many things at once: an expanded geography of Surrealism, a bid for one painter's canonization as an exemplary "plural modernist" (a term the museum recently used to advertise a rehang of its collection), and a case for the centrality of African Creole cultures to the formation of "European" modernity. A Cuban-born painter of mixed-race ancestry, Lam thought of his practice as an act of decolonization. Catherine David's retrospective tracks Lam's work across five decades, from 1926 to the early 1980s, and from Havana to Madrid, Paris, Marseille, and beyond. It will encompass more than four hundred works, from paintings and drawings to photographs and rare books, including Lam's breakthrough canvas, *The Jungle*, 1943. *Travels to the Museo Nacional Centro de Arte Reina Sofía, Madrid, Apr. 12–Aug. 15, 2016; Tate Modern, London, Sept. 14, 2016–Jan. 8, 2017.*

—Daniel Marcus

LYON

**13TH BIENNALE DE LYON:
"LA VIE MODERNE"**

LA SUCRIÈRE, MUSÉE D'ART CONTEMPORAIN LYON, MUSÉE DES CONFLUENCES • September 10, 2015–January 3, 2016 • Curated by Ralph Rugoff • Have we never been modern? Rugoff's show turns Bruno Latour's famous thesis about the non-existence of modernity into a question. Indeed, even after the many pronouncements of its death, modernism has been continually cannibalized and reanimated. Featuring works by sixty artists from twenty-eight countries, this show homes in on the ways in which modernism's specter haunts the uncertainties that underlie discourses of postcolonialism and immigration, environmental degradation, and economic precariousness. With Kader Attia's video installation taking up the cultural aftermath of the *Charlie Hebdo* attack and Yuan Goang-Ming's video projection produced in response to the Fukushima nuclear disaster, as well as Andreas Lolis's *Monument to the Greek Crisis*, 2015, and new works by Camille Blatrix, Nina Canell, and Alex Da Corte, the exhibition promises a far-flung sampling of the (at times) contradictory afterlives of modernism.

—Annie Godfrey Larmont

**"RAGNAR KJARTANSSON:
SEUL CELUI QUI CONNAIT LE DÉSIR"**

PALAIS DE TOKYO • October 21, 2015–January 10, 2016 • Curated by Julien Fronsacq • Weaving together forms of production so diverse and interpenetrating that they defy almost any attempt at categorization, Ragnar Kjartansson has developed one of the least self-serious and yet most profound practices in contemporary art. Equally at home behind the camera and in front of it, painting a portrait, fronting a band, or acting as impresario for a range of inexplicably affecting scenarios, this Icelandic heir to Kippenberger makes work whose central themes—joy, empathy, embarrassment, boredom, failure—gather slowly, but arrive with the force of revelation. The exhibition, whose title is loosely taken from a Goethe quote, translated in English as "Only he who knows what yearning is," includes several installation/performance/film hybrids commissioned for the exhibition, as well as reprises of works such as the gloriously tedious *Bjarni Bömmér Listens to Take It Easy by the Eagles*, 2015, and is accompanied by a catalogue featuring contributions by Fronsacq and theater theorist Laure Fernandez.

—Jeffrey Kastner