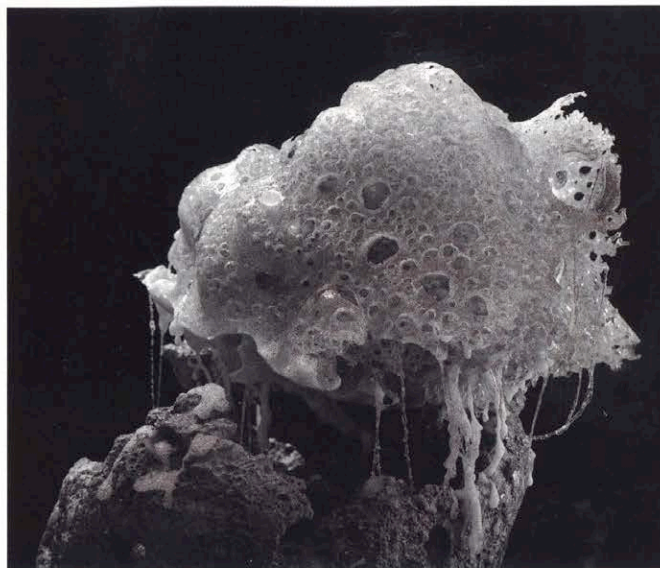


ARTFORUM

PREVIEWS



Left: Mirosław Bałka, *7 x 7 x 1010*, 2000, soap, steel, 33' 1¼" x 2¾" x 2¾". Below: Roberto Cuoghi, *untitled (detail)*, 2014, polyol, isocyanate, concrete, epoxy paste, 47 ¼ x 19 ¼ x 23 ¾".



PORTO, PORTUGAL

PHILIPPE PARRENO

Museu de Arte Contemporânea de Serralves
February 3–May 1
Curated by Suzanne Cotter

With this retrospective, Philippe Parreno returns to Porto, the city in which he created the large Earthwork that appeared as an extraterrestrial landscape in his film *C.H.Z. (Continuously Habitable Zones)*, 2011. Curated by the museum's own Suzanne Cotter, the exhibition will include major works from almost three decades, including the installation *Quasi Objects: Marquee (cluster)*. *Disklavier Piano. My Room is a Fish Bowl*, 2014, in which floating fish appear to control an intricate choreography of light and sound. Like many of Parreno's works, it suggests a synthesis, even a symbiosis, of the organic and artificial realms. Conceived in close dialogue with architect Álvaro Siza's building, this survey will liberate the viewer from the common belief that the world is neatly divided into two spheres: us humans and things out there. Time to rethink.

—Daniel Birnbaum

MILAN

MIROSLAW BAŁKA

Pirelli HangarBicocca
March 16–July 30
Curated by Vicente Todolí

Like other artists of his generation (e.g., Roni Horn, Tom Burr), Mirosław Bałka reimagines the deadpan, impersonal, quasi-anthropomorphic geometry of Minimalism as an avatar of something more straightforwardly human, whether a prompt for poetic association, a metonym for the body, or a vessel of elegiac Beuysian allegory. "CROSSOVER/S"—the Polish-born artist's most comprehensive exhibition in Italy to date—is billed as a retrospective, featuring roughly fifteen sculptures, installations, and videos made between the 1990s and today. The show includes early works derived from the artist's private memories of his childhood home, as well as later explorations of collective trauma. To that end, Bałka's primary subject is the Holocaust, which he repeatedly evokes via the technological figure of the concentration camp—a structure he embodies in stark, deceptively simple installations of plywood, soap, and steel.

—Lloyd Wise

GENEVA

**"ROBERTO CUOGHI:
PERLA POLLINA, 1996–2016"**

Centre d'Art Contemporain
February 22–April 30
Curated by Andrea Bellini

If Woody Allen were to rewrite *Zelig* and set the story in the art world, his inevitable first pick for the starring role would be the enigmatic Italian artist Roberto Cuoghi. Like Allen's "human chameleon" character, Cuoghi demonstrates total fluency in any situation, deploying a range of techniques to weave a sprawling, nonhierarchical and atemporal web of drawing, painting, photography, performance, digital animation, comic-book illustration, archaeological research, and musical composition. Yet his total immersion in his subject matter is what really distinguishes Cuoghi's oeuvre from those of his peers. This retrospective promises to examine the gripping twists and turns of the artist's obsessive production in more than seventy works, ranging from his assumption of his father's identity in the late 1990s to more recent creations from last year, and will be accompanied by a scholarly catalogue. *Travels to the Museo MADRE, Naples, May 15–Sept. 11; Kölnischer Kunstverein, Cologne, Oct.–Dec.*

—Alison M. Gingeras