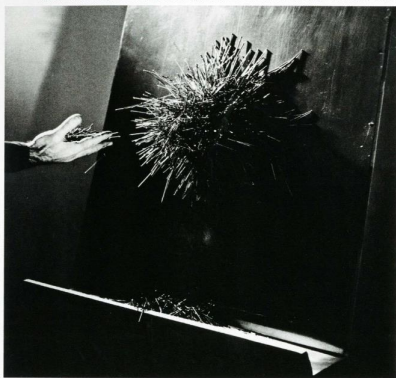


# ARTFORUM

INTERNATIONAL

## PREVIEWS

From left: Takis, *Anti gravité*, 1969, wood, metal, magnet, nails, dimensions variable. Photo: Nishan Bishajian. Daniel García Andújar, *Not Found*, 2014, ink-jet print, 7 1/4 x 5 1/4". From the series "Not Found," 2014.



## LONDON

### "AHMET ÖĞÜT: HAPPY TOGETHER: COLLABORATORS COLLABORATING"

CHISENHALE GALLERY • April 24–May 31 • Curated by Polly Staple and Katie Guggenheim • In recent years, Ahmet Öğüt has auctioned off a self-portrait titled *Punch This Painting*, 2010; created a school for (and taught by) asylum seekers (the Silent University); legally exchanged the letters of his name with artist Nina Katchadourian; and twinned himself to his colleague Cevdet Erkek. For this exhibition, Öğüt will revisit nearly a decade of his comical yet critical collaborations by constructing a television studio as a single, durational work. In it, he will stage a public debate among people he has worked with—all from non-art backgrounds—including a fireman, a lawyer, and a tailor. The catch? Öğüt will seat himself in the audience, but he won't say a word. The debate will be filmed, edited, and played back during the run of the show. —Kaelen Wilson-Goldie

## PARIS

### "TAKIS: MAGNETIC FIELDS"

PALAIS DE TOKYO • February 18–May 17 • Curated by Alfred Pacquement • Pulled toward electromagnets yet restrained by wires, the suspended metal cones and needles of Takis's "*Télescopes*" seem to quiver with absurd and frustrated desire. The Greek artist settled in France in 1954 and, with sculptures involving magnetism, light, and sound, became a leading figure in the kinetic art movement of the 1950s and '60s. Now, twenty-two years after his last major retrospective, the Palais de Tokyo offers a welcome opportunity to reassess Takis's work at a moment when contemporaries such as Lygia Clark and the German postwar group Zero are receiving high-profile surveys. With approximately sixty works dating from 1960 to the present, the galleries will surely hum with what William S. Burroughs described as Takis's "cold blue mineral music of thinking metal." —Tyler Cann

## MADRID

### "DANIEL GARCÍA ANDÚJAR: OPERATING SYSTEM"

MUSEO NACIONAL CENTRO DE ARTE REINA SOFÍA • January 21–May 4 • Curated by Manuel Borja-Villel • A central figure in Spanish Net art, Daniel García Andújar deploys proposals for imaginary technologies to critique what Gilles Deleuze famously termed "societies of control" and the smoke screens that sustain them. In particular, he takes up the bogus techno-evangelism that suggests information not only wants to be free but will free us, too. Founded in 1994, Technologies to the People, Andújar's irony-laced pseudo-company, has mooted speculative products—represented by websites, flyers, and posters—that would turn digital have-nots into haves. The iSAM™ (short for Internet Street Access Machine) of 1996, for example, allows beggars to accept credit-card payments. This and other projects will be showcased in this sizable survey featuring twenty-five installations, about half of them new, spanning 1992 to 2014. —Martin Herbert

## HERVÉ TÉLÉMAQUE

CENTRE POMPIDOU • February 25–May 15 • Curated by Christian Briand • Born in Haiti but active in France for most of his career, Hervé Télémaque has for five decades made works that parse the pictorial vocabularies of consumer culture and that are infected by transatlantic dialects of race and power. Stenciled letters and cartoonish figures may make a painting like *My Darling Clementine*, 1963, legibly Pop, but the artist's ferocious dissections of forms and bodies, as well as his references to loaded stereotypes (a rubber mammy doll is installed next to this canvas), describe American consumerism in a language far more confrontational than that offered by most New York Pop of the early '60s. The Pompidou's exhibition will showcase this and more than seventy other works, including paintings, collages, drawings, assemblages, and sculptural objects by this bold and underappreciated artist. *Travels to Le Musée Cantini de Marseilles, June 19–Sept. 20.* —Sarah K. Rich