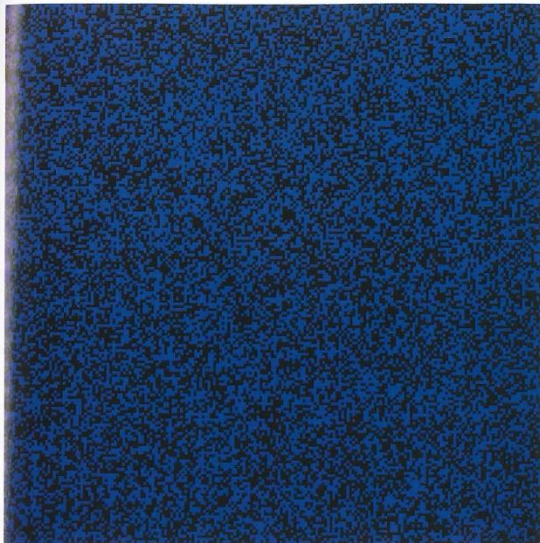


ARTFORUM

PREVIEWS



Left: François Morellet, *Répartition aléatoire de 40.000 carrés suivant les chiffres pairs et impairs et d'un annuaire de téléphone (50% bleu nuit, 50% noir)* (Random Distribution of 40,000 Squares Using the Odd and Even Numbers of a Telephone Directory [50% Night Blue, 50% Black]), 1961, silk screen on wood, 31½ × 31½". Below: Gordon Matta-Clark, *Bronx Floor: Boston Road*, 1973, gelatin silver print, 11 × 13¾".



NEW YORK

FRANÇOIS MORELLET

Dia Art Foundation
October 28, 2017–June 2, 2018
Curated by Béatrice Gross with Megan Holly Witko

Consigned in the 1960s to that most damning of dustbins—the seemingly exhausted history of “European painting”—the expansive, endlessly experimental oeuvre of François Morellet (who died last year at the age of ninety) has received relatively little attention in the US. This focused presentation, the French artist’s first full-career survey on American shores, could prove a game changer. Bringing together nearly fifty works spanning seven decades, the show places a particular emphasis on Morellet’s abstract geometric paintings of the ’50s and early ’60s, when he developed his earliest rule-based systems and helped to found the legendary Groupe de Recherche d’Art Visuel (GRAV). Installed at Dia’s spaces in both Chelsea and Beacon, the show also selectively tracks the artist’s later series and installations incorporating neon tubes, adhesive tape, and other non-traditional materials. A full-color volume of scholarship accompanies the exhibition.

—Molly Warnock

BOSTON

“GORDON MATTA-CLARK: ANARCHITECT”

Bronx Museum of the Arts
November 8, 2017–April 8, 2018
Curated by Antonio Sergio Bessa and Jessamyn Fiore

This exhibition promises to explore dimensions of Matta-Clark only touched on in previous retrospectives, homing in on his architectural projects of the 1970s. The artist adopted the sobriquet *anarchitect*, with a bow to the *art brut* painter Jean Dubuffet and in explicit opposition to his professional education at Cornell. But the work to be exhibited in the Bronx this fall—which will include preparatory drawings and documentation of his famous cuttings, including the highly complex incision through two seventeenth-century Parisian town houses that functioned as a viewfinder for the Centre Pompidou, then under construction—reveals a seriously competent architect’s eye. A large selection of Matta-Clark’s photography of walls and graffiti will demonstrate his considerable skill with that medium, too, and provide a record of his social and political activism—rounding out our understanding of this mercurial figure as one of the late twentieth century’s most radical thinkers. *Travels to the Jeu de Paume, Paris, June 4–Sept. 23, 2018; Kunu Kunstmuseum, Tallinn, Estonia, Mar. 1–Aug. 4, 2019; Rose Art Museum, Waltham, MA, Sept. 12–Dec. 15, 2019.*

—Anthony Vidler

“MARK DION: MISADVENTURES OF A 21ST-CENTURY NATURALIST”

Institute of Contemporary Art
October 4, 2017–January 1, 2018
Curated by Ruth Erickson with Jessica Hong and Kathrinne Duffy

Although the title of Dion’s first major US museum survey might imply a certain waywardness, in fact few artists can match the concentrated single-mindedness of his intrepid, polymorphously curious three-decade-long practice. Yes, Dion’s hands-on critiques of the protocols of cultural institutions—assays of the ideologies that shape collection and display, just as they shape our larger senses of history, value, and meaning—are often framed within a wry mode of address that would seem to subordinate the artist to the eclecticism of his “specimens.” But Dion’s default mode is a sense of wonder at the realms of both nature and culture, and any “misadventures” onto which his works might lead are carefully designed to emphasize the wild variety of the world’s often overlooked astonishments. In addition to a new interactive sculpture-cum-salon titled *The Time Chamber*, this exhibition presents a wide range of Dion’s sculptures, installations, photographs, drawings, and ephemera and is accompanied by an extensive catalogue.

—Jeffrey Kastner

