



From left: Yang Fudong, *East of Que Village* (detail), 2007, six-channel video installation, black-and-white, sound, 20 minutes 50 seconds. Subodh Gupta, *Faith Matters*, 2007–2008, sushi conveyor belt, motor, stainless steel and brass utensils, aluminum, copper, 5' 3 $\frac{3}{8}$ " x 8' 8 $\frac{1}{8}$ " x 15' 1 $\frac{1}{8}$ ". Photo: Stefan Altenburger. Franz West, *Curaçao*, 1996, steel, fiberboard, plastic, papier-mâché, gauze, paint, acrylic, curaçao, 57 $\frac{1}{8}$ " x 104 $\frac{3}{4}$ " x 48".



VIENNA

"FRANZ WEST: WO IST MEIN ACHTER?"

MUSEUM MODERNER KUNST STIFTUNG
LUDWIG WIEN • February 23–May 26 •
Curated by Eva Badura-Triska and
Karola Kraus •

Few artists have as radically collapsed the presentation of their art with its making and meaning as Franz West. His installations, which combine furniture, designed wall segments, or complete rooms with "artworks" proper (his own or those of historical figures or contemporaries), insist on the inseparability (the shared formal vocabulary and shared contexts) of art, design, and their display. Centered on these so-called *Kombi-Werke*, this exhibition, "Where is my Eight," which was conceived with the artist before his passing this summer and is cocurated by Badura-Triska, the foremost authority on West, hinges on art practice and art history: It may be the most important West retrospective ever. *Travels to Museum für Moderne Kunst, Frankfurt, June 28–Oct. 13.*

—Christine Mehring

"MERET OPPENHEIM: RETROSPECTIVE"

BANK AUSTRIA KUNSTFORUM •
March 21–July 14 • Curated by Heike
Eipeldauer •

It behooves the twenty-first century to look and look again at pioneering assemblagist and feminist provocateuse Meret Oppenheim (1913–1985). Her famous "Object," aka *Le Déjeuner en fourrure*, which she produced at the astonishing age of twenty-three, will not travel to this retrospective. But some two hundred items will, including paintings, drawings, photographs, fashion designs, and sculptures—for example, versions of her *Urzeit Venus*, a hermaphroditic fetish, drafted in pen and ink (1933) and sculpted in terra-cotta (1962) and bronze (1977). The catalogue will feature texts by Elisabeth Bronfen, Christiane Meyer-Thoss, and Abigail Solomon-Godeau, as well as reminiscences by Oppenheim's colleagues and friends; a parallel volume, published by Oppenheim's niece Lisa Wenger, will bring to light a selection of the artist's previously uncirculated writings. *Travels to Martin-Gropius-Bau, Berlin, Aug. 16–Dec. 1.*

—Frances Richard