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MILAN

Nasan Tur

GALLERIA RICCARDO CRESPI
Via Giacomo Mellerio 1,
April 16–May 31

Berlin-based artist Nasan Tur's first solo exhibition in Italy, which addresses the realities of individual and social life in cities like Milan, has the oxymoronic title "Public Privacy." This contradiction is evident in the work *Milano Says* (all works 2008), in which a selection of traditional graffiti that one might see smeared on the city's walls, from the most vulgar and provocative to the most private and personal, is transcribed word for word in beautiful handwriting at eye level around the perimeter of the gallery's lower room. Milan speaks through mute cries, sometimes banal and predictable, of political protest, social unrest, and heartache. At the center of the same room, suspended from the ceiling, revolves a dangerous and threatening sculpture that consists of a black cylinder with jagged mirror fragments emerging from its surface; in its reflections, one finds a metaphor for the impossibility of forming a single, stable identity in a complex world set in perpetual motion.

Tur revisits the daily life of the urban populace in five videos in another room. They document a performance by the artist in which he creates identical copies of the small, gold-plated ceramic sculptures of garbage placed on pedestals at the center of the room, then abandons them nonchalantly throughout Milan after having aimed his hidden video camera at the lost "treasure." Like a contemporary King Midas, Tur plays with the absurd contrast between wealth and poverty, as well as art's power to designate value. Sure enough, we're implicated, too, as photos of exhibition visitors are among the more than four hundred slides of a work in progress, *Human Behaviours*, that immortalizes passersby, one in each slide, in different metropolises. With its images cast by multiple projectors at different heights in one room of the gallery, the work adds up to a sort of visual Babel.

Translated from Italian by Marguerite Shore.

—Paola Noé

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Rirkrit Tiravanija

GALLERIA EMI FONTANA
Viale Bligny 42
April 2–May 24

"Foster, You're Dead," Rirkrit Tiravanija's third exhibition at Emi Fontana—done in collaboration with architect Neil Logan—is titled after Philip K. Dick's 1955 science-fiction story about a family who cannot afford a bomb shelter, an item that has become a status symbol in their town. Tiravanija reinterprets Dick's tale as a macabre children's game: In one room of the gallery, the artist has placed boxes of jigsaw puzzles on low wooden tables; as participants put together the pieces, they realize that the images they are building are of mushroom clouds. (The number of pieces in each puzzle corresponds to the energy yield, in megatons, of the explosion depicted.) The simplest puzzle, which is made up of only one piece, is perhaps the most difficult to play with, since it shows its disturbing image without mediation. Indeed, when interacting with the puzzles that have many small pieces, the visitors can almost lose themselves in the games' playful and aesthetic qualities. In another room, visitors settle onto an upholstered seat in a steel water tank with a cutout front—its design resembling that of a 1950s sofa—in front of which plays a video that shows a young boy reading the Dick story. He is around the same age as the story's Mike Foster, who, owing to peer pressure at school, pushes his father to purchase a bomb shelter. What comes across—in the story and, in turn, in the exhibition—is a strong feeling of fear, not only the specific fears related to the cold war but also an existential fear about the present.

Translated from Italian by Marguerite Shore.

—Paola Noé

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Luis Molina-Pantin



Public Sculptures, 2008, mixed media. Installation view.



untitled (Foster, you're dead), 2008, mixed media. Installation view.

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FEDERICO LUGER GALLERY
Via Domodossola 17,
April 6–May 24

The main focus of this photographic series by Venezuelan artist Luis Molina-Pantin can be surmised from the show's title alone: "An informal study of the hybrid architecture, vol. 1—The narc-architecture and their contributions to the community (Cali-Bogotá, Colombia)." While human figures never appear, the artist evokes the ghosts that inhabit the edifices seen in his photographs. It is no accident that Molina-Pantin calls his subject hybrid architecture—the description aptly evokes the mysterious and dangerous presences that infuse and merge with the otherwise earthly monuments and buildings. The photos depict the Jaime Duque Park, as well as the villas, palaces, and buildings that sprout with the untamed ease of mushrooms throughout Bogotá and Cali. These were projects commissioned and built in an unfettered fashion by various Colombian drug-trafficking bosses during the 1980s and '90s, their cartels' golden decades. The language adopted by the artist could be that of German neo-objectivism, but in the case of this show, his images do more than just document a singular architectural style (dictated by a kitschy and heavy-handed South American aesthetic). These are outright *monuments*, through which the artist alludes to risky and unfortunate fragments of a social and cultural history that is difficult to forget. The aesthetic of shameless luxury—fountains, Moorish castles, and gilded sphinxes—is epitomized by the archaeology of an era that wounded an entire nation: absurd evidence that celebrates a past many would like to erase.

Translated from Italian by Marguerite Shore.

—Paola Noé

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Jaime Duque Park 2, 2004–2005,
 color photograph, 47 1/4 x 39 6/16".