



Left: Rodney Graham, *The Vancouver Sun*: Fri., Nov. 9, 1962, 2007 silk screen on paper, 23 1/4 x 29". Right: Robert Longo, *Untitled (Gretchen)*, 1980, charcoal and graphite on paper, 96 x 60".

PARIS

**Charlotte Posenenske**

PALAIS DE TOKYO  
February 18–May 15  
Curated by Marc-Olivier Wahler

"The things I make are variable, as simple as possible, reproducible," Posenenske remarked in the late '60s. Emerging as a painter while American Minimalism was taking shape, the German artist (1930–1985) went on to develop an approach strongly influenced by architecture. Constructing objects from simple industrial materials like tin and corrugated cardboard, she tested the combinatorial possibilities of modular forms, delegating an active role to the viewer. In 1968, for political reasons, Posenenske stopped making art, and her work was largely forgotten. A substantial career survey, in 2005, in Innsbruck, Austria, and Siegen, Germany, sparked a resurgence of interest, making Posenenske something of a cult figure. This extraordinary artist is now the subject of a comprehensive retrospective of roughly fifteen major works made between 1956 and the end of her abruptly truncated career. —Astrid Wege  
*Translated from German by Oliver E. Dryfuss.*

BARCELONA

**Rodney Graham:  
Through the Forest**

MUSEU D'ART CONTEMPORANI  
DE BARCELONA  
January 30–May 18  
Curated by Friedrich Meschede

Through disturbances of perception and perspective, textual interpolations, looped narratives, and visual inversions, Rodney Graham's art unfailingly challenges both the intellect and the senses, while his repeated references to a range of cultural giants are less a matter of appropriating their legacy than of opening it up. With more than one hundred works in media ranging from light boxes to Liquitex to film and video, as well as book works and Graham's first foray into painting, the 2005 series "Picasso, My Master," this midcareer retrospective draws on three decades of the Canadian artist's production. The catalogue, designed by Filiep Tacq, features contributions from Julian Heynen and Christa-Maria Lerm-Hayes, Yves Gevaert, and curator Meschede. *Travels to the Museum für Gegenwartskunst, Basel, June 13–Sept. 26; Hamburger Kunsthalle, Oct. 22, 2010–Jan. 23, 2011.* —Michael Archer

LISBON

**Robert Longo**

MUSEU COLEÇÃO BERARDO  
February 15–April 25  
Curated by Caroline Smulders

Robert Longo was in on the ground level of what's now called the Pictures generation, having participated in the seminal New York exhibition organized by Douglas Crimp in 1977. But though Longo has received as much market attention as his peers, he hasn't always gotten as much respect; there's a crowd-pleasing drama to his drawing and sculpture, which are generally grand in scale, high in contrast, and often strong with a less-than-subtle intimation of apocalypse. A Damien Hirst before his time—he relishes guns, tidal waves, and mushroom clouds the way Hirst does sharks and dead butterflies—Longo seems to see everything in literal black and white. This retrospective of more than one hundred pieces from the past thirty years (it began at Musée d'Art Moderne et d'Art Contemporain in Nice, France) offers a chance to get a handle on the Pictures people's bad boy. —David Frankel