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- * "Beyond the Supersquare"
- * "Robert Gober: The Heart is Not a Metaphor"
- * "Sturtevant: Double Trouble"
- * "Judith Scott: Bound and Unbound"

Boston

- * "Fiber: Sculpture 1960–Present"
- * "Jasper Johns: Picture Puzzles"

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- * "Sarah Charlesworth: Stills"

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- * Markus Schinwald

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- * "Mark Mothersbaugh: Myopia"

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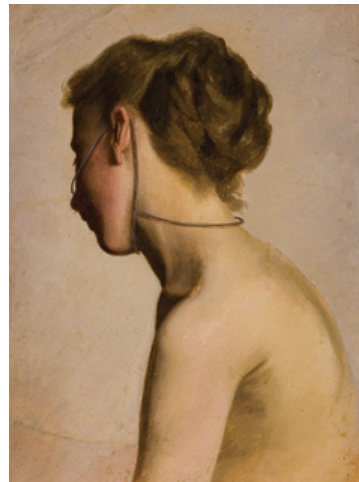
- * "Carl Andre: Sculpture as Place, 1958–2010"
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Markus Schinwald

**CCA WATTIS INSTITUTE FOR CONTEMPORARY ART
SAN FRANCISCO**
Through December 13
Curated by Jenny Gheith and Anthony Huberman

Constraint, alteration, impediment: The figures that populate the work of Markus Schinwald are subjected to a range of psychophysical distortions, to strange bendings and bindings through which the Vienna-based artist summons a world weirdly ductile in both form and affect. Schinwald works with painting (uncannily *détourned* nineteenth-century portraits, seamlessly overlaid with rendered prosthetics), sculpture (contortions of elegantly flailing cabrioles), video, choreography, costume and set design, and architectural intervention. His project for the Austrian pavilion at the Venice Biennale in 2011 gave a taste of all of this and was a highlight of the Giardini. Now curators Gheith and Huberman are happily giving Schinwald the run of the Wattis for a building-wide, site-specific installation for this, the artist's first major solo exhibition at a US institution.

— Jeffrey Kastner



Markus Schinwald, *Lavinia*, 2007, oil on canvas, 18 1/8 × 14 5/8".

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