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trespass. The hedges of *In Life (II and IV)* are shot at close quarters, creating dark winter-denuded thorny screens through which to wonder at what can't quite be made out. All were taken either at dawn or dusk, in the formal gardens of the Irish Museum of Modern Art – an apt site for thoughts of exploration and intrusion.

Elsewhere in the exhibition, materials are made to reveal different qualities. *The Time Between* is a pair of carved coal pieces, polished until they shine like the diamonds they share a carbon structure with. The works are separated, one on the wall and the other on the floor on the other side of the gallery. Do they fit 'back' together as a pair? Something about Kilfeather's installation and placement makes you think that they might. The title refers not only to the space-time between them, but also to the millennia it took to create the material, which in another context would be in a basket, ready to go up in a puff of smoke.

Kilfeather's installation deals with time (in terms of aeons), materiality and the tenuous balance between the natural and the made: vast themes paradoxically expressed through minimal means. An earlier work, *Quarter* – a huge woven veneer structure shown at Oonagh Young Gallery in 2014 – commanded the space in a minimal yet massive intervention; here, she has achieved the same sense of dominance with smaller gestures. It seems that, with each body of work, Kilfeather gains confidence: to edit extraneous elements, reduce scale and, in the process, distill her ideas into their purest form – as with Zen. This exhibition brings that process a step closer.

GEMMA TIPTON

SWEDEN

Bouchra Khalili

FÄRGFABRIKEN, STOCKHOLM

With the ongoing civil war in Syria alone compelling hundreds of thousands of refugees to flee to Europe in 2015, earlier this year Sweden implemented border checks on the train route from nearby Copenhagen. Denmark followed suit by closing its hitherto open border with Germany. How things have changed for countries previously considered leading lights of liberal humanitarianism.

Installed throughout the main floor of Färgfabriken, a former factory located in a suburb of Stockholm, Casablanca-born, Paris-educated Bouchra Khalili's exhibition, 'The Opposite of Voice-Over', features a number of single- and multi-channel video works made between 2008 and 2013. Khalili is primarily concerned with documentary and political representation, and her work at its best upends the dehumanizing effects of categorizations like 'migrant' and 'refugee'.

It's important to note that, while all the featured works have been exhibited widely, this is Khalili's first solo exhibition in Scandinavia; so it's easy to assume that the violence in Syria is a driving force behind its staging.

Installed in three corners of the open-plan rectangular space, *The Speeches Series* (2012–13) is a three-part video shot in Genoa, Paris and New York. Built around first-person stories told to camera, it sees a number of migrants recall their experiences of adjusting to a new country. In the Paris instalment, migrants deliver political and literary texts from memory. In the New York segment, a man remembers how he hoped to be met with working-class solidarity after arriving in the US, but instead encountered racist resentment from his colleagues. Another person speaks about how the quality of life and work is the same (or even better) in his home country. The only benefit offered in his adopted homeland is slightly higher pay.

Formally speaking, Khalili's videos seem workaday, but that aesthetic light touch – the stated reluctance to impose a voice-over – allows the work to be led by its featured voices. The narrators are left to describe how they define themselves and how they are defined by others: their journeys, their lack of citizenship, the borders they cross, the countries they decide to set their hopes upon, their pasts and futures.

Hanging from multiple screens in the centre of the space, *The Mapping Journey Project* (2008–11) – also on view at MoMA, New York, until October – depicts closely framed shots of hands holding pens, hovering over paper maps of Asia, Europe, Northern and sub-Saharan Africa and the Middle East. Limited to just this camera angle, the voices of the individuals recount their journeys to the Occident as they sketch their routes across the map.

Some stories are straightforward: a woman comes to Italy for work, but ultimately wants to end up in Norway or the UK. A man relates how he travels across France, Holland, Italy and Spain, staying with a string of relatives as he attempts to gain a work permit, but has to regularly move on due to lack of work or personal conflicts. One end of the space sees a cluster of silkscreens that further abstract the routes from the speakers' lived experience.

Other stories are almost picaresque: one man leaves Bangladesh and spends years wandering through the deserts of the Sahara and North Africa. Regularly detained and beaten by police, waylaid without a passport in towns for months at a time, he meets con-artists as well as sympathetic people who take him in and treat him as if he were a son. He's only in his 20s, but his zig-zagging journey speaks of a wealth of experience and frustration. Ultimately, what he really wants is to make enough cash to return home, start a business and live out his days.

It's a modest and common dream, and this is the crux of Khalili's work: at the level of media stories these experiences seem distanced and flattened out. But, taken individually, they are extraordinarily human as well as increasingly shared by many. It's impressive to see something so complex presented with such clarity.

NATHANIEL BUDZINSKI



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POLAND

De-Mo-Kra-Cja

GALERIA LABIRYNT, LUBLIN

Since gaining a supermajority in the Senate in October 2015, the Law and Justice party has neutered Poland's Constitutional Court, purged the heads of state-run radio and television stations, and significantly expanded the government's surveillance policies. Given this unprecedented shift to the right, Galeria Labirynt's exhibition, 'De-Mo-Kra-Cja' (De-Mo-Cra-Cy), seems especially timely. Comprising work by more than 40 artists and collectives, the show presents a wide range of responses to participatory government.

Most of the works are specific to Poland's political development and many relate directly to the corporeal. The two sides of Zofia Kulik's black and white diptych, *Dwa detale* (Two Details, 1994), feature collaged photographic negatives of a man wearing a flowing, Jesus-like perizoma: on the left, a white flag waves above his head; on the right, he sports a papist crown. Together, the images suggest the intersection of the state and the Catholic Church (which formerly assisted the solidarity efforts, but now supports the right-wing government) in relation to the body – the space of individuality and independence. In Karolina Breguta's *Instrumenty do robienia hatasu* (Instruments To Make Noise, 2016), the array of makeshift apparatus, clearly designed to be used in demonstrations, conjures an old springtime tradition in which children run through village streets with rattles to rouse people from their sleep. Elsewhere, in Janusz Batdyga's *Miejsca znaczone* (Places Marked, 2006), wooden slats balance upon an old chair perched atop a welded frame, forming a precarious bench: numbered places indicate five seats, but it's obvious that only by sitting in the middle

first, and then c the weight, coul occupied with topping over.

Other works r a greater remove *Démontable* (Re plays with scale screen composi simultaneously s behind them. In of miniature Ap; near a life-sized paper; the helico shred the edges the reader barel combatant actio toy soldiers, Dijk sociative effects by force and fron video *Zupa* (Soup formerly grey-clad exchange plaitu on Facebook.' On hunger strike aft At the close of ti appears and asks tell her there is n a pickle. The me remains for the n meagre, cold and

Despite the c only two works in ically oriented to Borkowska's *Kam Stones*, 2016) cor pail surrounded t weighed down by paper bears indiv about democracy debate held at th tized space of the stones (presumat in protest) all but collective Szalon presents a model venue, which is in Polish cities that served by the arts one with an under

The broad rang approaches and n adopted in the wo reflects the mess nature of democr bitions can serve might lead to polit remains to be see ment is disincline of expression and institutions are s show's curatorial with a note of anx erty, equality [and] that democracy's utopian uniformity to declare a disse have it heard.

BEAN GILSDORF