



in places and liquefying in others—their brittle flesh rendered in Styrofoam and polyurethane washed with acidic color. These unconventional materials, like the human body itself, are not meant to be eternal; nor are they environmentally friendly. Their toxicity is precisely the point, underscoring the dark themes of violence, greed, and power enacted in his tableaux, which combine ironic references to the old masters with contemporary concerns. “The Pleasing Delusion,” an indoor and outdoor installation around Middelheim’s exhibition pavilion, features 11 new bronze works that challenge the material’s traditional connotations, corrupting timelessness with decay and confusing freedom with compulsion.

Web site
www.middelheimmuseum.be

Museum of Old and New Art

Hobart, Australia

Hubert Duprat

Through April 21, 2014

As much a scientist as an artist, Duprat strains definitions of authorship, creativity, and agency, posing a serious challenge to the much-cherished distinction between works of art and works of nature. Over the

Above: Folkert de Jong, *Queen Mary*. **Top right:** Hubert Duprat, installation view of “Art: Concept.” **Right:** Pawet Althamer, *Draftsmen’s Congress*.

course of a decades-long collaboration with the caddis fly—a freshwater species whose larvae make silk casings incorporating any and all available materials, from grains of sand to bits of fish bone—he has facilitated the creation of casings that double as art objects. Within the studio, the larvae can choose from an array of materials, including gold and gems. With this expanded palette, they craft stunning armor for themselves, sometimes collaborating and even building on their predecessors’ work. How do we define their now-precious productions? Are they the work of the insects or the man? This show offers a thorough introduction to Duprat’s intriguing experiments, featuring natural magnets, crystals sculpted by microscopic atomic arrangement and Neolithic techniques, and other productive collisions between the organic and the industrial, as well as a selection of caddis fly-produced bling to rival Hirst’s jewel-encrusted skull.

Web site <http://mona.net.au>



New Museum

New York

Pawet Althamer

Through April 20, 2014

A traditional sculptor of highly realistic figures as well as a radical interventionist, Althamer frequently orchestrates situations and events that place real people—including the homeless, prison inmates, illegal workers, street musicians, and children—in alternative or parallel realities where they have the power of creative input and execution. “The Neighbors,” his first U.S. museum show, emphasizes connections

rather than differences between the two sides of his artistic practice. More than simple portraits, the figural works—representations of himself, his family, and members of various communities—highlight the same complex networks explored in his social experiments. In addition to a number of iconic sculptures (including the haunting *Venetians* from the 55th Venice Biennale), the exhibition features a new iteration of the participatory *Draftsmen’s Congress* in which everyone is invited to draw, a sculpture workshop with