



Felix Gonzalez-Torres, "Untitled" (North), 1993. © The Felix Gonzalez-Torres Foundation. Courtesy of Andrea Rosen Gallery, New York

Bright Spot

Whether it's a blog, a LinkedIn profile or a perfectly curated Facebook page, most people's lives—or the lives they want us to see—thrive in the social media realm, inviting everyone to have a peek. But what if we had access to their private lives and thoughts? How are we different in private and in public? These are questions that pervade Rockbund Art Museum's solo exhibition of artist Felix Gonzalez-Torres. Known for both his unconventional methodology and sensitivity to his audience's experience, Gonzalez-Torres explored political and personal topics through the use of everyday objects such as mirrors, strings of light bulbs and sheets of paper. In the late artist's first exhibition in China, 40 pieces from 30 institutions and collections collectively form a truly thought-provoking experience.

All of the exhibited pieces are titled "Untitled"—parenthetical titles are included—and thereby invite viewers to draw their own meanings from the myriad themes. The exhibition begins with a large stack of paper ironically titled "Untitled" (The End). Meant to resemble blank obituaries, it invites visitors to possibly think of the end as the beginning. Also on the first floor are a pair of clocks, "Untitled" (Perfect Lovers), again

touching on the idea of time. As visitors make their way to the second level, they are guided by a cord of dangling lights, "Untitled" (North). A signature component in Gonzalez-Torres' art, the bulbs aid in connecting the viewer to the site and the exhibition. Perspectives are challenged on the second floor, where what seems to be a long, rectangular carpet decorates the middle of the room. Upon further inspection, the object is revealed to be a large pile of candy, "Untitled" (Public Opinion) and visitors are allowed to eat the licorice candies if they are so inclined. Another pile of candy is hidden around the corner, "Untitled" (Portrait of Ross in L.A.) that, at an "ideal weight" of 79.5 kilograms, can be viewed as a metaphor for the constant withering and changing of our bodies.

With everything from a go-go dancing platform and hanging gold beads to photographic jigsaw puzzles, each of the six floors is just as compelling as the last. And with the endless interpretations people can have of this exhibition, we find ourselves wishing Gonzalez-Torres was around to hear them in 21st century China.

★ Jennifer Stevens

"Felix Gonzalez-Torres" at Rockbund Art Museum through December 25. Tel: 3310-9985, www.rockbundartmuseum.org

PERFORMANCE

EVENTS



BLUE MAN GROUP

Wednesday, Nov. 16-Sunday, Dec. 4

After taking the world by storm with their "Megastar World Tour," the globally renowned and perpetually bizarre Blue Man Group are on their way to inspire audiences with their unique combination of technology, music and comedy. Tickets ¥80-788. Tuesdays through Fridays 7:15pm, Saturdays and Sundays 2pm and 7:15pm (except November 19, with shows at 2pm, 5pm and 8pm)

SAIC-SH CULTURE SQUARE 6472-9000, www.shculturesquare.com

MARC-ANDRÉ HAMELIN PIANO RECITAL

Friday, Nov. 18-Saturday, Nov. 19

Celebrated worldwide for his unique classical performances, French-Canadian pianist and composer Marc-André Hamelin will take the stage at Shanghai Concert Hall this November. His Shanghai performance program includes Beethoven, Schumann and Samuel Feinberg. Tickets ¥180-480. 7:30pm

Shanghai Concert Hall 5386-6666, www.shanghaiconcerthall.org

THE LETTER BY PAOLO NANI

Thursday, Nov. 24-Friday, Nov. 25

Having claimed the European Comedy Award and toured 34 countries since the 1990s, Paolo Nani's *The Letter* is considered a Danish classic. The tale is told simply without scenography or special effects, and in 15 different ways ranging from silent film, horror and circus performance to more light-hearted and magical storytelling from the Danish comedy master. Tickets ¥80-380. 7:30pm

Lyceum Theatre 6217-8530, www.lyceumtheatre.org