

sculpture

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Roxy Paine
Emily Speed
Courtney Egan





Cannabis sativa, 2014, Painted steel, 16'x8'x1'

Dalya Luttwak: Germination of Gold

September 11 - November 1, 2014

GreaterRestonArtsCenter

Reston Town Center
12001 Market Street, Suite 103
Reston, VA 22124
703-471-9242
www.restonarts.org



Chatsworth

Bakewell, U.K.

Xu Bing

Through October 26, 2014

Xu traces his fascination with books and language to his childhood: his mother, who worked at the Peking University Library, often “locked” him in the book storeroom. After learning an invaluable lesson from the communist campaign to reform the Chinese writing system, he has spent his artistic career exploring the realization that “words are something you can play with.” Language, for him, includes all forms of signification: leftover building materials from Beijing pay homage to a dying city and culture, cigarettes reveal the dynamics of capital and labor, and in his new work, *Tao Hua Yuan: A Lost Village Utopia*, ceramics, natural rock formations, and exotic plants from five different regions in China evoke a mythical Eden where people live in harmony with nature. Based on a 5th-century fable, this tableau vivant does more than bring Chinese ink painting to life; its ethereal vision of balance corrects present-day misuses of the natural



Left: Xu Bing, *Tao Hua Yuan: A Lost Village Utopia*. Top: Heinz Mack, *The Sky Over Nine Columns*. Above: Robert Rauschenberg, *Oracle*, from “Art or Sound.”

world, taking a first step toward a future human language in which “partnership” replaces “mastery.”

Web site <www.chatsworth.org>

Fondazione Cini

Island of San Giorgio Maggiore, Venice

Heinz Mack

Through November 23, 2014

A pioneer of light, land, and kinetic art, Mack has been pursuing his utopian synthesis of aesthetics and science since the 1950s. After graduating from the Düsseldorf Art Academy, he teamed up with Otto Piene to establish a new artistic direction; their “Zero Hour” experiments soon formalized into a movement that attracted the interest of Jean Tinguely, Yves Klein, Lucio Fontana, and Piero Manzoni. From ZERO to desert expeditions, to silver reliefs, prisms, cubes, and rotors, Mack’s investigations into the perception of light, space, and color are now inspiring a new generation of artists. Installed in front of San Giorgio Maggiore,

The Sky Over Nine Columns uses a primal architectural element—the vertical surrogate for the human body linking earth and sky—to reflect on clarity, power, and beauty. At a height of more than seven meters, these gold-covered columns release mosaic tesserae from their spiritual confines, bringing their magical brilliance out of the darkness and into the light of the physical world.

Web site <www.cini.it>

Fondazione Prada

Venice

Art or Sound

Through November 3, 2014

Despite its oppositional conjunction, “Art or Sound” seeks a territory of “free transition,” where art flows into sound and sound into art. Curator Germano Celant traces a fascinating and nuanced pedigree for contemporary sound sculpture, multimedia explorations of synaesthesia, and artist-designed, sound-producing objects. Dating from the 16th century through the present, his selec-

tions (180 in all) celebrate the symmetries and ambivalences that characterize the relationship between musical instruments and works of art. Singing clocks, carillons, automata, and musical machines play an essential role in this vision of blurred categories, where object, sound, and motion continually encroach on and invert each other. Such hybrid artifacts set the stage for 20th-century experimentalism—both visual and aural—as Futurism, Dada, and Fluxus elevate vernacular noise, chance, and silence to the status of art. Automation gets picked up again in the process-oriented works of Robert Morris, Nam June Paik, and Bruce Nauman, as well as in the cathartic, bric-a-brac destruction machines of Nouveaux Réalistes Arman and Tinguely and their kindred spirit, Robert Rauschenberg. The trajectory ends with recent works by sound environment pioneer Christian Marclay and a new generation of category-defying sculptors-musicians-performers-composers, including Anri Sala, Haroon Mirza, Ruth Ewan, and Pedro Reyes.

Web site

<www.fondazioneprada.org>

Greater Reston Arts Center

Reston, Virginia

Dalya Luttwak

Through November 1, 2014

Luttwak is known for large-scale sculptures inspired by plant roots. Exposing and magnifying what is usually hidden, her work draws attention to the extensive and complex support systems that anchor and nourish the plants that we harvest, cultivate, and admire on the earth’s surface. Expertly manipulating forged, welded, and painted steel, she transforms pliable and fragile roots into sturdy, formidable objects that retain strong organic qualities. “Germination of Gold” features a selection of new work centered on *Cannabis Sativa*, which seeks the



"golden balance" between the different elements of the Cannabis plant and their various uses, from the licit to the illicit, by tracing the plant's only unused part—the root system. Other works include an elaborate, suspended metallic screen composed of a thick, interwoven network of tangled forms, as well as a work that challenges the confines of the gallery, growing through the walls to reach the outdoors.

Web site <www.restonarts.org>

Henry Moore Institute

Leeds, U.K.

Gego

Through October 19, 2014

Gego (who was born in Hamburg) occupies a special place in the history of South American Constructivist and kinetic art between the 1950s and '80s. Her constructions—abstract drawings, prints, and wire sculptures rooted in strategies of modularity, repetition, and dispersal—create a mutable geometry that defies traditional definitions of sculpture. Following a course of linear

Top left: Dalya Luttwak, *Cannabis Sativa*. Left and detail: Dan Graham, *Hedge Two-Way Mirror Walkabout*. Above: Stuart Brisley, *Incidents in Transit*. Right: Installation view of "Gego: Line As Object."

fluctuations, these works become increasingly fragile, ephemeral, and decentered. "Line as Object" brings together approximately 120 works that clarify the recurring rhythms of Gego's line as it unfolds into form and space, interacting with light, shadow, and gravity in a constant process of discovery.

Web site

<www.henry-moore.ac.uk>

Metropolitan Museum of Art

New York

Dan Graham

Through November 2, 2014

Graham has been central to the development of contemporary art since the 1960s—from the rise of Minimalism, conceptual art, and video and performance to explorations of architecture and the public sphere, to collaborations with musicians and the culture of rock and roll. Whatever form his work takes, it remains focused on the changing relationship of individual and society in a world filtered by mass media and mass production. Leaving the safe confines of high culture for the risks of the field, Graham takes on suburban sprawl, urban planning, and the homogeneity of culture. Like his anarchical and humorous photographs, films and videos, architectural models, and "structures of information," his pavilions invite engaged participation, and at their core, attempt a physical and philosophical



reconstruction of the public realm. His rooftop pavilion for the Met, designed in collaboration with the Swiss landscape architect Günther Vogt, is no exception—reflected within its mirrored glass surfaces, viewers find themselves part of a hybrid union linking the natural and the manmade.

Web site <www.metmuseum.org>

Modern Art Oxford

Oxford, U.K.

Stuart Brisley

Through November 16, 2014

Often referred to as the godfather of British performance art, Brisley is best known for a series of works from the 1970s and '80s that used his body as a site, tool, and instrument to uphold individual rights and challenge authority. "State of Denmark," his first major survey, moves beyond these iconic perfor-