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Top left: Robin Rhode, *Double Dutch*, from “PlayTime.” Left: Danh Vo, *She was more like a beauty queen from a movie scene*. Above: Katie Paterson, *Totality*.

of improvement that, despite good intentions, likewise ignores the obvious—true creative play is anarchy devoid of goal-setting. Here, play must subvert and resist, acting as a catalyst for reinvention and innovation (in opposition to the system) while generating new models of cooperation and empowerment (like Superflex’s utopian *One Two Three Swing!*). It’s not clear who will win this battle for the soul of play. With its freedom and sheer joy slipping away, some artists have been fighting back with open-ended and interactive works that revel in raw curiosity and unforeseeable possibilities. “PlayTime” features nearly 40 playful works, including large-scale installations, sculptures, and tactile interactives by Cory Arcangel, Mark Bradford, Nick Cave, Martin Creed, Lara Favaretto, Cao Fei, Brian Jungen, Teppei Kaneuji, Pedro Reyes, Roman Signer, Gwen Smith, Angela Washko, and Erwin Wurm. Viewers can decide for themselves to what degree they’re being led by yet another set of rules.

Web site <www.pem.org>

Solomon R. Guggenheim Museum

New York

Danh Vo

Through May 9, 2018

For Vo, history—with its complex political, religious, and cultural dynamics—is reflected in individual life stories, including his own. (His family fled Vietnam’s postwar chaos in 1979.) His subtly humorous sculptures combine found objects that point back to the past while moving forward into entirely new, unexpected meanings, connections, and contexts. From *Oma Totem*—built with the appliances, crucifix, and casino pass that his late grandmother received from the Catholic church and state authorities when she arrived in Germany—to *We The People*—a gigantic replica of Lady Liberty that dissects an iconic symbol of hope into broken pieces of thin copper skin—his works start with the personal, then move outward to play with and challenge the temptations of materialist trappings as well as the most basic definitions of identity. “Take My Breath Away,” his first survey exhibition in the U.S., features

projects and installations from the last 15 years, many of them focusing on European and American influence in Southeast Asia and Latin America, where military interventions are reinforced by more diffuse cultural incursions. Whether the intimate possessions of family members, a series of thank-you notes from Henry Kissinger, or the chandeliers that illuminated the signing of the 1973 Paris Peace Accords ending the Vietnam War, these mute things are charged. Repurposed and wielded as tools to smash myths (everything from Cinderella to the American Camelot), Vo’s artifacts reveal the fractures behind the united front of collective imagination, breaking down the entrenched structures and private desires that shape “the tiny diasporas of a person’s life.”

Web site <www.guggenheim.org>

Utah Museum of Fine Arts

Salt Lake City

Katie Paterson

Through May 20, 2018

Paterson’s work is ever expanding like the cosmos, opening up wonder and inquiry into the visible and the unseen, the known, the unknown, and the unknowable. Spanning the

limits of time, her projects incorporate materials that are billions of years old and elements that have not yet been made. From records crafted out of ice to a re-cast meteorite, to a *Future Library* 100 years in the making, her rich accumulations of ideas raise questions about the universe around us and our place within it—really nothing more than a blip on the radar of time and space. This exhibition centers on *Totality* (2016), a large, rotating mirror ball covered with 10,000 images of solar eclipses, from 18th-century drawings through today’s most advanced telescopic records. Hung at eye level and strategically illuminated, it throws a microcosmic galaxy of sublime optics into the surrounding darkness. These eclipses—collapsed over time and space, their once-in-a-lifetime glory compressed into a spinning cyclical crush—may pose no threat to the eyes, but they retain the ability to open another kind of vision, amplifying empiricism with sensory receptiveness and imagination. Like Paterson’s *Ideas* (2014–ongoing), *Totality* relies on a semi-poetic, post-Platonic stance: every work she creates begins as an *Idea* that may or may not come into physical existence. Formed or formless, however, these works still take shape in the mind, influencing our experience and understanding of reality.

Web site <<https://umfa.utah.edu>>

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