

sculpture

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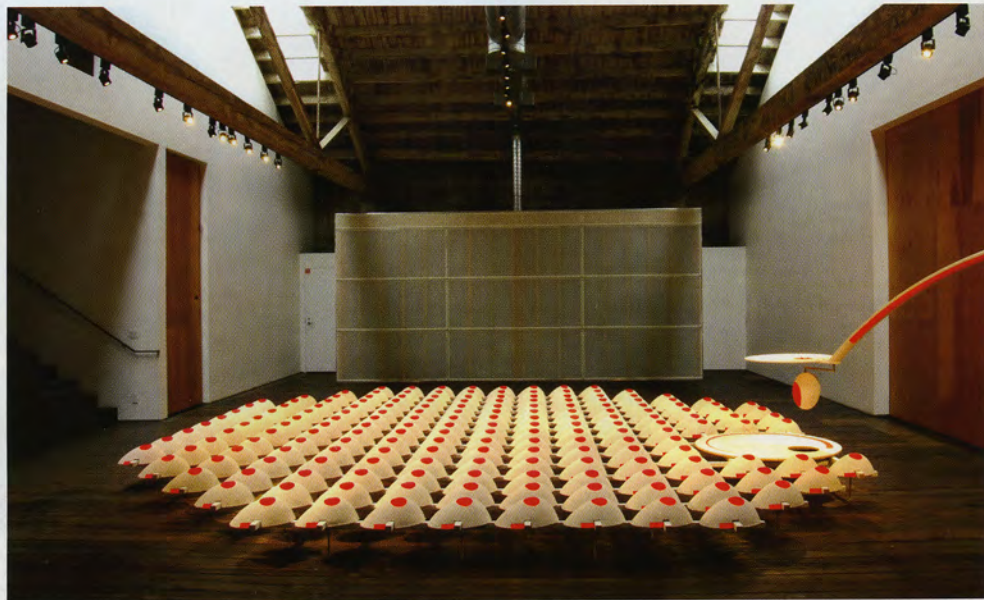
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Solomon R. Guggenheim Museum
New York

Contemplating the Void
Through April 28, 2010

Since the Guggenheim's opening in 1959, its Frank Lloyd Wright-designed rotunda has inspired, provoked, and challenged artists with its eccentric, organic flow. The Aristotle-defying central void, in particular, has tantalized (or threatened) with its in-your-face emptiness, prompting many responses over the years, both in the form of site-specific installations and innovative exhibition designs. For its 50th anniversary, the Guggenheim invited more than 200 artists, architects, and designers to face the abyss and submit their dream interven-

tions. Unlike realized projects by Matthew Barney, Nam June Paik, Cai Guo-Qiang, Jenny Holzer, and Ann Hamilton, these renderings leave practicality, and reality, behind to create ideal visions that use the museum's signature blank space to return to primordial nature, diffuse concrete mass with mystical, diaphanous effects, and launch futuristic constructions.

Tel: 212.423.3500
Web site <www.guggenheim.org>

Suyama Space
Seattle

Claudia Fitch
Through April 23, 2010

Although Fitch is best known for her witty personal takes on pop culture

Top left: Anish Kapoor, *Untitled* (detail), from "Contemplating the Void." Left: Henry Moore, *Reclining Figure*. Above: Claudia Fitch, *Floating Mechanism (nightshade)*.

and art historical icons, she also creates rich sculptural tableaux that use architecture and geometry to investigate space. A range of formal devices, including grids, framing, textural variation, underlying forms and structures, and density balanced with openness, awaken spatial sensibilities and the imagination. *Floating Mechanism (nightshade)*, her new landscape-style installation, floats just above the floor, its rich patterning dramatically punctuated by a cantilevered armature descending from an adjacent wall. Scaled and placed in a dynamic relationship to the Suyama Space gallery, this rhythmic study in repetition and contrast playfully reinvents the industrial, mechanical past of its host space.

Tel: 206.256.0809
Web site <www.suyamapetersondeguchi.com/art>

Tate Britain
London

Henry Moore
Through August 8, 2010

Recent Moore exhibitions have parsed his in-depth knowledge of natural materials and forms, his treatment of the figure and abstraction, and his architectural sense of space. This show, the largest selection of his work to be assembled in a generation, takes a much more comprehensive approach, with 150 works focusing on the radical, experimental, and sometimes darkly charged underpinnings of Britain's most-championed sculptor. In the wake of World War I, Moore's works expressed new ideas about the human body and human psychology, reflecting the rise of psychoanalysis (with its sexual obsessions) and growing public anxiety over the traumas of war. Carvings from the 1920s and '30s, including iconic mother and child groups, drawings of Londoners sheltering from the Blitz, and the celebrated 1950s and '60s abstractions reflect the humanitarian anguish and political uncertainty at the heart of the 20th century.

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