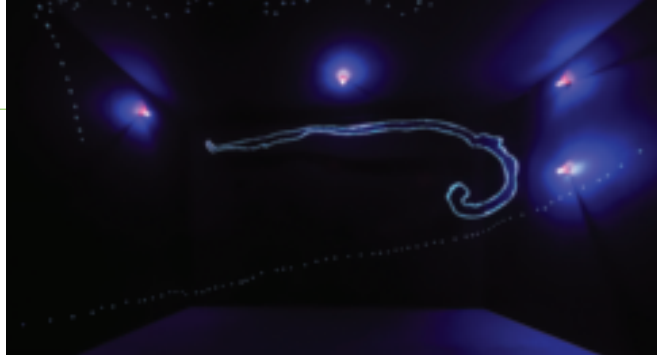


sculpture

January/February 2018
Vol. 37 No. 1

A publication of the
International Sculpture Center
www.sculpture.org





object. His groundbreaking *Ambienti spaziali*, initiated in 1949 along with the canvases, used new light-producing technologies (neon, UV, and television) to transform the solidity of existing architecture into radically expansive experiences of void and cosmos. Site-specific and ephemeral, these rooms, corridors, and labyrinths represent the most forward-looking expression of Fontana's Spatialist convictions. "Ambienti/Environments" offers a rare opportunity to explore 10 of these reconstructed environments; as colors and forms unfold through time and space, and perceptual clarity unravels, the only certainty is that Fontana's experiments in wonder appear radically prescient and familiar today, and no less compelling.

Web site

<www.hangarbicocca.org>

Hirshhorn Museum and Sculpture Garden

Washington, DC

Ilya and Emilia Kabakov

Through March 4, 2018

The Kabakovs don't believe that art can influence politics, but they firmly maintain that it can change the "way we think, we dream, and we act." Responses to a dystopian world, their large-scale, immersive environments represent only a fraction of what the husband and wife team would make if they could. "Utopian Projects" fills in the gaps with more than 20 maquettes of realized and unrealized projects, including monuments, allegorical narratives, and architectural structures. Lovingly detailed in balsa wood (sometimes accompanied by moving parts, light, and sound), these tableaux transcend model status to operate as independent, Lilliputian dreamscapes. Like their large-

Above: Lucio Fontana, *Ambiente spaziale*. Right: Ilya and Emilia Kabakov, *The Largest Book in the World*. Center right: Futurefarmers, installation view of "Arrange." Bottom right: Amalia Pica, *Workshop* (detail).

scale counterparts, the Kabakovs' miniatures create alternative worlds of private and shared imagination that shift ordinary perspectives, assumptions, and routines to look at life, in Ilya's words "from the sidelines, from some height, and even... as if you were dead."

Web site

<<http://hirshhorn.si.edu>>

Hunter East Harlem Gallery

New York

Futurefarmers

Through February 4, 2018

There seems to be no limit to the range of projects produced by the art collective Futurefarmers. Over the last 23 years, their innovative practice has found compelling visual ways to "cultivate consciousness," using a signature blend of critical analysis and optimistic suggestion to tackle everything from the complicated paths of food-production networks and anti-war computer games to an on-line registry of unused arable land in San Francisco, lunchboxes that incorporate hydrogen-producing algae, and an "urban tinkery" modeled on the open forum of Simon the Shoemaker's Athens studio, where Socrates supposedly led discussions. Such peripatetic, collaborative, and of-the-moment experiential projects are scarcely the stuff of traditional retrospectives, so "Arrange" takes an appropriate Futurefarmers approach, creating a small ecosystem of interrelated themes in which art, science, design,



and the environment intertwine. Reflecting the group's interest in organizational and cataloguing structures, the show treats art objects not only as relics of past projects, performances, and dialogues, but also as props/catalysts for future stories, interpretations, and actions.

Web site

<www.huntereastharlemgallery.org>

Institute of Modern Art

Brisbane, Australia

Amalia Pica

Through March 10, 2018

Using sculpture, film, and installation, Pica explores the goals of enunciation and the performative nature of thought. She has a particular fasci-

nation with communication breakdown: for instance, works based on deaf monologues and halting conversations "talk" about inadequacies in our ability to make contact—a point taken to absurd heights in a semaphore performance in which she spells out "babble," "blabber," and "yada yada yada." Her often participatory projects directly intervene in public life, staging and condensing moments of cultural intimacy and civic participation. "Please Open Hurry" extends her investigation of listening, misunderstanding, and translation into the realm of interspecies communication with two bodies of work created during resi-