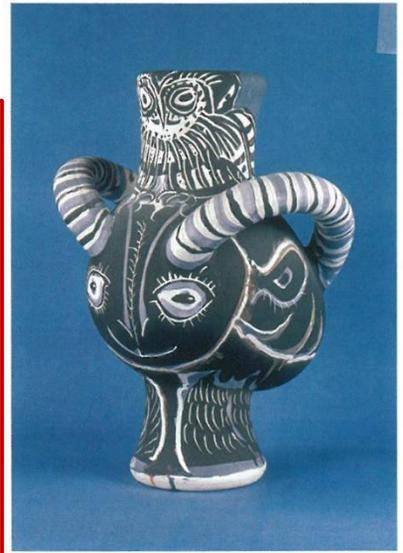


PREVIEWS

January, 2018 | Joan Kee



Left: Jesús Rafael Soto, *Double transparencia (Double Transparency)*, 1956, oil and acrylic on wood, 21 1/4 x 21 1/4 x 12 1/4". From "Concrete Matters." Below: Haegue Yang, *Thread with Fishhook*, 1995-96, varnish, thread, and fishhook on chipboard, 10 1/4 x 9 1/4". Right: Pablo Picasso, *Two-Handled Vase with Faun's Head and an Owl*, 1961, painted earthenware, 23 x 17 1/2 x 15".



COLOGNE

"HAEGUE YANG: ETA 1994-2018"

Museum Ludwig
April 18–August 12
Curated by Yilmaz Dziewior with Leonie Radine

The peripatetic Korean-born artist Haegue Yang was awarded this year's Wolfgang Hahn Prize, whose past recipients include James Lee Byars, Isa Genzken, and Rosemarie Trockel. Yang stages metaphorical conversations between various everyday objects in her installations, which range from the uncannily anthropomorphic to the unyieldingly deadpan. Her largest exhibition to date, "ETA 1994-2018," marks her receipt of the award and features an encyclopedic array of more than a hundred works, including photographs and videos as well as her signature installations. Accompanied by a catalogue raisonné, the show will highlight Yang's recent baroque constellations as well as her relatively lesser-known early projects, including a set of modestly proportioned wooden panels that calls attention to form as an endlessly generative problem.

—Joan Kee

HUMLEBÆK, DENMARK

"PICASSO: CERAMICS"

Louisiana Museum of Modern Art
February 1–May 27
Curated by Helle Crenzien and Kirsten Degel

Although he was already sixty-six years old when he produced his first ceramic work, Picasso would go on to make some four thousand clay pieces over the next two and a half decades. Working in Vallauris in the South of France, under the tutelage of Suzanne and Georges Ramié and the craftspeople at their Madoura studio, Picasso learned about traditional techniques and forms—and then set about reshaping them, in keeping with the plasticity of his own inventiveness. The Louisiana Museum of Modern Art will exhibit more than 150 of the artist's original, playful ceramics, including amphora-shaped female figures and a bevy of owls, doves, goats, bulls, and other creatures. In addition to the many plates painted with bullfight scenes or the faces of satyrs and fauns, there are others that Picasso embellished with three-dimensional ceramic food and cutlery, the finished works recalling his Cubist assemblages of some forty years before. The exhibition will be accompanied by a fully illustrated catalogue with essays by Marilyn McCully, Harald Theil, Salvador Haro González, and Lynda Morris.

—Lisa Florman

STOCKHOLM

"CONCRETE MATTERS"

Moderna Museet
February 24–May 13
Curated by Matilda Olof-Ors

Having long ago supplanted "fantastic" figuration as the face of Latin American modernism, Concrete art is now enjoying a victory lap of sorts, with recent shows at David Zwirner in New York, the J. Paul Getty Museum in Los Angeles, and the Royal Academy of Arts in London. Matilda Olof-Ors is organizing this sampling of some seventy works by Lygia Clark, Hélio Oiticica, Tomás Maldonado, Jesús Rafael Soto, Gego, and others, with an emphasis on Brazil's Grupo Ruptura and Grupo Frente (based in 1950s São Paulo and Rio de Janeiro, respectively). A catalogue edited by María Amalia García, a historian of geometric abstraction's transnational networks, will include a selection of major primary texts by some of the artists, including the "Manifesto neoconcreto" (Neo-Concrete Manifesto, 1959) and Mário Pedrosa's "Grupo Frente" (1955). Lygia Pape's installation *Ttêia 1, C*, 2002, which spectacularly unfurls geometric forms into three-dimensional space, will be shown concurrently at the museum.

—Daniel Quiles