

"Yinka Shonibare: The Barnes Foundation, Philadelphia," *Sculpture Magazine*, April 2014

itinerary



Left: Yinka Shonibare, *Magic Ladders* (detail). Bottom left: Abraham Cruzvillegas, *Autoconstrucción: Fragment: Lattice Bureau*. Right: Robert Smithson, maquette for *Texas Overflow*. Bottom right: Sabine Kuehnle, *Female Metamorphosis*, from "Being Here."

stereotypes with layered meaning. This show features 17 works focused on themes of education, opportunity, and scientific inquiry—all problematized, of course, with a sly undercurrent of identity construction, class, integration, and assimilation. *Magic Ladders*—the foundation's first commission since Albert C. Barnes ordered *The Dance* from Matisse in 1930—may innocently evoke empowerment through knowledge, but learning is not always neutral: for every aspiring child climbing a ladder of books, another absorbs darker lessons of domination, exploitation, and destruction.

Web site <www.barnesfoundation.org>



The Barnes Foundation
Philadelphia
Yinka Shonibare
Through April 21, 2014
Shonibare's objects, photographs, and installations take on issues of economic history and cultural authenticity. From the goods and fashions of Victorian England to African fabrics (manufactured for the colonial trade), he restores nuance and irony to unambiguously categorized cultural icons, replacing



by a new video, *The Making of Amarillo Ramp*, by Nancy Holt, based on original footage from 1973.

Web site <www.dma.org>

Frankfurter Kunstverein
Frankfurt
Being Here & Being Thus: Sculpture, Object & Stage
Through April 13, 2014

Though the world of things seems to be dissolving, dispersed into the immaterial, digitized ether, this breakdown is not without an accompanying backlash—the so-called "material turn" cited in cultural critique and the social sciences. Sculpture is no less divided than the world at large, splitting into denizens of the virtual and upholders of the physical. "Being Here" brings together works by nine sculptors who reassess the status of materials and objects. Employing scale manipulations and conjoining unusual, reworked elements in odd juxtapositions, Maria Anisimowa, Peter Buggenhout, Sandra Havlicek, Sofia Hultén, Sabine Kuehnle, Thomas

Moecker, Simon Rübesamen, Michael E. Smith, and Andrea Winkler are creating a new formal language based on a confrontation between things as they are and the aesthetic aura of materials. Explorations of "sculpture," "object," and "stage," their agglomerations of cast, folded, glued, carved, and otherwise altered source matter share a sense of immediacy, conveying an expressive presence that asserts being while referring to nothing beyond itself.

Web site <www.fkv.de>

Haus der Kunst
Munich
Abraham Cruzvillegas
Through May 25, 2014
Cruzvillegas's thought-provoking arrangements of disparate, apparently unrelated objects employ everything from feathers and studio props to bowling balls, candles, leaves, and other everyday finds. The volatile energy that pervades his work re-creates the life of Mexico

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