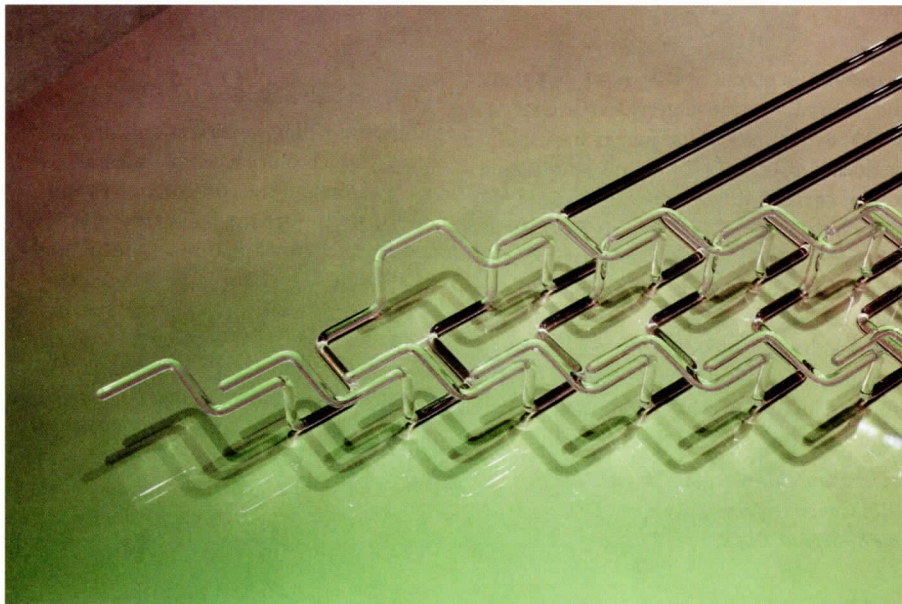


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820 AUGUST 2007 COVER BY SULAI & MEN



Tauba Auerbach: *A Flexible Fabric of Inflexible Parts* (detail), 2015, borosilicate glass on painted wood and aluminum table, 11 glass components, 3 by 3 by 31½ inches each. Courtesy Paula Cooper Gallery, New York.

comparisons to the later work of Asher B. Durand and Frederic E. Church.

Metropolitan Museum of Art, New York, Jan. 30, 2017–May 13, 2018; National Gallery, London, June 11–Oct. 7, 2018.

FEBRUARY

Renée Green

Built in 1963, the Carpenter Center for the Visual Arts at Harvard University is the only structure in the United States designed by architect Le Corbusier. During a two-year residency, Renée Green, who has been engaged with institutional critique since the 1980s, researched the history of the building and examined how its physical environment informs the museum's operations. The resulting exhibition, titled "Pacing," offers a lyrical distillation of the artist's research. Working with poets Denise Levertov, Muriel Rukeyser, Adrienne Rich, and June Jordan, Green has produced large text banners she calls "space poems," along with video installations and vinyl recordings of poetry readings that will play in the galleries. The works—all responding to architectural themes—encourage visitors to reflect on their experience of Le Corbusier's modernist space.

Carpenter Center for the Visual Arts, Harvard University, Cambridge, Mass., Feb. 1–Apr. 15, 2018.

EAI Video

Founded in 1971, just six years after Nam June Paik's groundbreaking experiments with

a Sony Portapak, Electronic Arts Intermix in New York collects, preserves, exhibits, helps produce, and distributes cutting-edge video art. Today, the nonprofit, launched by visionary new media dealer and curator Howard Wise, boasts more than 3,500 works by artists ranging from pioneers like Peter Campus, Juan Downey, Bruce Nauman, and Joan Jonas to current innovators such as Seth Price, Cory Arcangel, and Takeshi Murata. The Institute of Contemporary Art, which organized the landmark "Video Art" group exhibition in 1975, now offers "The Screening Room," a rotating multigenerational installation and discussion series from EAI's archives. The project focuses on the social context and implications of video art, especially in the mass-exposure realms of the internet and broadcast TV.

Institute of Contemporary Art, Philadelphia, Feb. 2–Mar. 25, 2018.

Art and the Internet

The early bookend date for the Institute of Contemporary Art's ambitious survey "Art in the Age of the Internet, 1989 to Today" is the year when Tim Berners-Lee invented the World Wide Web. Works by over fifty artists of different generations—from the late Nam June Paik to rising stars like Sondra Perry and Martine Syms—explore the social and cultural changes that have proliferated since then: the extension of the body through telepresence, the stress of constant connectivity, and the menace of pervasive corporate surveillance. To further consider these conditions and their ramifications for the understanding of selfhood and identity, the museum plans a series of symposia and performances with a network of Boston institutions working in

art and technology. An online platform offers access to writing and net art, and Canadian artist Jon Rafman debuts a site-specific virtual reality work.

Institute of Contemporary Art, Boston, Feb. 7–May 20, 2018.

Art and Commodity

Noting the vital role played by artist-run galleries and collaborative projects in New York's downtown art scene, "Brand New: Art and Commodity in the 1980s" focuses on a key cultural moment when everyday products—vacuum cleaners, clocks, detergent boxes, tableware—came to be physically integrated into artworks, while artists themselves were increasingly treated as brands. The show features work by nearly fifty artists, including Vito Acconci, Felix Gonzalez-Torres, Jeff Koons, and Cindy Sherman.

Hirshhorn Museum and Sculpture Garden, Washington, D.C., Feb. 14–May 13, 2018.

Auerbach and Radigue

Tauba Auerbach has said that she is more influenced by math than art history. She focuses on human perception with her much-acclaimed "Fold" (2009–) and "Weave" (2012–) series. For the former, canvases are stretched after they have been crumpled and spray-painted, producing illusions of three-dimensional wrinkles. The "Weave" works use strips of canvas woven to produce monochromes in which actual depth can be mistaken for painted effect. The exhibition "The Invitational: Tauba Auerbach and Éliane Radigue" introduces a series of Museum of Contemporary Art Cleveland shows in which an invited artist chooses to exhibit, sometimes collaboratively, with another artist whose work they find personally influential. Auerbach selects the French experimental composer Éliane Radigue (b. 1932), and shows a group of freestanding paintings and a new video.

Museum of Contemporary Art Cleveland, Feb. 16–June 10, 2018.

Abraham Cruzvillegas

Reclaimed materials (crates, chairs, sickles, shirts, television sets, etc.) and social histories come together in Mexican artist Abraham Cruzvillegas's sculptural installations. Striving to resurrect many of Mexico City's twentieth-century subcultures, Cruzvillegas engages various collaborators in discussion and art-making. Over the last decade, he has replicated this practice in cities including Seoul and Oxford, giving his works titles that come