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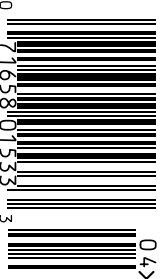
*Our Selection of
Spring Looks*

*Bisazza Reveals
Its Artistic Ambitions*

The
ENDORSEMENTS

*Design's leading voices praise
a new generation of talents*

APRIL 2012
DISPLAY UNTIL MAY 07



IN THE GALLERIES

"INVISIBLE CITIES" Mass MoCA, Massachusetts, April 14–March 1, 2013

Taking its title from Italo Calvino's novel, this poetic exhibition collects 10 fantastic cityscapes—some real, some wholly invented—as an ode to urban life in the past, present, and future.

"MICHAEL KIENZER: LOGIC AND SELF-WILL" Universalmuseum Joanneum, Austria, March 3–May 6



The Austrian artist's first large-scale solo exhibition holds 10 years' worth of work that reimagines mundane materials into architectural forms.

"ANNE LINDBERG: MODAL LINES" Nevada Museum of Art, Reno, March 24–July 15

Lindberg's graphite drawings are made with colored thread that seems to vibrate in mid-air.

"LIFELIKE" Walker Art Center, Minnesota, February 9–June 5

Jonathan Seliger's "Heartland" (below) is one of the enlarged everyday items in this surreal show.



(TOP TO BOTTOM) "(Kate) Composition in Viridian, Winsor Yellow, and Shock Pink" (2009–10). "After a Bigger Splash" (2011). Portrait of the artist in his London studio.

Material Man

AT HIS NEW LONDON SHOW, **IAIN HALES** PROVES THAT ALL THINGS ARE INDEED CREATED EQUAL.

PORTRAIT PAUL PLEWS

Early in his career, Iain Hales chose to compose sculptures using found materials, believing that objects with a past life were imbued with a sense of history. But as his practice evolved—notably after 2007, when he left his native Scotland to study at the Slade School of Fine Art in London—narrative became less important. "My use of found materials became more connected to the Arte Povera idea of availability and a kind of expediency," he says.

Hales began to assemble and manipulate objects like wood shutters and stage weights—as well as household items like rubber and ceramic tiles—into austere architectural structures and brightly colored, uncontained biomorphic shapes. This approach, Hales says, is best summed up by British sculptor Tony Cragg, who once described the significance of designating banal objects as "carriers" of important information.

For his show at London's Cole Gallery (on view through March 24), Hales, 34, juxtaposes domestic materials with "high-art" materials like powdered pigments, gesso, and even rabbit-skin glue. Other pieces employ elements such as concrete-reinforcing mesh, mirrors, and boldly colored textiles, creating wall sculptures that operate like paintings from the front, but "explode into three dimensions" from the side, Hales says. Floor and wall pieces are accompanied by preliminary

drawings on grid paper that he calls an "investigation into finished works." A geometric sculptural arrangement perfectly frames the hanging of a hammam towel in "After a Bigger Splash" (2011), a playful nod to modern master David Hockney's iconic 1967 painting "A Bigger Splash." In the end, the works in the show "move along a sliding scale" between sculpture and painting, Hales says. "I like the idea that these works are not one or the other."—MARINA CASHDAN

