

"Remembering Lebbeus Woods", *Modern Magazine*. Spring 2013.

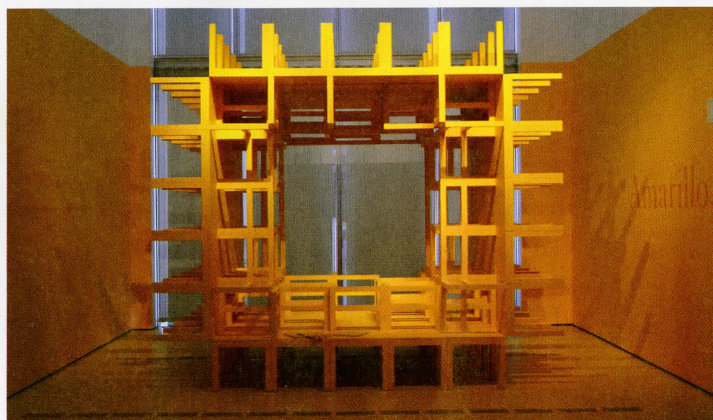
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On and off the Walls

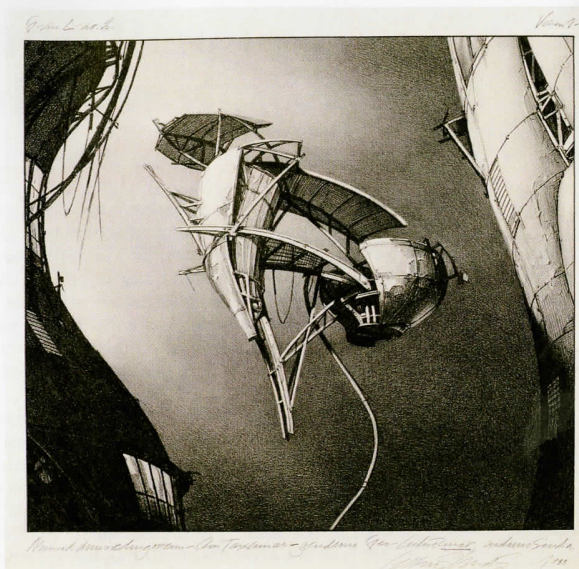
A PLACE TO ESCAPE AND MEDITATE AT THE HIGH ▼

The High Museum of Art's blockbuster show *Frida & Diego: Passion, Politics, and Painting* is filled with explosive color, movement, and ideas, inspiring Sarah Schleuning, the curator of decorative arts and design at the High, to do something more cerebral. To that end, the museum asked two up-and-coming Mexican designers to create two reading rooms where visitors can retreat, reflect, and think about the art they've been viewing. Héctor Esrawe (an industrial designer celebrated for his furniture, interiors, and products) and Ignacio Cadena used the vivid colors associated with Frida Kahlo and Diego Rivera to create a red room and a yellow room that at once soothe and stimulate—and inspire. high.org



DRIFTLESS IN CHICAGO

Los Angeles-based Tanya Aguiñiga, a furniture designer and fiber artist, is exploring a whole new world—the Midwest—as Wingate Artist in Residence in the Wood/Furniture Department at the University of Wisconsin-Madison. For Aguiñiga, even travel time is fodder for her work, and from March 15 to June 7 Volume Gallery in Chicago will show *Driftless Zone*, which was inspired by her two-thousand-mile trip from Los Angeles to Madison. The work on view uses weaving to explore the topography of the Paleozoic Plateau of Wisconsin, Minnesota, and Iowa, also known as the Driftless Area because it escaped the final glacial drift of the era. The comparatively new Volume Gallery was founded by two veterans of Wright Auction, Claire Warner and Sam Vinz, to focus on the work of young American designers. wvolumes.com



REMEMBERING LEBBEUS WOODS ▲

The visionary architect Lebbeus Woods passed away last year as the San Francisco Museum of Modern Art was preparing a major exhibition of his beautiful, imaginative, transformative drawings. The places he depicted are sometimes recognizable, sometimes tragically altered, and frequently set in an unidentifiable future. His work is potent, poetic, enthralling, disturbing, and invigorating—offering alternatives to both personal and collective thinking about architecture and our relationship to it. Though he built little, he was considered among the most influential thinkers of his generation. SFMOMA began acquiring his work in the mid-1990s and has the largest single collection of his work. *Lebbeus Woods, Architect* will be on view at SFMOMA through June 2. sfmoma.org

GLASS ACT IN PHILADELPHIA ◀

Mention glass art, and you would not immediately conjure up images of the work produced by the Rhode Island-based artist Daniel Clayman. He considers himself a sculptor in glass. Clayman began his career as a lighting designer for theater and modern dance, then turned to glass with great success. His pieces are spare, minimal, striking, and architectural—and quite often, large-scaled.

A new exhibition, entitled *Daniel Clayman: Shifting Scale*, opens at Philadelphia's Wexler Gallery on May 3 and runs through June 30. The exhibition will showcase Clayman's casting method, which results in glass that is at once textured and translucent. "Some of the pieces are easily identifiable as vessels and may allude to holding volumes of water," he says. "Others are pure abstraction holding only quantities of air and space." wexlergallery.com