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Against the Grain: Wood in Contemporary Art, Craft, and Design—Mint Museum, Charlotte, North Carolina, January 27, 2013

AMONG THE UBIQUITOUS MATERIALS of wood, *Against the Grain: Wood in Contemporary Art, Craft, and Design* at the Mint Museum addresses the current definitions of art, craft, and design, and their relationships to one another. With wood the prerequisite material for producing sixty works represent the diverse times that result when objects are defined and created through differences. From sculptural functional furniture such as Sebastian Errazuriz's pine cabinet to Alison Elizabeth Tayongue-in-cheek graphic *Tap Left On*, which mimics the damage to a wall induced by a water leak, objects on display range from the primal properties of nature to the future of our artistic lexicon.

Wubben's *Tree Fungus Shelf* utilizes the structure of tree fungus to form shelves stretched between two halves of a pollard willow, creating an organic structure that is aesthetic and evidently functional while showcasing the natural forms. A piece asks: storage unit or object? The show will travel to the Museum of Arts and Design in February 2013. museum.org



DRIS WUBBEN

FRANS WILDENHAIN



Frans Wildenhain 1950-75: Creative and Commercial American Ceramics at Mid-Century—Bevier Gallery and Dyer Arts Center, Rochester Institute of Technology, to October 2

"MY FATHER AND GRANDFATHER WERE CARPENTERS. My mother said: 'Frans, do not be a carpenter. Therefore I am a potter.'" And so Frans Wildenhain was, in his life and work, often at odds with his background and influences, as explored in *Frans Wildenhain 1950-75: Creative and Commercial American Ceramics at Mid-century* at the Rochester Institute of Technology. While trained as a master potter at the Bauhaus under such modernist heavyweights as László Moholy-Nagy, Wildenhain disregarded the minimalism and universality associated with the school in favor of a more characteristically arts and crafts handmade aesthetic. The exhibition will follow the trajectory of his career, including focusing on Shop One, a retail outlet Wildenhain founded with three other artists to sell handmade pieces, and his role in founding the School for American Craftsmen still operating at RIT. Works on display are largely drawn from a recent donation to the museum by longtime collector of Wildenhain's work Robert Bradley Johnson. A full-color catalogue accompanies the exhibition with a biography by curator Bruce A. Austin and essays focusing on the pivotal endeavors of Wildenhain's career. rit.edu/cia/wild



RON ARAD

Digital Crystal: Swarovski at the Design Museum—Design Museum, London, to January 13, 2013

THE DESIGN MUSEUM IN LONDON is partnering with Swarovski for an exhibition that examines the fleeting materiality of our world. Explored through the glittering medium of Swarovski crystal, *Digital Crystal: Swarovski at the Design Museum* invites contemporary designers to present their thoughts on society's relationship with objects and the memories they embody. Exhibition highlights include Anton Alvarez's *Wrapping Crystal*, a machine that creates yarn spun from Swarovski crystals, securing them in a sort of gossamer time capsule; Fredrikson Stallard's *Pandora* chandelier, which emphasizes the temporality of seeing by oscillating between a number of different positions, creating different shapes from light and crystal; and Maarten Baas's efforts to create a digital imprint of the human mind. Eleven other designers showcase their interpretations—many reconsidering the traditional crystal chandelier—in their attempts to understand the future of our attachment to objects in an increasingly digital world. Swarovski will provide pieces from their archive to serve as traditional foils to the contemporary designs. This exhibition comes after a series of commissions by Swarovski in design and architecture to advance conceptual thinking in the arts. designmuseum.org

— Texts by Matthew Kennedy

Kennedy, Matthew. "The Market." *Modern Magazine*, Fall 2012.

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