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STRASBOURG MUSEUMS

Haegue Yang

STRASBOURG

Between the two World Wars, Strasbourg had its avant-garde moment, when Dadaist husband-and-wife duo Jean Arp and Sophie Taeuber-Arp collaborated with De Stijl leader Theo van Doesburg on a boldly geometric dancing-and-cinema venue called Café de l'Aubette. In "Family of Equivocations," Haegue Yang revived the spirit of this "Sistine Chapel of Abstract Art" with a pair of her spectacular "Dress Vehicle" mobile sculptures (2012)—comprised of multicolored aluminum frames, Venetian blinds and macramé panels, all on wheels—to populate the Café's restored Salle des Fêtes. In the Ciné-Dancing hall, visitors could don the artist's weighty, noisy garments made from miniature bells, dubbed "Sonicwears" (2013), while across town, at the Museum of Modern and Contemporary Art, was a handsome survey of Yang's practice, featuring several little-seen projects (including *Carsick Drawings*, 2006) and the new hanging *Blind Curtain – Flesh Behind Tricolore* (2013). *HGM*



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PARASOL UNIT

Siah Armajani

LONDON

Siah Armajani is a great American artist of the postwar movement that eschewed the gallery for the public domain—in the forms of land art, architecture and outdoor sculpture. Yet, born in Tehran in 1939, his artistic roots lie in midcentury Persian modernism. Parasol Unit's retrospective, "An Ingenious World," showcased the compelling continuum between Armajani's practice spanning, and steeped in, two traditions, and his predilection for the universal forms of the home and the bridge. His "Reading Room" architectural sculptures resemble condensed modernist homes, and are homages to great writers including Walt Whitman, Ralph Waldo Emerson and Martin Heidegger—the newly commissioned example at Parasol Unit was a blue-and-yellow shed dedicated to the British mathematician-philosopher Alfred North Whitehead. A room of Armajani's numerous models for bridges and amphitheaters revealed his many investigations into the possible democratic functions of geometric forms. *HGM*



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1

JIRO YOSHIHARA, *Please Draw Freely*, 1956, paint and marker on wood, 200 x 450 x 3 cm, installation view: "Outdoor Gutai Art Exhibition," Ashiya Park, Ashiya, 1956. Copyright Yoshihara Shinichiro and the former members of the Gutai Art Association. Courtesy Museum of Osaka University and Guggenheim Museum, New York.

2

JUMANA EMIL ABBOUD, *I Feel Nothing*, 2012–13, pencil and watercolor on paper, 52 x 62 cm. Courtesy the artist.

3

SALOUA RAOUDA CHOUCAIR, *Poem*, 1963–65, wood, 33 x 17 x 7.5 cm. Copyright Saloua Raouda Choucair Foundation. Courtesy Tate Modern, London.

4

HAEGUE YANG, *Dress Vehicle – Zig Zag*, 2012, mobile performative sculpture, aluminum Venetian blinds, powder-coated aluminum frame, magnets, knitting yarn, bells, rubber ropes, castors, height: 278 cm, diameter: 343 cm. Photo by Mathieu Bertola, Musées de la Ville de Strasbourg. Courtesy Galerie Chantal Crousel, Paris.

5

SIAH ARMAJANI, *Alfred Whitehead Reading Room*, 2013, wood, plexiglass, brass glass, 244 x 366 x 488 cm. Courtesy the artist and Beam Contemporary Art, New York/London.