

# Jenny Holzer: Sophisticated Devices



Spruth Magers Galleries Central

This exhibition of 1980s works by the established American conceptual artist, Jenny Holzer, is modest in scale – there are none of the large-scale projected texts or sculptural arrangements of multiple rows of scrolling LEDs that she has become famous for. However, it does highlight an important aspect of Holzer's work: namely, how the medium changes the message.

Holzer rose to prominence in the late '70s by co-opting the structures of advertising and public display – posters, billboards, plaques and, later, electronic notice boards – in order to present often appropriated phrases or pithy one-liners that speak about troubling aspects of the human condition. 'When someone beats you with a flashlight you make light shine in all directions,' is one

example here, as is the foreboding, 'I am not free because I can be exploded anytime'.

Her sentiments don't date, but what's more interesting is the subtle shifts in how the same texts are received, depending on the medium in which they're shown. When inscribed on granite benches they become poignant memorials. When stamped on aluminium plaques they function more as warning signs (such as 'Survival', 1984, left) and when hand-painted onto enamel, the non-uniformity of the letters give the message a more personal feel. Two paintings are the result of a collaboration with street artist Lady Pink, famed for her role in the 1982 graffiti flick, 'Wild Style'. Against these spray-painted backgrounds, Holzer's words take on the attitude of protest. But it's the ticker texts presented on two simple, LED wall displays that have the most lasting impact ('More Survival', 1985, below). There's something mesmerising in the variations of their scrolling, flashing and pulsing lights that keeps the eye engaged, which is exactly what they were originally designed to do, after all. **Helen Sumpter**

FRUITFULLY EVIL.

# Calder in India



Ordovas Galleries Central

'Calder in India' seems to offer one of those enticing, 'who knew?' strands of biography but is, in fact, part of a much wider story of modernism on the Subcontinent. When Alexander Calder travelled from America to Ahmedabad in 1955, at the invitation of his patrons, the Sarabhai family, he was following the likes of Isamu Noguchi, Le Corbusier and Henri Cartier-Bresson (in turn John Cage, Merce Cunningham and Robert Rauschenberg would follow Calder). He arrived in January, not wanting to miss the kite-flying festival, and stayed for three months, producing nine sculptures as well as jewellery. This labour-of-love of an exhibition reunites eight of the works, which haven't been seen in public since they were made, along with two related pieces – including the diminutive 'Six Moons Mountain', which Calder sent to his hosts ahead of his trip as a kind of visiting card. The show impresses

mightily, even if it begs the question: 'what effect did India actually have on Calder's art?'

Titles like 'Franji Pani' and 'Guava' are evocative, but geographical and historical circumstances recede in the presence of works that, as with the best modernist abstraction, create their own context and impress on their own terms. The ground floor space, in which Calder's mobiles act as satellites of a large 'stable' ('Untitled', 1955, pictured), offers an enlivening encounter with different weights and pressures. This is further enriched by the dynamic between the work's physical presence – at close quarters a Calder reveals itself to be

an endearing handmade collection of metal discs and triangles attached ingeniously to wire armatures – and an encompassing constellations of shadows cast on the wall. The viewing experience changes all the time, is always of the moment. For now, this is Calder in Savile Row, and it's great. **Martin Coomer**

# Major spaces

## Barbican Centre

0845 120 7550. Silk St, EC2Y 8DS. Barbican. Main gallery 11am-8pm Mon, Tue, Fri, Sat; until 6pm Wed; until 10pm Thur, 10am-8pm Sat. The Curve 11am-8pm daily. **Bauhaus: Art as Life** £12; £8 concs; online £10/£7; under-12s free. This splendid, if restrained survey of the seriously avant-garde German seat of learning, which ran from 1919-1933, sticks to who went into, what went on in and what came out of the various Bauhaus art school iterations in Weimar, Dessau and finally Berlin. In striving to teach a holistic approach to looking at and ordering the visual world, the Bauhaus inadvertently became the very Gesamtkunstwerk – the total work of art – it had been striving to help discover all along. (OW) ▶ Aug 12.

## British Museum

020 7323 8181. 44 Great Russell St, WC1B 3DG. Holborn/Russell Sq. 10am-5.30pm daily. 10am-8.30pm (selected galleries only) Fri. **World class permanent collection** of art and artefacts from ancient and living cultures. **The Horse: from Arabia to Royal Ascot** Examination of Britain's equestrian tradition, from the introduction of the Arabian breed in the eighteenth century to current sporting events including Royal Ascot and the Olympic Games. ▶ Sep 30. **Picasso Prints: The Vollard Suite** 'The Vollard Suite' stands as one of the great masterpieces of printmaking, a collection that, even though Picasso neither titled the works nor assigned them any particular order, offers a pulse-quickening account of his preoccupations during the period. From a return to a kind of restorative classicism that had appeared in his work after WWI, through increasingly fevered depictions of encounters with his young mistress, Marie-Thérèse Walter, to intimations of his political re-engagement amid the encroaching clouds of the Spanish Civil War and WWII, the suite is an ever-shifting reflection of Picasso's influences and compulsions. (MC) ▶ Sep 2.

## Camden Arts Centre

020 7472 5500. Arkwright Rd, NW3 6DG. Finsbury Rd. 10am-6pm Tue-Sun, until 9pm Wed. **LAST CHANCE Zoo Leonard: Observation Point** Along with a room-size camera obscura, Leonard presents ten black-and-white photographs taken by pointing a camera directly at the sun. The results show the sun as an indistinct (fuzzy) white centre against a light grey background, the only details being white blobs on the print, which could just as easily be imperfections in the printing process as sun spots. An installation of over 6,000 old colour postcards of Niagara Falls

## HOW TO USE THE LISTINGS

This section lists the best of London's museum and gallery exhibitions. ● denotes an exhibition or event we particularly recommend. **FREE** All venues and exhibitions are free unless a price is stated. ● indicates a late opening after 7.30pm. **How to be listed** Listings must arrive in writing at least **nine days** before publication. Include the venue address, exhibition dates, opening days and times, a public contact phone number, any admission charge, nearest ●/rail/bus and a brief description of the event. Send your listings by email to art@timeout.com or by post addressed to 'Art Listings' as soon as details are confirmed. Listings are selected and rotated to reflect the diversity of events and venues across London. Listings are free, but inclusion is not guaranteed due to limited space.

show the natural attraction taken from different locations to highlight an important point – that any image is only ever one view out of an infinite number of possible views of its subject. (HS) ▶ Jun 24.

## Courtauld Gallery

020 7848 2526. Somers House, Strand, WC2R 0RN. Temple/Covent Gdn. 10am-6pm daily, last admission 5.30pm; £6; £4.50 concs; under-18s, full-time UK students and UK university staff, unaccompanied; free; Mon (except bank holidays) 10am-3pm free to all. **Permanent collection** of art from the early Renaissance to the twentieth century, including many examples of Impressionism and Post-Impressionism by Monet, Manet, Cézanne, Degas and others. **Mantegna to Matisse: Master Drawings from the Courtauld Gallery** Sixty of the gallery's best drawing works by artists including Dürer, Leonardo da Vinci, Michelangelo, Rembrandt, Goya and Matisse. ▶ Sep 9.

## Dulwich Picture Gallery

020 8693 5254. 7 Gallery Rd, SE21 7AL. West Dulwich. 10am-5pm Tue-Fri, 11am-5pm Sat, Sun & bank holiday Mon; Entry by permanent collection and exhibition £10; £9 seniors; £5 unemployed, disabled, students; children free. England's oldest public art gallery's **permanent collection** includes fine paintings by Gainsborough, Murillo and Van Dyck. **Andy Warhol: The Portfolios** Presentation of 80 works from Andy Warhol's silk-screen portfolios from 1962-1984, including iconic images of Muhammad Ali and Marilyn Monroe. From the Bank of America Collection. ▶ Sep 16. **Philip Haas: The Four Seasons** Free installation in the gallery's grounds of large-scale fibreglass sculptures by American artist and filmmaker Philip Haas, inspired by Giuseppe Archimbaldo's paintings of the four seasons. ▶ Sep 16.

## Hayward Gallery

0844 847 9910. Southbank Centre, SE1 8XX. Waterloo. 10am-6pm daily, until 8pm Thur, Fri. **Invisible Art: Art about the Unseen, 1957-2012** 10am-6pm daily, until 8pm Thur & Fri; £8; £7 60+; £6 students; £5.50 12-18s; under-12s (out of school hours) free. Art that explores ideas related to the invisible, the hidden and the unknown. Among the exhibits are canvases primed with snow water, an empty plinth that presents space 'curse'd by a witch', a 'haunted' black tunnel and an invisible labyrinth. Some of the biggest names in contemporary art are included, such as Andy Warhol, Yves Klein, Chris Burden, Yoko Ono, Maurizio Cattelan and Carsten Holler. ▶ Aug 5. **Wide Open School** Various times (no classes Jun 18, 25, Jul 2, 9); £10 per session, some courses require multiple sessions. For one month the Hayward Gallery becomes 'Wide Open School' – a school with a programme devised by more than 80 international artists. Sessions include Susan Philipsz exploring how sounds can trigger memory and redefine place (Jul 7, 8) and Gillian Wearing leading a class exploring method acting (Jun 30, Jul 1). Sessions are selling out quickly. Booking essential. ▶ Jul 11.

## ICA

020 7930 3647. The Mall, SW1Y 5AH. Charing Cross. Exhibitions 11am-6pm Tues-Sun, until 9pm Thu; venue open 11am-11pm Tue-Sun. **Bruce Nauman: Days** A sound installation consisting of a continuous stream of seven voices reciting the days of the week in random order. ▶ Sep 16. **NEW Soundworks** Sound commissions by 100 artists, selected by international art institutions including Arnolfini in Bristol, SALT in Turkey and White Columns in New York, in response to Bruce Nauman's sound installation 'Days'. One work will be presented each day. ▶ Sep 16.