



Denver + Marfa rulegallery.com
info@rulegallery.com 303-800-6776

The New York Times

Experiencing Architecture Through ‘Hippie Modernism’ and Retrospectives

Art & Design

Alexandra Lange, Sept 7, 2015

In 1965, four artists bought seven acres in southeastern Colorado, intending to make live-in works of art. Their communal project came to be known as Drop City, where residents lived in zonohedron domes of their own creation, sometimes constructed of automobile roofs and other scavenged materials. One dome, made of a fluorescent-painted lattice filled in with Mylar panels, made the trip east in 1968 to the Brooklyn Museum, filled with a five-foot-wide, round, spinning, “collaborative” work of art — “The Ultimate Painting” — that changed composition when illuminated by strobe lights.

After the show closed, both dome and painting were lost — but this fall they will re-emerge in Minneapolis, at the Walker Art Center’s new exhibition, “Hippie Modernism: The Struggle for Utopia.” Opening Oct. 24, it features a re-creation of the Drop City dome and painting by members of the original commune, along with other full-scale installations that will suggest the counterculture has come alive again.



Denver + Marfa rulegallery.com
info@rulegallery.com 303-800-6776

The New York Times



An image in "Hippie Modernism" at the Walker Art Center in Minneapolis.
Credit Dario Bartolini/Archizoom Associati

"Everyone at that moment expected that life in the very near future would be different and better," said Andrew Blauvelt, who organized the show as the Walker's senior curator (he was just appointed director of Cranbrook Art Museum in Michigan). "These immersive experiences offered a taste or glimpse of that life. Installations were filled with new media like slide projectors, films, video, light, sound, but also wind, scents, elements of nature."

"Hippie Modernism" is just one of a number of architecture and design exhibitions opening this fall and winter that will submerge viewers in the world of a designer. Many present-day artists and architects reference the ecological, humanitarian and speculative ideals of 1960s counterculture and are producing their own temporary architectures. Whether contemporary or archival, the aim is to disrupt the static presentation of drawings on a wall or objects in a case and to give visitors the sense of being there.



Denver + Marfa rulegallery.com
info@rulegallery.com 303-800-6776

The New York Times

Though they can hardly be called hippies, the designing couple Charles and Ray Eames experimented with demountable, grid-like houses and multimedia shows, most famously for the IBM Pavilion at the 1964 World's Fair in New York. A new retrospective, "The World of Charles and Ray Eames" (opening at the Barbican in London on Oct. 21), shows how experimental the Los Angeles-based Eames Office really was, putting its famous furniture in the larger context of its architecture, films, photographs and exhibits. The displays include a restored, 12-minute, seven-screen version of THINK, the Eames film shown inside the egg-shaped section of the IBM Pavilion, as well as a reconstruction of a nearly 10-foot-wide model of that building.



Frank Gehry's design of the Weisman Art Museum, also in Minneapolis.

Credit: Don F. Wong/Gehry Partners



Denver + Marfa rulegallery.com
info@rulegallery.com 303-800-6776

The New York Times

The artists of Drop City were influenced in part by Black Mountain College, a small school near Asheville, N.C., that became a nexus for collaboration and cross-pollination. “Leap Before You Look: Black Mountain College 1933—1957” (opening at the Institute of Contemporary Art in Boston on Oct. 10) will be the first comprehensive exhibition on Black Mountain in the United States, and it was organized by Helen Molesworth, the institute’s former chief curator, with the assistant curator Ruth Erickson. Painting, sculpture, music, craft, dance, poetry and design were all developed at Black Mountain, and the exhibition seeks to recreate the mood of the sylvan campus, where music played all the time.

“Leap Before You Look’s” “soundscape” starts with classical music and, as you travel through the show, it moves forward in time to Miles Davis and John Cage — including a grand piano prepared according to Cage’s method by inserting bolts, screws and pieces of rubber between the strings, altering roughly half the notes. A 20-foot by 20-foot sprung dance floor — set amid the still works by more than 90 artists — will host performances of works by Merce Cunningham and Katherine Litz.

Several practicing architects have decided to design their own retrospectives, bringing models, furniture and even fragments into the museum. “Making Place: The Architecture of David Adjaye” (opening on Sept. 19 at the Art Institute of Chicago) will be the first comprehensive museum survey of the work of this Tanzania-born British designer. Co-organized by Zoë Ryan, chairwoman and curator of architecture and design, the exhibition will allow visitors to experience Mr. Adjaye’s work at one-to-one scale by entering Horizon, a wooden pavilion created for the Albion Gallery in 2007, and walking around mock-ups of parts of key buildings. These include the metal screen facade of the Smithsonian National Museum of African American History and Culture (opening in Washington, D.C., in 2016) and a window for the Stephen Lawrence Center with an artwork by Chris Ofili.



Denver + Marfa rulegallery.com
info@rulegallery.com 303-800-6776

The New York Times

In Los Angeles, Frank Gehry has tweaked his 2014 Paris retrospective for the Los Angeles County Museum of Art (opening Sunday). Stephanie Barron, a senior curator there who organized the Los Angeles version of the exhibition with Lauren Bergman, said the museum had “emptied out” Mr. Gehry’s studio, adding models of projects “in design, in construction and in negotiation” as well as recently completed works like the Facebook campus expansion for the show. In the galleries, Mr. Gehry’s career will be documented with floor-to-ceiling mesh banners printed with period images of the studio, and drawings will be displayed on angled plywood cases by Gehry Partners — materials identified with the Pritzker Prize-winning architect.

For “Case Work: Sculptures and Drawings by Allied Works Architecture” (opening at the Denver Art Museum on Jan. 24), the founder Brad Cloepfil decided to create a piece of architecture: an open-frame, walk-in steel structure — a building within the gallery walls — with custom-designed walnut drawers and cases to hold the 17 study models that are the centerpiece of the exhibition. The study models are not strictly architectural but are made from wood, porcelain, resin, concrete, textiles and even musical instruments; the studio uses them to investigate ideas before arriving at a building’s final form. “The objects emphasize hand-making, burning, stacking, cutting, boring,” said Dean Sobel, curator of the Denver Art Museum show and director of the Clyfford Still Museum, an example of Allied Works architecture that’s next door. They “embody a sense of activity and process,” he said.

Process is also on display at “HACLab Pittsburgh: Imagining the Modern” (opening at the Carnegie Museum of Art on Sept. 12) which assesses the successes and failures of urban renewal projects in Pittsburgh in the postwar period. The Boston-based design practice called over,under curated the exhibition, which tells this history from multiple perspectives, using archival maps and drawings, documentary footage, protest materials, and period photography. Museumgoers can watch as Carnegie Mellon University architecture students draw up their own remedy for an example of renewal that Mayor Bill Peduto of Pittsburgh called a “failed



Denver + Marfa rulegallery.com
info@rulegallery.com 303-800-6776

The New York Times

model of urbanism”: the 1965 Allegheny Center, a mixed-use superblock development separated from its neighborhood by a four-lane traffic circle.



The British architect David Adjaye.
Credit: Ed Reeve, via Adjaye Associates

Rami el Samahy, a principal at over,under and an associate professor at Carnegie Mellon, said, “We will be asking the students to find a way to make the buildings — and the space between them — work for subsequent generations.”

The highly anticipated Chicago Architecture Biennial opens Oct. 3 and features work by over 100 international designers and artists. Exhibitions will take place at the Chicago Cultural Center, among other venues, as well as engage with landmark architecture across the city, including Mies van der Rohe’s Federal Plaza and Chapel of St. Savior at the Illinois Institute of Technology and Theaster Gates’s Stony Island Arts Bank. In Millennium Park, the Rhode-Island based architecture studio Ultramoderne will install its competition-winning lakefront kiosk called “Chicago Horizon,” an essay in lightness that riffs on Mies’s work and will shade visitors under a 56-foot-square cross-laminated timber roof.

Norman Kelley, a New York- and Chicago-based design collaborative, created enormous graphics based on abstracted views of the city that will be applied to the 37 multistory Michigan Avenue windows at the cultural center, an 1897 building with two impressive stained-glass domes, giving it a new, contemporary reading and announcing the biennial exhibits within.



Denver + Marfa rulegallery.com
info@rulegallery.com 303-800-6776

The New York Times

A similar perception-changing experience awaits visitors at another landmark, the Brooklyn Botanic Garden. Fifteen of Isamu Noguchi's sculptures have been placed throughout the verdant 52-acre landscape (opened Sept. 8). Six are in the 100-year-old Japanese Hill-and-Pond Garden, created by Takeo Shiota.

"Isamu Noguchi's aspiration was not to make objects for museums and living rooms: he thought of himself as a space shaper," said Dakin Hart, senior curator at the Noguchi Museum in Long Island City, N.Y., celebrating its 30th anniversary.

Visitors to the botanic garden can look for Noguchis among the bonsai, cactuses and cherry trees, embarking upon a sculpture scavenger hunt. Noguchi, who died in 1988, was deeply interested in garden design and had hoped to build some of his abstract landscapes in New York City. These projects never came to fruition, but the garden's installation offers fresh opportunity to experience garden and sculpture in new relationships to each other, and as an immersive, designed experience.