

UPDATE

US SOLO SHOWS



Walead Beshty: Directions Hirshhorn Museum and Sculpture Garden, Washington In *Directions*, Walead Beshty continues his enduring interest in photography and culture. Works include colour variations on Man Ray's "rayographs" – made by placing objects on photosensitive paper and exposing them to light, like 2008's *Six Color Curl* (pictured). Also on show are glass sculptures built to fit FedEx boxes – a highlight of Tate Britain's *Altermodern* exhibition.

● 30 Apr–13 Sep, www.hirshhorn.si.edu



Ranjani Shettar San Francisco Museum of Modern Art

Indian artist Ranjani Shettar is becoming a fixed feature on the biennale circuit, and this exhibition – her first on the West Coast – can only extend her presence on the international scene. Two works, *Waiting for June* (2008–09, above) and *Sing Along* (2008–09), have been made specifically for the SFMoMA, while five basket-like sculptures will be installed in the museum's Rooftop Garden.

● 21 Mar–7 Jul, www.sfmoma.org



Luis Gispert North Miami Museum of Contemporary Art, Miami

Despite recently being dropped by New York gallerist Zach Feuer, Cuban-American artist Luis Gispert has his first major solo museum show at North Miami MoCA. He went to college in Miami, and has previously been in two group shows at the museum. Among works on display are photos of cheerleaders dripping in bling, such as *(Untitled) Three Asian Cheerleaders* (2001), above.

● 11 Apr–27 Jun, www.mocanomi.org



Pawel Wojtasik's *Below Sea Level* (2009)

Sonic elegies from Radiohead to New Orleans

Six artists use sensory environments in laments to contemporary life at MASS MoCA

The title for Massachusetts Museum of Contemporary Art's spring exhibition *These Days: Elegies for Modern Times* suggests a portentous take on world events. But while the economic downturn certainly casts a shadow over the work of the six artists on view, Denise Markonish, curator at the museum in North Adams, MA, says it's not all doom and gloom. "It won't be a completely dour show," she says. "Because of the social climate at the moment, we all have this sense of elegy, but we are also looking forward with a sense of hope and these artists are picking up on that."

The exhibition takes the term elegy quite literally; most works on show have a sonic element to them, often as part of complex sensory experiences. Inside George Bolster's installation

of a 21st-century chapel, where the Virgin Mary holds a Christian Dior purse, strains of Radiohead's song *Reckoner* can be heard; Chris Doyle's animated video depicts wounded or dying people singing their way out of destruction; and in Pawel Wojtasik's *Below Sea Level* (2009), viewers enter a three-and-a-half metre cylindrical structure inside which a panoramic video of a watery New Orleans revolves. "New Orleans has this cyclical history of regeneration and renewal," Markonish says. "The people are so defiant in the face of constant tragedy and are always coming back. In this sense the work really is an elegy for New Orleans."

● *These Days: Elegies for Modern Times*, Massachusetts Museum of Contemporary Art, North Adams, MA, US, 4 Apr–28 Feb 2010, www.massmoca.org



Solar Saraceno

Utopian Argentinian's solar-powered eco-show will go dark as daylight fades

Just in time for the summer sun, Tomás Saraceno's first solo US museum show – at the Walker Art Centre, Minneapolis – will be powered entirely by solar energy. In keeping with the Argentinian's utopian vision for the future, the gallery will be lit only by solar power. "Usually gallery lights are almost always on," Saraceno says, "even during the night. For this exhibition, when there is natural light, there will be light in the gallery and when it is dark, the exhibition will be dark." The show, entitled *Lighter than Air*, follows Saraceno's residency at the Walker last year, when he led a series of workshops in which local people assembled his ongoing work *Museo Aero Solar* (Flying Solar Museum), an enormous solar-powered balloon made from thousands of reused plastic bags. The residency culminated in the launch of this flying museum last October – the first time the work has had lift off in the US – having been initially conceived in Milan in 2007.

Saraceno occupies the space between architecture, in which he trained, visual art and engineering. He has made several airborne works, including his *Flying Garden* series (2004–present) and his *Air-Port-City* series (2001–present), which Saraceno has described as a flying airport. His obsession with flying structures reflects his vision for an alternative way of living as a solution to population growth and the changing climate. Yet despite his preoccupation with solar power, Saraceno refuses to stop using other sources of energy. "Everyone is saying let's turn off the lights, let's consume less energy," he says. "But my attitude is, no! I will fly to Minneapolis, I will consume, I will turn on the lights!"

● Tomás Saraceno: *Lighter than Air*, Walker Art Center, Minneapolis, MN, US, 14 May–30 Aug, www.walkerart.org

Left: Two views of Tomás Saraceno's ongoing *Flying Garden* series, in its incarnation at the Lyon Biennale in 2007