

FINANCIAL TIMES

18

★

FTWeekend

11 March/12 March 2017

Critics' choice

Life&Arts

Visual Arts Jackie Wullschlager

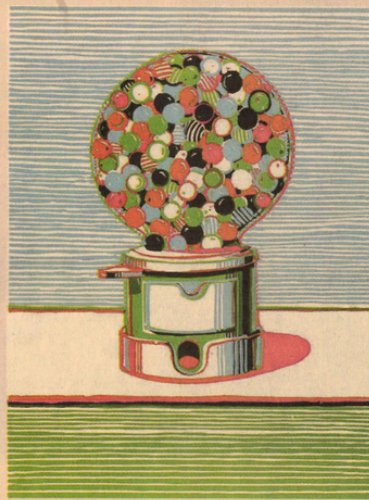
Imagine Moscow: Architecture, Propaganda, Revolution
Design Museum, London
Architecture was never more utopian than in Soviet Russia. Through plans, models, drawings and posters, this show explores Moscow as imagined by the idealistic generation of the 1920s. It focuses on built and unbuilt projects – Lenin's Mausoleum; the Palace of the Soviets, envisaged as the world's tallest building; El Lissitzky's Cloud Iron, a network of horizontal skyscrapers – which would transform the city into the world capital of socialism. designmuseum.org, 020 7403 6933, March 15–June 4

Architecture as Metaphor
Griffin Gallery, London
How many sculptors are frustrated architects? The reciprocal influence of art and architecture is the subject of this group show including designs for Richard Deacon's snake bridge in collaboration with Mrđjan Bajic in Belgrade, Rob Voerman's futuristic

constructions, Wolfgang Schlegel's fragments of concrete stairways, and works by Tony Cragg, Phyllida Barlow, Dieter Roth, Tony Carter. griffingallery.co.uk, 020 8424 3239, to April 21

Zhang Enli
First Site, Colchester
The Chinese painter has installed a site specific 140-metre "Space Painting", in bold marks blurring abstract and figurative elements, and featuring Chinese and British trees. Ideas of gesture and form, sources from calligraphy to the grid, are explored in smaller paintings where coils, tendrils, swirls, may denote the natural world or suggest perception and feeling. firstsite.uk, 01206 377 067, to June 4

The Ends of Collage
Luxembourg & Dayan, London
Collage, embodying the sense of fragmentation definitive to 20th-century culture, is one of the great ideas of modernism. In a double presentation, this



Wayne Thiebaud's 'Gumball Machine' (1970) — Wayne Thiebaud/DACS/VAGA

The American Dream: Pop to the Present
British Museum, London

In 1964 Robert Rauschenberg's silkscreens won a Golden Lion at the Venice Biennale, and the world began to perceive American art and culture through the prism of prints: popular, accessible, technically inventive, directed at a mass audience.

The British Museum's impressive survey documents how, during a period of tremendous creative momentum, the medium came to chronicle, symbolise and query American power, wealth and influence, from Rauschenberg's 1969 "Stoned Moon" lithographs celebrating the moon landings with a two-metre Saturn V rocket in the innovative, drug-euphoric "Sky Garden", to Ed Ruscha's text-as-image screen-prints "Standard Station" and "Hollywood", wide as cinema screens and in lurid Technicolor.

Prints were ideal for disseminating the everyday subjects of Pop Art. Andy Warhol's Campbell's Soup, Coca-Cola and car crashes, Roy Lichtenstein's "Girl and Spray Can" and "Sweet Dreams Baby!" paraphrasing the

violence of war comics, are deadpan, banal, the style immediately recognisable. Jasper Johns on the other hand made an American icon by rejecting those impersonal surfaces in "Flag", a print achieving painterly effects through the layering of dozens of screens, retaining gestural traces of red and black drips. And how powerfully and paradoxically minimalist artists express American industrial might: Donald Judd's stacks of standardised wall units reprised in ivory black geometric woodcuts, Richard Serra's imposing abstraction "My Curves are not Mad".

Then the dream unravels into division, dissent, decay. Willie Cole's monumental 1997 woodcut "Stowage", a diagram of a slave ship reiterated as a giant ironing board, alludes to continuing black domestic servitude. Iraq war imagery suffuses Donald Sultan's sensuous, textural aquatint etchings "The Brutal Unsentimental Landscape" (2004). And Ruscha's "Rusty Signs" series (2014) culminates in the squat, sad letters "Dead End". britishmuseum.org, 020 7325 8299, to June 18

gallery considers its technical achievement in a New York show and thematic questions – collage's relation to fantasy, the domestic sphere, the social and human body, mobility of images – in London. Among two dozen artists are Francis Picabia, Picasso, Cindy Sherman. luxembourgdayan.com 020 7734 1266, to May 13

Rodney Graham: That's Not Me
Baltic Centre for Contemporary Art, Gateshead
A frenzied silent video spectacle "Torqued Chandelier Release", the whirring projectors of "Rheinmetall/Victoria 8", light box installations "The Four Seasons", "Smoke Break 2 (Drywall)", a photo of a plasterer taking a cigarette break on metal stilts: Baltic's retrospective of the Canadian conceptualist spans his work as film-maker, photographer, sound-engineer, musician, always converging daily life and art history. balticmill.com, 0191 4781910, March 17–June 11