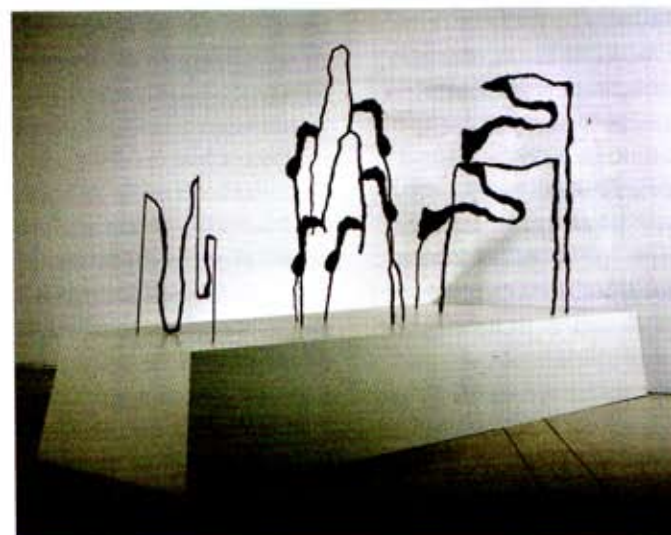




1956-74, locates his radicalism in postwar Italian socio-cultural transformations and explores connections to Pop, Minimalism, and conceptual art. More than 100 works, ranging from early self-portraits to *Quadri speccianti* (*Mirroring Paintings*), *Oggetti in meno* (*Minus Objects*), and *Stracci* (*Rags*), trace an artistic progression from rigorous investigations into representations of the self to collaborative objects and actions uniting art and everyday life. "From One to Many" also features current work from Pistoletto's interdisciplinary laboratory, Cittadellarte, which fosters intellectual, political, and social dialogues. In keeping with the innovative spirit of this artistic action center, the PMA is hosting a series of performances, lectures, and workshops.

Tel: 215.763.8100
Web site
<www.philamuseum.org>



Scottsdale Museum of Contemporary Art

Scottsdale, Arizona

Jean Shin and Brian Ripel

Through January 2, 2011

Shin's installations give new life to the castoffs of consumer society. Scavenging discarded objects such as worn shoes, lost socks, broken umbrellas, and old lottery tickets, she dismantles, alters, and reconstructs them into elaborate assemblages of hundreds, sometimes thousands, of seemingly identical

objects. *Unlocking*, a new work created in conjunction with longtime collaborator Brian Ripel, responds to the Scottsdale community via an unexpected visual relationship between keys and the Arizona landscape. Drawing on the significance of keys as a measure of trust and intimacy, the artists have collected unwanted keys and mapped a vast network (both personal and profes-

Far left: Michelangelo Pistoletto, *Monumentino*. Top left: Jean Shin and Brian Ripel, *Lost Vista* (detail). Center left: Gerri Saylor, *Nascent*. Bottom left: Dominique Labauvie, installation view of "Musical Lines In My Hands."

sional) of people based on the keys they share. Evoking memory, lost spaces, and forgotten hideaways, the resulting work, which combines drawing, sculpture, and video, offers multiple perspectives on the ties that bind.

Tel: 480.874.4666
Web site <www.smoca.org>

Suyama Space

Seattle

Gerri Saylor

Through December 17, 2010

Inspired by Seattle's maritime history, Saylor re-imagines Suyama Space as the wood-planked hull of a vintage clipper. Struck by the residue of past lives layered over the space (fire-blackened timber ceiling, pock-marked floor, mineral-encrusted concrete walls), she has created an installation that bridges the built environment and the natural world. The unlikely material of hot glue, cascading in 2,000 fibrous ribbons, evokes the Northwest coast's watery landscape. Walking into the gallery feels like stepping into frothy waves of surf, as these "frozen" translucent strands skew perception and bend material reality.

Tel: 206.256.0809
Web site
<www.suyamapetersondeguchi.com/art>

Tampa Museum of Art

Tampa

Dominique Labauvie

Through January 16, 2011

Labauvie sees steel as the perfect tool to explore the gesture in space. Following Calder and David Smith, he celebrates the purity of his material in non-narrative abstractions