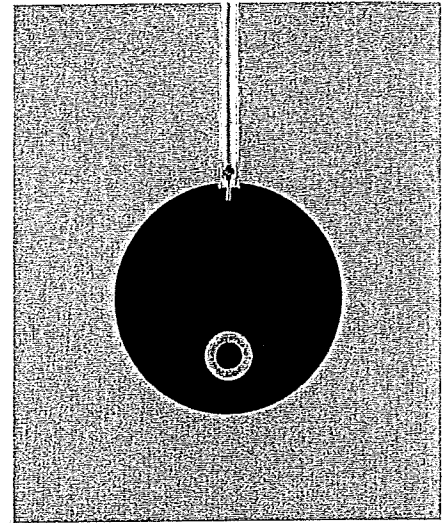




From left: Clay Geerdes, *Cockettes Photo*, 1972, color photograph, 32 x 24". From "West of Center," MCA Denver. Dario Robleto, *Candles Un-burn, Suns Un-shine, Death Un-dies* (detail), 2011, wallpaper composed of stage light images taken from the covers of live performance albums by now deceased musicians, 10' x 21' 6". Donald Moffett, *Lot 081907 (10a)*, 2007, oil, cotton, aluminum, rabbit-skin glue, and polyvinyl acetate on linen, 24 x 20".



DES MOINES

"DARIO ROBLETO: SURVIVAL DOES NOT LIE IN THE HEAVENS"

DES MOINES ART CENTER · September 23, 2011–January 15, 2012 · Curated by Gilbert Vicario · Known for redeploying obsolete technologies and precious artifacts in his elaborate sculptures and collages, Dario Robleto will reach far beyond the human memory bank in his upcoming show to address the extinction of various flora and fauna in global ice melts and other prehistoric natural disasters. "Survival Does Not Lie in the Heavens" will feature thirteen works (all completed within the past four years) that use Robleto's signature stretched audiotape and relics as varied as dinosaur fossils, volcanic ash, and a million-year-old raindrop as sculptural material. In Robleto's work, sound recordings and pop music often function as emotionally charged time capsules. Here, the combination of recently past and distantly imagined histories will add a sense of the immensity of time to the poignant tug of private longings. Expect to be moved by the allegorical power of Robleto's newest work made with old things.

—Eva Díaz

HOUSTON

"DONALD MOFFETT: THE EXTRAVAGANT VEIN"

CONTEMPORARY ARTS MUSEUM HOUSTON · October 1, 2011–January 8, 2012 · Curated by Valerie Cassel Oliver Oh, to feel the fury of Gran Fury again. Well, now perhaps you can—at least for a museal moment. More crucially, in this survey of nearly seventy works by Donald Moffett, you can see how a founding member of that AIDS activist agitprop group began to lean toward subtler concerns after the mid-1990s, using canvases as projection sites for elegant landscape videos and constructing Arte Povera-esque "paintings" using rayon and zippers. The fact that some of those videos depict Central Park's cruising ground the Ramble, and that some of those paintings recall glory holes and bondage masks, only positions Moffett's deft art-historical musings more resolutely within a continuous political critique. The show's catalogue is a must-read, proffering an interview with the artist by Douglas Crimp and essays by Bill Arning, Russell Ferguson, and the curator. *Travels to the Frances Young Tang Teaching Museum and Art Gallery, Saratoga Springs, NY, Feb. 18–June 3, 2012; Andy Warhol Museum, Pittsburgh, June 23–Sept. 9, 2012.*

—David Velasco

DENVER

"WEST OF CENTER: ART AND THE COUNTERCULTURE EXPERIMENT IN AMERICA, 1965–1977"

MCA DENVER · November 10, 2011–February 19, 2012 · Curated by Adam Lerner and Elissa Auther · The Happenings and Coalitions of the New York avant-garde are well known; less so their counterparts from the western US. In a concerted effort to redress this imbalance, "West of Center" assembles more than 130 artworks and artifacts from this highly experimental moment, investigating the extension of aesthetic thought outside of its comfort zone via hybridized modes of social, political, and ecological intervention by collective groups working left of the Continental Divide. Moving between the workshops of Anna and Lawrence Halprin, the media events of Ant Farm, and the agitprop posters of Black Panther Emory Douglas, with stops along the way for Drop City eco-aesthetics and psychedelic light shows, this exhibition (and its catalogue with two dozen contributors) will fill in some blanks in this era's cultural history while also serving as a timely reminder of what artists can do in the absence of a viable market for art. *Travels to the Scottsdale Museum of Contemporary Art, AZ, Sept. 29, 2012–Jan. 6, 2013.*

—Jan Tumlir

SAN FRANCISCO

FRANCESCA WOODMAN

SAN FRANCISCO MUSEUM OF MODERN ART · November 5, 2011–February 20, 2012 · Curated by Corey Keller · Thirty years after Francesca Woodman's suicide at the age of twenty-two, her oeuvre is being comprehensively presented in its first American exhibition in twenty years. Woodman's photographs—with their reframing of the relationship between the body and space, and their hybridization of photography and performance—have helped to redefine parameters of feminist art history as well as lead the medium of photography into an expanded field. This retrospective will free Woodman's work from its habitual imprisonment in agenda-driven discourse by exposing it to a broader viewership, posing new interpretive possibilities. Comprising short video pieces, two artist's books, and more than 170 photographs, many drawn from the Woodman family collection and some seen for the first time, the exhibition will be complemented by a catalogue with essays by curator Corey Keller, Julia Bryan-Wilson, and Jennifer Blessing. *Travels to the Solomon R. Guggenheim Museum, New York, Mar. 15–June 16, 2012.*

—Jaleh Mansoor