



BOSTON

“ARLENE SHECHET: ALL AT ONCE”
 INSTITUTE OF CONTEMPORARY ART • June 10–September 7 • Curated by Jenelle Porter • For more than twenty years, Arlene Shechet has rigorously worked at the material limits of plaster, paper pulp, and glass. In the past ten, she has also—and with increasing concentration—explored the possibilities of clay. Her experimental work in ceramics demonstrates a fierce aptitude for uninhibited, even overelaborate, sculptural form. Artists such as Jessica Jackson Hutchins and William O’Brien are indebted to Shechet’s ongoing interrogations of brash color, texture, and mischievous display tactics, including mash-ups of functional objects with idiosyncratic figurines. “All at Once,” the sculptor’s first survey exhibition, will showcase some 150 objects created over two decades, including *Was Still*, 2011, a wonky bronze- and blue-glazed globe that sits slouched on a tower of stacked white bricks, and *Can Can*, 2012, a delicately cast white Meissen porcelain sculpture reminiscent of a dense clump of confectionery papers.
 —Michelle Grabner

CAMBRIDGE, MA

“ANICKA YI: 6,070,430K OF DIGITAL SPIT”
 MIT LIST VISUAL ARTS CENTER • May 22–July 26 • Curated by Alise Upitis
 Anicka Yi can’t forget the “taste” of El Bulli recipe 1647, mentholated and matcha-infused water vapor sealed below a layer of ice. Like Ferran Adrià before her, Yi is drawn to enmeshing the scientific and the sensual. This vital aspect of her practice has been enriched by her experience last year as an MIT visiting artist, which granted Yi long-desired access to scientific expertise. This exhibition—a multifaceted installation—promises to be her most consuming outing yet. In the spirit of her molecular gastronomic madeleine, diffused menthol vapor and a curious sound track will greet visitors as they happen on a petri-dish pond inhabited by Yi’s newly enhanced arsenal of the material and the bacterial. The attendant monograph, with contributions by Upitis, Johanna Burton, and Caroline Jones, will savor Yi’s exploration of the notion of taste as contagion.
 —Beau Rutland

ATLANTA

“ALEX KATZ: THIS IS NOW”
 HIGH MUSEUM OF ART • June 21–Sept. 6 • Curated by Michael Rooks
 In his ninth decade, Alex Katz has been the subject of numerous retrospectives, but, as this show’s subtitle asserts, retrospection need not obviate contemporaneity. At the High, more than forty works created between 1954 (the year of Katz’s first public outing) and 2013 will draw our attention to the increasingly forthright place of landscape in his practice: What once served as background for his smoothly rendered figures had become a prepossessing subject in its own right by the 1980s. “This Is Now” highlights this shift. By bringing together fifteen large-scale landscapes of moonlit skies, pools of water, banks of snow, and dense fir groves, the exhibition promises a propitious opportunity to reconsider the attribution of realism to works that verge on abstraction despite—indeed, because of—imagery calibrated into expanses of pure color at environmental scale.
 —Suzanne Hudson

COLUMBUS, OH

“CATHERINE OPIE: PORTRAITS AND LANDSCAPES”
 WEXNER CENTER FOR THE ARTS • May 16–August 2 • Curated by Bill Horrigan • From leather dykes and surfer dudes to LA freeways and Minnesota icehouses, the photography of Catherine Opie has long engaged in a dialogue between the genres of portraiture and landscape. The Wexner offers a new lens through which to understand that discourse by focusing on two of Opie’s most recent bodies of work: a series of color portraits of friends, family members, and fellow artists and a collection of quasi-abstract landscape photographs. Opie pushes the lush color and formal stature of her portraits even further, sometimes presenting these works in oval formats recalling Northern Renaissance painting. In her latest landscapes, she racks the camera’s focus to create pictures in which nature (forests, waterfalls, mountains) is loosely recognizable yet never clearly resolved or easily inhabitable. This show promises to open another chapter in Opie’s ongoing—and thoroughly indispensable—photographic story.
 —Richard Meyer